



MPTU
La La Land
by nic marcy

MPTU started performing in Austin, Texas, about a year ago. [MPTU=Malford Milligan on vocals, Phil Brown on vocals and guitar, Mark Andes on vocals and bass and Pat Mastelotto on drums; get it? MP and MP=MPTU.]

Pat Mastelotto has been the backbeat of King Crimson for the last 14 years or so. For you younger rockers who haven't spent enough time listening to the architects, King Crimson is one of the baddest bands to ever progrock. If you don't know your early drummers, let me name drop this on you: Bill Bruford left another band (you may have heard of them—Yes) to play with King Crimson. Check out Yes' *Heart of the Sunrise* from 1972. Bill was nice enough to lay out the drum transcription in a book called *When in Doubt, Roll*. In 1972, this music was from another planet. Still is, actually.

In 1996 I went to a King Crimson concert. This band had two of everything; two bass players, two guitar players, and two drummers—Bill Bruford and Pat Mastelotto. The live concert CD was called *Thrack*. Bill hit kind of close to the drum while Pat brought the sticks from behind his head to get lots of air before he hit the drum. The sound that resulted was the “thrack.” This for me was the point I realized I wanted to teach full-time and quit the day job!

Today, I had lunch with Pat Mastelotto and his excellent lady friend Deb. Here's what she said about Pat: “He isn't like most musicians...[he's never] dark,” (she said she was the dark one), “he walks on water, he's never down and he is as honest as Abe Lincoln.”

After studying Phil Brown's demo track and planning it out, Pat set up an antique drum kit for *La La Land*. He got the mics set, the board tweaked and the music cued. Then Pat jumped from the board to his kit to create a foundation track for Mark Andes and Phil Brown to build their parts on. In this particular piece of music he didn't add any nifty samples; he just laid the good stuff down on his acoustics. The only dubbing was a tambourine part.

Pat creates tension with the bass drum displacements in the first verse. I asked Pat about it; Pat played it as he heard it and thought he was getting the double kick parts between the lyric. At the pre-chorus he drops the two out of the backbeat and you get a nice floating feeling as it releases. His use of toms and flams at the end of the measures in this section relaxes you. Phil Brown said he built the original track with four bar loops. It had a hip-hop tinge and wouldn't have fit the MPTU style as well as the recorded performance. In the guitar solo Pat loosens up the hat cymbals a bit to create a more legato feel and a larger sound.

The breakdown part is genius with tasty triplets swung sixteenths and some hits with the kick on the ee's and ah's. The pickup fill into another chorus is the kind of thing you see a lot of when you go out for a listen to MPTU. Pat plays drum fills with so much confidence and conviction he demands that you play the next part as if you were playing in Yankee Stadium. In the outro Pat goes to the bell of the ride and kicks up the dynamic for a great climax and a haunting vocal ending.

At first glance this might not be your favorite type of drumming style, but follow the transcription. Work out the details and listen to the music over and over again. You will be following along with a world class player with vast experience. Learn these techniques and put them in your tool bag. You won't be sorry you took the time.

LA LA LAND

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MPTU

DRUMSET: PAT MASTELOTTO

DRUM SET

GUITAR INTRO.....

8

VERSE

13

19

PRE-CHORUS

23

27

CHORUS

32

VERSE

37

2

LA LA LAND

41

44

PRE-CHORUS

47

51

CHORUS

54

58

INTERLUDE

LOOSE HAT

62

66

LA LA LAND

GUITAR SOLO

69

1ST 72 2ND

78

81

84 BREAKDOWN

87

91 CHORUS SWING....

96

LA LA LAND

CHORUS

130

134

138

OUTRO

142

146

150

FADE.....