



In Heaven



Anatomy

In Heaven

Tuning	432Hz (Shatarchi Hundet Mix & Director's Cut) 440Hz (Unprotected Edit)
BPM	62.3163ish (recorded without a metronome)
Number Of Stems	200
Number of Humans	5
Microphones Used	Shure SM -58, Audio Technical AT2020, AKG P170
Amps & Pedals	Marshall MG15CDR, Kustom Sound AMX100, Marshall VT-1, Moore EchoVerb, Electro Harmonics Nano Clone, Electro Harmonics Small Stone, Boss DS-2.
Instruments	Arturia Keylab Essential, Walden Acoustic Guitar, Ibanez Roadcore RC320M, Sire V7 Marcus Miller Bass Guitar.
Other Gadgets & Plugins	Waves, Kontakt, Izotope, Addictive Drums, Softube, Behringer UMC404HD, JBL 306P, Genelec, MacBook Pro 2016, Analog Lab, Pro VLA II, Apogee Symphony, Celemony Melodyne.
Artist, Recording Engineer, Producer, Composer, Arranger, Director, Lyricist, Conductor	Pratyush Upadhyay
Artists	Shwetang Shankar (Drummer 1) Sarthak Raikwar (Bass Guitar) Rohan Pathak (Backing Vocals in Chorus 1)
Drummer 2 & 3, Fx, Keys, Guitars, Vocals, Backing Vocals, Acapella, Orchestration, Programming, Sound Designing, Vocal Tuning, Editing, Cleaning	Pratyush Upadhyay



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DAW	Logic Pro X for Recording, Editing, Composing & Arranging. Pro Tools for Mixing & Mastering.
Mixing & Mastering Engineer	Shatarchi Hundet Pratyush Upadhyay for Director's Cut.
Genre	R&B Soul, Alternative, Experimental, Pop Rock, Orchestral, Bebop, Blues,
Versions	Unprotected Edit, Shatarchi Hundet Mix & Director's Cut
Studio	432Hz Music Studio
Record Label	432Hz Records
Artwork By	Pratyush Upadhyay
Sponsors	Dr. Ranjana Upadhyay, Dr. Balram Upadhyay, Ayush Upadhyay.

What? Why? & How?

This idea came to light at my studio in Pune with the simple yet groovy strumming. Just the intro part. I immediately recorded it on my iPhone and jammed over it. Wrote the verse which I kept playing for some days and had a clear thought that I have to *make* it someday.

A year later, during the lockdown I was learning music theory from YouTube and I came across this video from Signals Music Studio's Jake Lissio. It was a blues guitar lesson and how to utilize that knowledge into actually making music. I learned about how to add spice to your music with the harmonic minor scale. There I had it. I knew I wanted some spiciness in the Chorus. Bam. I wrote the lyrics for the chorus. But my mood was different from when I first wrote the lyrics. So there's a sort of disconnection between the two and the chorus also doesn't make much sense but I went forward this. I immediately started an Ableton project, tapped the tempo and recorded a couple of takes. Then I added drums over it. It was groovy but the song had lost the '*humanization*' element. It didn't sound '*flowy*'. It was too *on time* every time. So I decided to first change the DAW. I was more familiar with the elements that this production needed, in Logic Pro X. Saved it. Opened a new project on Logic. Tapped the tempo. Recorded the guitars. Programmed the drums. Increased the humanization setting for midi drums.

