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in the chorus, the vocal type classification is the quotidian voice. similar to the verse, the vocals are double-tracked, and the quality of the voice is much more comfortable than in the verse. the vocals are slightly exaggerated, with the voice at the top of the mix slightly shifting into the image of the synth. the vocal is also much more emotional, and is exaggerated, and this is done through compression, auto-tune, and reverb. at the end of the chorus, the voice does not return to the clean sound of the quotidian voice, but instead is much more aggressive, with an ever more emphatic vocal sound, similar to how the quotidian voice is used in dialogue. the mix is approximately centered in front of the listener, and there is no overbearing reverb, but there is plenty of room for the vocals to be heard. tesfaye is also an untrained vocalist, and while he is able to sing in a professional manner, he does not strive for this. the voice is free and unguarded, and this is reflected in the vocals in blinding lights. although the voice is not strained, it is extremely comfortable, and this is one of the most important features of the vocal. it is clear that tesfaye is comfortable with his voice, and while the voice is not strained, it is extremely soft and neutral. in this article, i have attempted to provide a brief overview of the various ways in which a 3d mixing environment can be conceived in terms of virtual reality. in terms of the spatial sound of the song, the atmos mix of blinding lights appears to be a mix that is created in a 3d space, where the close range is limited to a small volume and the sounds are more spread out in space. the stereo mix of the song, however, is a mix that is more limited in space, creating a more intimate and enclosed feeling. in the 3d version of the song, the producer appears to have extended this sound design to more of a virtual reality setting, where the listener is immersed in a more open space that recreates a space where the listener can feel free to move about the space and experience the sound as if it is in a real space. additionally, the atmos and 3d versions are created such that the whole space can be experienced by the listener, with the lead vocal and instrumentation in the foreground and the background voices and instruments in the background, allowing for a more immersive listening experience. despite its shortcomings, i have found that the atmos and 3d mixes of blinding lights remain superior to the atmos version of lost in the world from the weeknd, even though that song, like blinding lights, is a record that was conceived in a 3d environment.

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