



Miles of White New E.P Review: It's Happening

Description

Hi guys. Meet *Miles of White* (a.k.a Paul Miles Whitehead).



He's a multi-instrumentalist, Johannesburg-based electronic music producer who also [shreds licks in Pringles adverts](#) and [gives your kid guitar lessons](#).

On March 2nd 2018 he released his second alternative/electronic E.P titled *It's Happening*. This five track instrumental project blends ingredients from synth-pop, ambient, electronica, and indie-rock in to this tasty experimental smoothie of loops and atmosphere.

The strengths of *It's Happening* lie in Paul's skill as a composer. His melodic and harmonic textures are creative and engaging throughout the project. However, Paul's production skills have yet to come to the party. Here's why, in a track-by-track breakdown of the E.P.

Track 1 – ;lkdjf

The E.P starts on a dark tone with ;lkdjf introducing this melodious-beeping noise that sounds like the

inside of an Alien spaceship. The melody then mixes with this low-buzzing baseline which puts you under a spell, until the drums come in. While having cool rhythms, the drum mix sounds a bit flat and faint. But it's okay, because Paul's composition skills throw us a life vest with these rich synth-swells that transition the tone from dark to uplifting.

Track 2 – **It's Happening**

Ah, the title-track of the EP. *It's Happening* opens with a heavily detuned, rumbling baseline banging on top of this warm, absolutely gorgeous electric keyboard. Harmonically, it's simple and effective; only two chords. Some more interesting and creative melodies hit us in the form of this annoyingly fake-sounding modeled piano. I can't help but wish that the piano he used in this track had been the same piano used in the [Morvite advert](#) he worked on. The track bounces back in its second half, with a mesmerizing ambient section featuring these ethereal synths fading in and out on top of the electric keyboard. I love it when he does that.

Track 3 – **Saturday Night Lever**

This track definitely stands out from the rest. It feels as if Paul steers *Saturday Night Lever* more towards mainstream appeal. I say this because the song is so cot-damn catchy. Paul blends these clean, choppy, indie-guitar riffs with these funky drums and intoxicating vocal samples. It just works, plain and simple. I could see this track becoming very popular at live shows and festivals.

Track 4 – **Therese**

This track feels as if it's leaning towards the synth-pop side of the spectrum; with these profound, big-room synths carrying this driving rhythm – with a melodic fill every two or so bars. The synth work is fantastic but again, this track is let down by under-produced drums that don't let *Therese* live up its potential. It could be way more epic.

Track 5 – **Happy For a Day**

Happy For a Day is super hypnotic. The track is essentially divided into two main motifs that alternate and intertwine with each other – one section being this thumping kick-bass combo, the other being a half tempo breakdown with the synths rising and dropping in pitch. The way these sections transition and borrow sounds from each other induce a satisfying trance-like state. Oh boy, and that synth-ophonic crescendo that the track ends on wraps the E.P up on a high note, literally.

Ultimately, *It's Happening* is an entertaining listen in that it's unlike anything you've heard before. We look forward to what *Miles of White* will bring us in the future.

What do you think?

You can support *Miles of White* by streaming/buying the *It's Happening E.P* [here](#). Also, check out his [website](#) for more on his side projects and industry work.

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