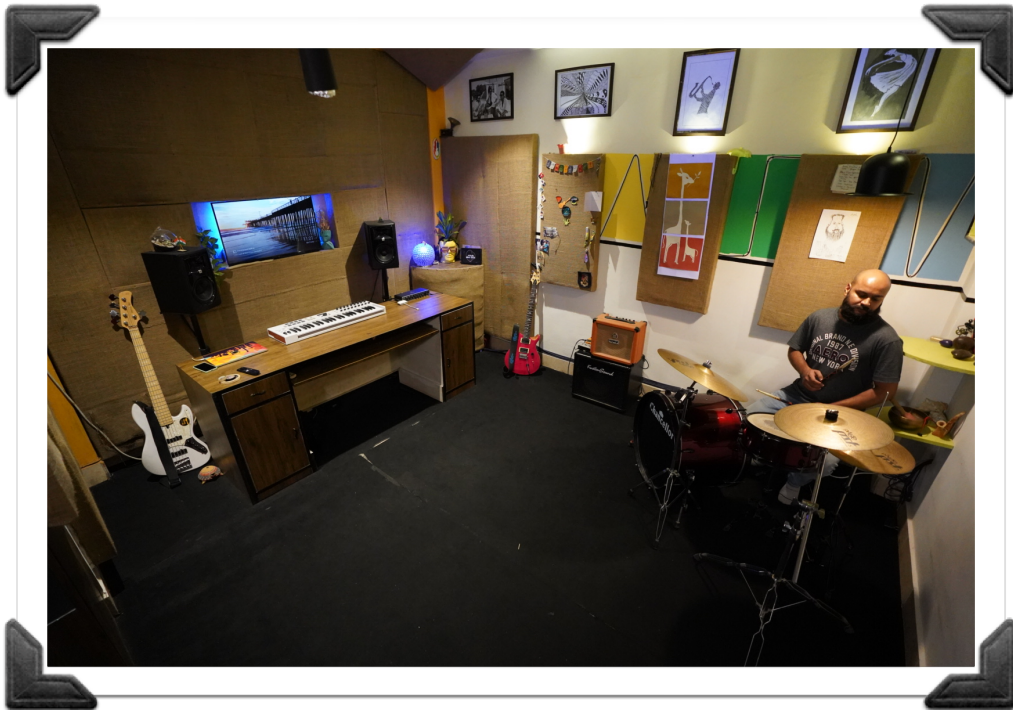


Eh~ . Lifeless still. Even the drums weren't in sync with the guitar. What do I do? I loved the version which I was playing without the Mac. Without the interface. Without the technology interfering. So I decided to be the metronome. I started recording the guitar. And I was so happy with the take halfway through the recording that I actually had to tone it down a bit. I did a couple of other takes and what we have now is a one take recording. Uncomped. I performed midi drums over it using the Arturia Keylab Essential. First recorded the bass from midi. Then I borrowed a Bass Guitar from Villy Michael. Kept it for the night. Recorded bass lines with it. Gave it back to him the other day. By the way, this was the first time that I had ever ever played Bass for more than 7 minutes. My finger bones were protesting for 'No more Bass' by the end of it. I slept over it. Woke up



the next day and recorded the guitar licks. I never ever had so much fun recording ever in my life. By this time I had decided to make it '*orchestral*'. So I researched about orchestral instruments, their range, their arrangement, their tonal characteristics & how to orchestrate . The ideas kept flowing for another 8 months and this is what we have now.

Well this was the HOW? part. I thought it was ready to be released. So I decided to contact my Audio Engineering institute's faculty and mastering engineer for review. He called the music that I created weird and refused to master the mixed files. It was absolutely disheartening as I very much looked up to this person and expected to be praised. Some technical issues that he pointed out stood correct however some of his inferences made me question his abilities as a reputed audio engineer. Anyways, I spoke to Mr. Shatarchi Hundet. A very creative, learned and experienced engineer too. He too thought that the mix's were below average. He even came to the studio and showed me what was missing in my sessions. After a couple of sessions, I decided to re-record the entire song but at A=432Hz. And to also involve other musicians in it. The former version came to be known as the Unprotected Edit.

