
[PDF] The Estill Voice Model: Theory And Translation ((EXCLUSIVE))

This article reveals differences and similarities of stereo and 3D music production of popular music, argues for and against listener treatment of stereo and 3D music, and demonstrates the utility of a model for analysis of immersive music in performance context. The essence of this model is that there are not only distinctions between stereo and Atmos production, but that the Atmos sound mix is not merely a more luxurious version of the stereo mix. Rather, the Atmos sound mix, while very different from the stereo mix in other ways, is still a stereo mix and a stereo mix throughout. A model of analysis is presented that relates compositional choices, performative choices, and aesthetic aspects of the surround-sound and 3D genres of popular music. Finally, a close reading of the song Blinding Lights by the artist The Weeknd, released in stereo and Dolby Atmos versions, is used to illustrate the model as well as to argue against listener treatment of Atmos audio. From the first entrance of the voice in 3D, it is clear that the reverb and delay of the lead vocal are panned to the rear, while the lead voice itself has been left relatively acoustically dry and in front. Compared to the stereo, this has the effect of both increasing the spatial qualities of the voice while giving it even more size and immediacy with respect to the listening position. This approach of surrounding the listener with Tesfayes voice is used throughout. Moving to the chorus, the voice is double- or triple-tracked, and the chorus of vocal lines and their associated reverbs and delays take up considerably more space in the Atmos mix, allowing the listener to hear more of the voice without obscuring the very impactful instrumental track. Cleverly, the instrumental hook of the song, played by a synthesizer reminiscent of the famous introduction to a-has Take On Me, 54

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