
UNIT 7 MUSIC PROGRAMMES

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7.0 INTRODUCTION

Music is an integral part of our lives. It permeates all our activities right from the day of birth to death. There are songs for every occasion in all languages and dialects reflecting the feelings of joy and sorrow. Broadcasting may truly be said to have marked the beginning of an epoch in the history of Indian music. Before the advent of broadcasting in the country, classical music had largely been the preserve of the princely courts, or a very limited elite class. The emergence of Radio brought about a process of 'democratisation' of music leading to an unprecedented interest in the forms and styles of India's ancient musical traditions.

Broadcasting has also made substantial contribution in promoting awareness and appreciation of all forms of Indian music viz., classical, light, folk, western and orchestral music. It has brought music to the doorstep of the common man for whom attending concerts is difficult if not entirely impossible. Many listeners consider radio as one of the best media to listen to music which gently drops on the ears and recreates a serene atmosphere. It does not distract the listener who can simultaneously perform other activities while listening to music. The popularity of Radio is largely because of the variety and range of music and the artistes featured. With the introduction of FM service, quality music broadcasts, both from the point of variety and technical excellence have become possible. In this unit, we will discuss the planning and production of music programmes and their broadcast in our country.

7.1 OBJECTIVES

The objective of this unit is to acquaint the learners with the various aspects of music broadcast and enable the learner to:

- identify different forms of music;
- analyse various formats of music programmes; and
- plan and produce music programmes.

7.2 FORMS OF MUSIC

When we think of forms of music, two kinds of music come to our mind, viz, western and classical. However, there are other forms of music as well. For example, in classical there are two sub types- Hindustani and Carnatic. India also has a strong tradition of folk music. Radio broadcasts present different forms of music. These are; Classical, Light, Folk, Western, Film, Orchestral etc. Let us take a brief look at them.

7.2.1 Classical Music

India has an extensive repertoire of Classical Music. The country's musical geniuses have built up a rich legacy of classical music. It gets special patronage through radio network programmes to broaden the scope of listeners' tastes. *Carnatic Music* and *Hindustani Music* are the two offsprings of the parent Indian Classical Music, which have developed as two distinctive styles. The compositional forms of Hindustani Music are *Dhrupad-Dhamar*, *Khaayal*, *Thumri*, *Dadra*, *Tappa*, etc. The compositional forms of Carnatic Music are: *Varnam*, *Kriti*, *Padam*, *Jawli*, *Tillana*, *Ragamalika*, *Viruttam*, and *Devaranama*. National programmes of music and the 'Annual Akashvani Sammelan' feature young and promising, established as well as senior artistes in Hindustani and Carnatic styles of music. *Vividh Bharati* also broadcast classical music programme at least for one hour daily.

7.2.2 Light Music

As the very name suggests, this is light in nature. The tunes are based on classical melodies but liberty is taken to add or delete notes without strictly adhering to the classical values. *Geet*, *Bhajan*, *Ghazal*, *Qawwali* are some popular forms of light music broadcast over radio. Light Music concerts are also organised by various radio stations inviting artistes of other zones thus exposing listeners to a variety of talent.

7.2.3 Folk Music

Folk Music has been in existence long before classical music was born. It reflects the culture, tradition and lifestyle of a particular region. Each state has its own wealth of folk music. Folk Music is popular for the simplicity of tunes, lilting rhythm and straight notes with a natural grace. Radio Stations devote considerable time to broadcast folk music of different regions like, *Haryanvi*, *Awadhi*, *Bhojpuri*, *Bangla*, *Tamil*, *Telugu*, *Malayalam*, *Kannada* etc. The compositions of Gurudev Ravindranath Tagore in Bengali, known as *Rabindra Sangeet* are popular not only in the Bengal region but in several parts of the country.

7.2.4 Orchestral Music

In an effort to harmonise Indian melodies, a concept of '*Vadya Vrinda*' or Orchestral Music emerged in the early 50s. This was the first attempt to broadcast harmonical compositions using the notation system of Indian music. The National Orchestra known as AIR Vadyavrinda with units at Delhi and Madras has made significant contribution to orchestrations in Indian music based on traditional ragas, folk melodies and thematic compositions.

Vadyavrinda compositions using Indian and Western instruments are of 4.5 minutes or 9 minutes duration based on Indian Classical Ragas. 'Talavadya Kacheri' (Percussion ensemble) known for its lively and bright, rhythmic varieties is a popular programme which features a variety of percussion instruments performing in a particular rhythmic pattern.