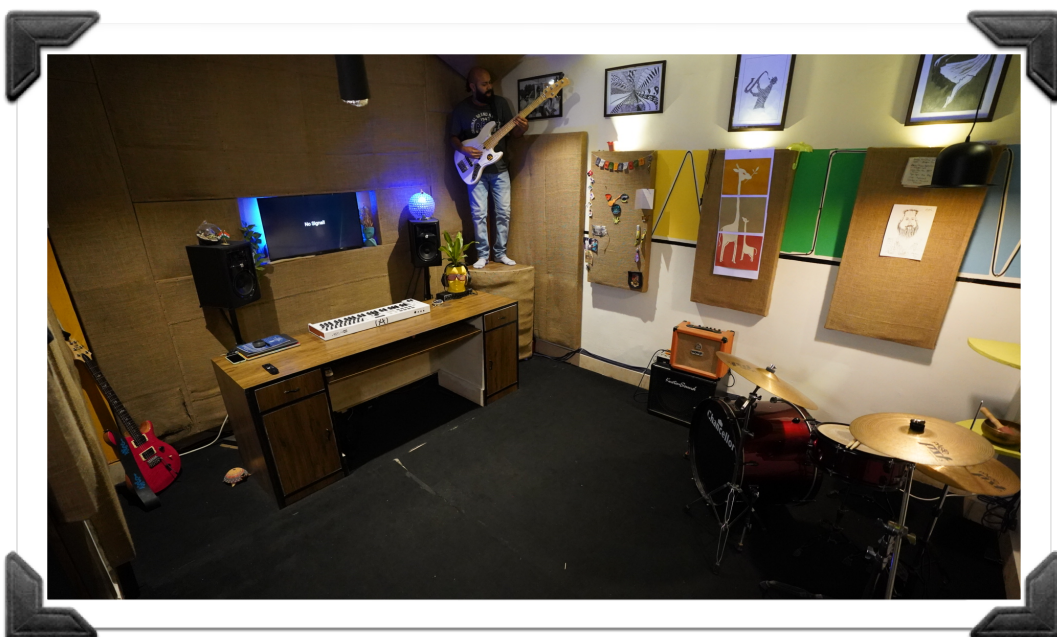
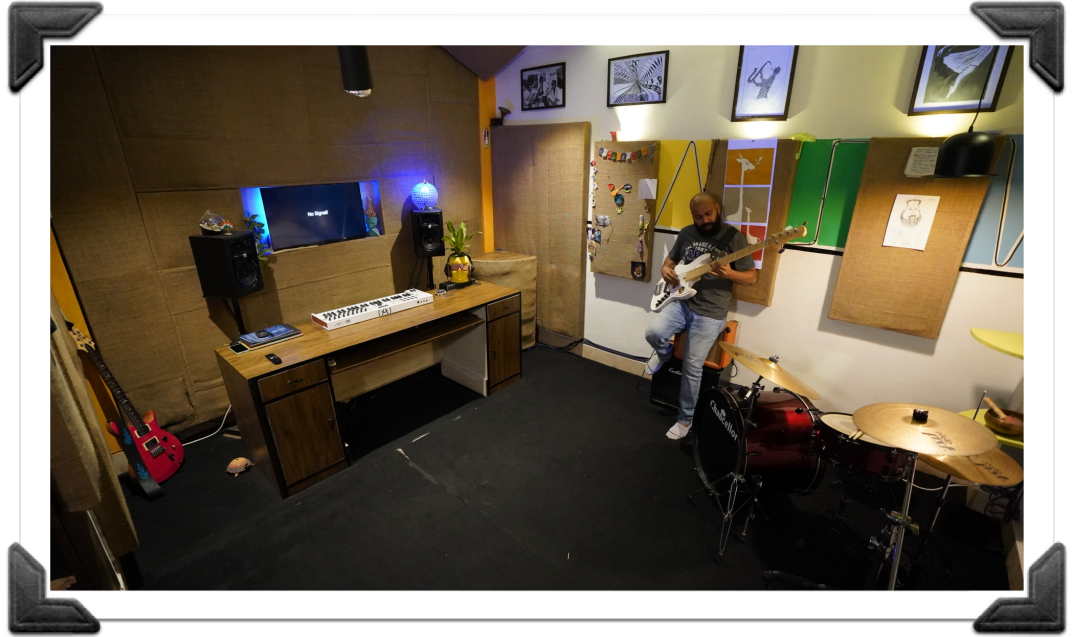


This time I decided to record it at studio quality. I experimented with multiple micing setups. Multiple guitars. Multiple amps. Multiple effect pedals. And newer production techniques. This again was recorded without a metronome. I gave a single take recording of the entire acoustic guitar which acted as the conductor for the entire song. This was extremely rewarding as recording a single take for an entire song like In Heaven is very very tricky. Also the guitars, was down tuned tuner to A=432Hz before recording.

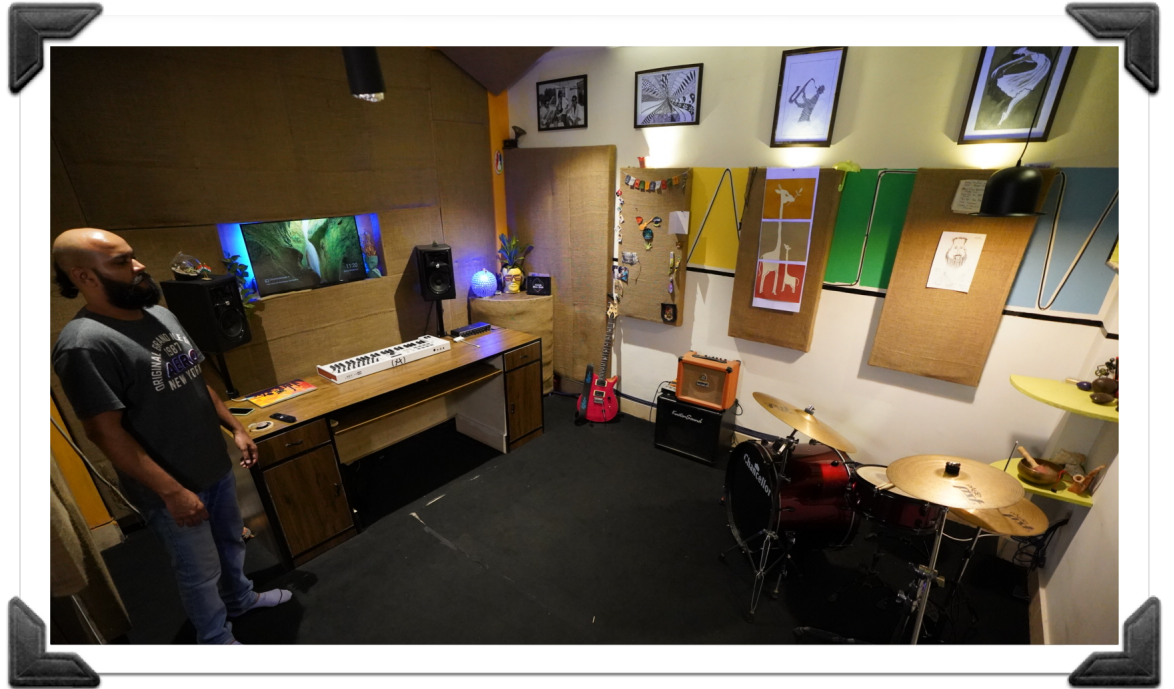
This created some issues. In fact the whole process of recording & producing at A=432Hz using modern plugins and synthesizers came with hindrances. Some of which are stated below:-

