

EO: What is your first sound memory in your life?

Danilo: It's an interesting question! I would venture to say that my first sound memory is the first song I heard. It was a song my dad made for me, he recorded it the year I was born.

EO: Your father is a guitarist and you went into the rhythm universe as a drummer and percussionist. Entering this subject, when we talk about Brazilian rhythms, they are built on the sum of percussion instruments. How do you analyze this idea of rhythms for drums?

Danilo: My relation with Brazilian rhythms begins when I came to live in Rio, I was 6 years old and my father started playing in Ivan Lins' band. Before, I lived in Holland and my father had a small home studio with a drum set and he always says that I would play there with him, I was little. Then when we moved to Rio, I was very hooked on Téo Lima, who was Ivan's drummer, and had percussion in the band too, which was Martinália who played and took turns with Marcelinho Moreira, Marçal, so I was always very close, whenever I used to go to shows here in Rio and even on some trips that I could go with. I can say that my base of Brazilian rhythms is here in Rio, samba, since I was 6 years old, always being together with them, asking and observing. I've always listened to more than any other practice and that time was my beginning to listen!

EO: You who are very present in the music business, playing with various artists, how do you see the evolution of technology within music and do you think that this cultural connection rooted within your cultural truth is still very important?

Danilo: Technological advancement is a reality and in music we can see that. I also think it's a cultural issue, as a drummer who may be from Rio de Janeiro and not have any connection with Rio's music, the samba from here. So if this language is not part of this culture, he will not develop it to play. This issue of technology is interesting because it seems that those who come from this electronic universe, play in a slightly different way, with the reference to the robot, the quantized sound.

EO: What did you take to your professional life from studying at Berklee?

Danilo: The most interesting thing about what I saw and lived there is the fact that they expose the student to different cultures, so you have to study about music from other countries and inevitably you will meet musicians from many different places and that adds up a lot musically.

EO: You think the more regional you are, the more international you become.

Danilo: I think as it is inevitable, you are born somewhere and live the culture of that place, so you end up having a main language and in music it's the same thing. You can also be from one place and identify with the culture of another place. There are musicians who have very strong music from another place, not where he came from. So I think it's possible for you to be international without being too regional.

EO: So the more you believe in your story, the more international you become?

Danilo: Absolutely! You have to believe, put everything into practice, our influences, our history with our family... everything counts when you play and express yourself. This is sure to get you across to whoever is listening to you.