

MD: Was that the original recording of the song “Wave”?

Claudio: Yes. That was the first time it was recorded.

MD: It’s amazing to think about all of the drummers who play casuals and have to play that song. What was that session like?

Claudio: It was a very interesting session in that we recorded it in New York with just Jobim on guitar, Ron Carter on bass, and me on drums. Jobim was an excellent pianist, but he played what I call “composer’s guitar”—just enough to show his songs to other musicians. His time on that instrument was sometimes not very steady. Claus Ogerman was conducting the three of us without an orchestra. I would read the charts and imagine that I was playing with a full orchestra.

MD: That’s an interesting point that you made regarding Jobim’s time on guitar. Say you’re doing a session and some of the players are not that solid. How do you deal with that?

Claudio: You just have to block it out and

focus on the time. But it does take away from the music. Nobody should think while they play. To think while you play is the death of the feel. Thinking is okay for something else, but not for music.

MD: Let’s talk technically for a moment. I notice that when you play your bass drum on a samba, you have a rolling feel rather than a straight 16th-note feel. Is this a conscious decision in order to emulate the feel of the surdo, and if so, is it something that comes naturally, or did you have to work on it?

Claudio: It was something that came naturally. And yes, it is about emulating the feel of the surdo. Everything in samba is surdo-based. If you play the bass drum like a drum machine, it takes away from the feel.

First of all, I hate when bass players try to duplicate all of those 16th notes by doubling what the bass drum is doing. Many bass players play like that. I think it should be much more fluid. So I always tell bass play-