- The 'B' note was facing intonation as the Bass guitar wasn't designed to be used at 432Hz. So we had to change the Bass Line a little bit to avoid that particular B note in that particular string, on that particular fret. Easy... Right? So if you hear In Heaven(Unprotected Edit) and compare the Bass line. It's not slightly, but entirely different.
- The RIAA has declared that A above middle C to be tuned with reference to 440Hz in the year 1936. Since then all the instruments, plugins, softwares & synthesizers have been designed to co-relate to the above stated law. Hence, the third party plugins like Kontakt, Analog Lab, etc. do not have the flexibility to tune down the sounds to A=432Hz. Hence, all the stems, in this case, all the 150+ stems were manually tuned down from 440Hz to 432Hz using ceremony melodyne. As there are 2 orchestral sections in the song, which, if ever performed live would require at least a 90 piece orchestra to do justice for what has been done at the studio.

- Every artist associated with the song advised me to use a metronome, to not record at 432Hz, to just follow the rules and they were very arrogant about it too. Since they underrated my skills as a musician to be honest. This was the biggest issue. The technical part can be solved easily. But people.. not so much.
- This entire album was produced in a MacBook Pro 2016 model and that too without an external keyboard or mouse. So clearly, this song required multiple projects for the same song. For example, the drummer used another Logic Pro X project. And so did the vocals, the guitars, the A cappella, the synthesizers, the orchestration, the tunings, the mixing and of course the mastering too which was anyways executed in a different DAW.
- Since the song has not been recorded over a metronome, this disables the flexibility to quantize or humanize the midi notes using a simple command or perhaps use the logic's drummer to automatically write



The Bass lines are inspired from King Crimson's *Starless*, specially the Chorus part. And the final chorus's drums are also inspired from the same song. If you are aware, then Yes, there are 3 drummers in the end chorus. Anyways, over it I recorded rhythm & electric guitars using some pedals like Tremolo, Vibrato, Chorus, Phasor, Distortion, Over drive, Reverb & Delay. Then I added other instruments and layers. I spoke with other musicians and involved them. Sarthak Raikwar who recorded Bass for Tham Jata accepted my request for recording bass guitar over *In Heaven* too. Next I spoke with Shwetang Shankar for programming drums over the recorded guitars and instrumentals. We had multiple sessions where we explored options and arrived to an arrangement.



The 'Sha Rum Tom Tom.....' was recorded very interestingly. Each Word was recorded in about 15 voices/takes, pitched up & down. That means 15 takes of 'Sha', 15 takes of 'Rum' and so on for each time. No copy pasting at all. Also each of these 15 takes were different in terms of varispeed. A trick I learned from the Maestro - Jacob Collier himself. Each words was then sampled over and arranged as midi notes. Which was later corrected to match the rhythm. Also in the first chorus, Rohan Pathak comes in for performing backing vocal. Magical, I call it.

Shatarchi Hundet particularly liked this song so I decided to hire him as a mixing engineer for this song. He agreed and this version would end up in the album Anamorph. I also have a version with Saxophone over it performed by Evan Jacobson from New York. But more on it later. And another version which is completely recorded over a metronome with a rapper.

This was the How part. What the song signifies and Why I wrote it was the love, passion and commitment that I have for this women in my heart and in my life. Although she has now left me after 11 years of relationship as me being a musician was a matter of concern for her. Would like to quote my musical idol, Steven Wilson - "I have sacrificed love, for music."

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