

= The Face ( EP ) =

The Face is the second extended play of British duo Disclosure , consisting of Guy and Howard Lawrence . It was released on 4 June 2012 by the Greco @-@ Roman label , its remix EP , which features a re @-@ cut of " Control " by Hot Chip 's Joe Gaddard , distributed in September 2012 . The four @-@ track record , which contains musical styles of balearic beat , UK garage , dubstep and techno , features vocal contributions from Sinéad Harnett and Ria Ritchie . It was described by one reviewer as more a " youthful " release of a dubstep and techno scene consisting of artists like James Blake and Little Dragon . The EP is a big departure from their previous works in terms of musical style , its few post @-@ dubstep elements to be the only ones that were also present on their past releases . Promoted one single , " Boiling " , and one music video for " Control " , The Face garnered critical acclaim , major praises being towards the quality of the EP 's musical style and song structures .

= = Composition = =

The Face fuses the styles of balearic beat , UK garage , dubstep and techno . A DIY magazine critic , described The Face as a more " youthful " part of a dubstep and techno scene consisting of acts like James Blake and Little Dragon . XLR8R reviewer Glenn Jackson , noted that the EP 's post @-@ dubstep elements were the only ones on the record to have also been included on the duo 's earlier works .

" Boiling " , which starts The Face , opens with a R & B @-@ infused landscape of " bruised color " synths , which are mostly associated with the works of future garage artists such as Jacques Greene , backing alto vocals by Sinéad Harnett . Big keyboard sounds , a deep house bassline , percussion including finger snaps and hi @-@ hats commonly found in early 1990s garage music then pop into the song , as well as reverb effects on the vocals , before some bubbly synth textures " unravel " the song . " What 's In Your Head " contains chops of high @-@ pitched voice samples , a " distorted @-@ beyond @-@ recognition orgasm sample , " and " spacey " " sun @-@ bleached " synthesizers . The later part of the track consists of a harsh drum beat , stuttering vocal chops and " vamping " synth lines . According to The 405 's James West , the song includes pop music elements similar to those in Be Strong , an album by duo The 2 Bears . Writing for Resident Advisor , Phillip Sherburne described the song 's vocal snippets as cleaner versions of those found in the 1997 track " Fly Life " by Basement Jaxx .

" Control " , with its main instrumental element identical to that of the beginning of " What 's in Your Head " , contains an " ethereal " arrangement of restrained synth sounds , bass drops mostly associated with those in tracks by El @-@ B and M. J. Cole , " fidgety " drums , and staccato note singing from Ria Ritchie . The track starts flowing into a " widescreen reverb heavy fog " containing sustained and echo @-@ filtered vocals before the instrumental turns minimalist again , a structure compared by Simon Edmunds of contactmusic.com to the " old loud / quiet / loud trick " that was prominent in many tracks by rock band Nirvana . " Control " is the only cut on the release to have a 2 @-@ step drum rhythm , unlike the EP 's three other tracks that are driven by four @-@ on @-@ the @-@ floor drum beats . The Face closes with the most playful cut on the EP , the balearic techno song " Lividup " . Including chopped voice samples similar to those of artists like XXXY and Hot City , West analyzed the track 's " upbeat euphoria is pasted over a backdrop of endless sunsets and bleary winkless nights . "

= = Release and promotion = =

" Boiling " was released as The Face 's only single on 13 April 2012 . The extended play was released on 4 June 2012 worldwide by the Greco @-@ Roman label . The remix EP features four re @-@ cuts of songs from The Face , one of them being a remix by Hot Chip 's Joe Goddard . On 29 June 2012 , Noisey premiered the music video for " Control " , directed by Ben Murray and Ross McDowell and produced by Drew O 'Neill . Pigeons & Planes described the video as a " sort of

stylish instructional video " in how to dance . The song was also played on Zane Lowe ' s Radio 1 show as the " Hottest Record In The World " .

= = Critical reception = =

The Face garnered generally positive reviews from music journalists upon its release , later landing at number two and nine on the year @-@ end lists of publications Beats per Minute and Pretty Much Amazing , respectively . Edmunds said that " releasing music of this quality at such an early age and so early into their career only makes one excited as to what the future holds for them " , concluding his review that " The Face acts as a reminder to other producers to stay at the top of their game , because the kids are coming up from behind " . Will Ryan , writing for Beats per Minute , called the record 's four songs to be the some of the best club tracks of all time , labeling it a " complete statement that overloads all possible cylinders , as vital as the ages of the producers behind it might suggest , delivered by a duo whose rise can only just qualify as meteoric " . Sherburne , when interviewing Disclosure for Spin magazine , honored the EP as the duo 's " best and most varied " release , noting its production to be " yielding a high @-@ end that ' s filigreed with crystal and compression so pneumatic that it seems to suck the air from your lungs " .

DIY magazine highlighted the " effortless " aspect in how Disclosure made the tracks , stating that " there is a coherence that flows throughout without becoming stagnant which personifies the understanding the Lawrence brothers have not only for their desired results but for each other " . West wrote that The Face was on the same level as the works of Jamie xx , Bobby Tank and SBTRKT , making Disclosure " the country 's most exciting new producers " . He also honored the EP for being one of the few releases to combine different styles together " cleverly " . Jackson also compared The Face to SBTRKT 's material , given that the record successfully works for both a club environment and a mainstream pop audience . However , his major criticisms were that all the tracks were too similar to each other , a problem further hurt by the EP 's longer @-@ than @-@ 20 @-@ minute runtime , and the vocal features were " underwhelming " . One negative review from a Drowned in Sound critic called The Face a " disappointing miscalculation of overegged trends with little real personality of its own " that could only be enjoyed in a club setting , writing that the same " soulfulness " that was a major part of music by Joy Orbison was hard to find on the EP .

= = Track listing and credits = =

All tracks written , mixed and produced by Disclosure and mastered by Miles Showell at Metropolis Mastering in London . Mastered for vinyl by Shane McEnhill at Finyl Tweek in London . Additional writing credits are noted in the track list .

= = Release history = =