7.2.5 Western Music

While Indian Music has developed on the concept of 'melody', Western Music is based on the theory of 'harmony'. Western Music includes Western Classical Music such as works of Beethoven, Mozart, etc., Country or Folk music, Pop music, Rock music, Jazz, Chamber music, Orchestral music etc. Western music instruments include Violin, Flute, Clarinet, Key board, Drums, Double Base, Cello etc.

Activity

Listen to music programmes for a week in different slots. Identify the different forms of music. Analyse the time slot given to each form.

7.3 FORMATS OF MUSIC PROGRAMMES

The most popular music broadcast over the Radio is film music which attracts a large percentage of listeners. Many interesting film based programmes are broadcast which include thematic songs, songs sung by one artist, songs of one music director, duets, songs of different periods, latest film hits etc. Vividh Bharati /CBS devotes considerable time for broadcast of film songs by involving listeners also. To keep up with certain broadcasting ethics, film songs are screened before broadcast to check vulgarity or ideas that may hurt sentiments of certain section of the society.

A variety of formats are used in music programmes. The important among them are music concerts-vocal and instrumental. These can be solo or duet or group performance as in the case of stage concerts. Broadcasting has some special formats such as music magazines, musical features and operas etc. Let us discuss them in greater detail.

7.3.1 Music Magazine

The word 'Magazine' is defined as a 'periodical publication or broadcast containing articles, stories, poems by various people'. There are magazines that cater to different sections of society like women, children, youth, aged or which deal with Sports. The contents of a magazine generally have different formats, stories, poems, experiences etc. A Music magazine contains four to five items which may include an interview with an eminent musician, an excerpt from a music festival, a straight talk on a relevant topic of music, a quiz programme on lyrics, composers, ragas etc. or a feature on some aspects of music. While preparing a Music magazine, the following points need to be carefully considered:

- The items included should be crisp, lively and the duration should not be very long.
- The linking lines should be interesting, natural and hold the magazine together. It should tell the audience about what is to follow.
- The narrator may be the same person for each edition of the magazine to give a specific identity to the programme.
- A magazine programme must be homogeneous in nature even if it contains items which are mutually exclusive.

A Music magazine can be planned on a single theme, for example, a programme on Tansen. The magazine can have a talk on his musical genius, an interview with an eminent musicologist on the music of Tansen and a rendering in the tradition of Tansen.

7.3.2 Musical Features and Operas

Musical feature is a programme which is basically musical in nature and the spoken-word is used to explain the music. A musical feature on Thyagaraja will have a narration of his life, with relevant musical effects in the background.

If the narrator says that "the Samadhi on the river of Kaveri attracts a large number of music lovers during the Aradhana Celebrations", the music effect with the crowd in the background will actually take the listeners to the place of 'the Samadhi'. A musical feature is a musical presentation combined with the spoken-word appropriately linking the various sequences.

Operas are musical plays, i.e., musical presentation of drama in which dialogues between various characters are musical in nature. The right kind of music can be set to the dialogue, depending upon the mood, situation etc. These musical features and operas are broadcast on special occasions. The production of these involves collection of material, scripting, selection of suitable voices for narration, appropriate music etc.

7.3.3 Choral Music

Group singing is a part of the Indian music tradition. Choral Music, as distinct from group singing, is popular in the west. A beginning was made in the seventies to produce choral music in broadcasts. Choral songs which are mainly patriotic in theme are selected from different languages keeping their lyrical value in view. While planning a choral music programme, the conductor selects voices of different ranges, suitable for the composition and music set by him. It has both male and female voices in proper proportion along with instrumentalists- the rhythmist, violin player, flute player etc. depending on the nature of the composition. A number of voices singing in perfect synchronisation are gaining popularity with listeners.

There are children choral groups, youth choirs etc. and colourfully dressed choral groups are not only feast to the ears, but to the eyes as well. Music from different parts of India helps to promote national unity and integration. Choral music has developed community singing as a mass movement in the country.

7.3.4 Music Appreciation Programmes

In order to create a taste for classical music, music appreciation programmes are broadcast. The producer aims to make the listeners understand and appreciate various aspects of classical music, i.e. the ragas, compositions, etc. in a simple manner, so that even a lay person without any background of music can savour the richness of classical music. To take an example, if Rag Yaman is to be introduced to the listeners, the producer selects popular film songs based on Rag Yaman which will easily register in the minds of listeners. Then s/he discusses the theoretical aspects of the raga, the scale (aroh and avaroh) prominent notes of the raga, the movements of notes etc, in very simple terms. This is followed up by a few classical pieces rendered by great masters. Sangeet Sarita a programme broadcast over Vividh Bharati is an experiment to popularise classical music with common man. It introduces the listeners to various forms of ragas and for easier comprehension, film songs based on these ragas are played. The programmes are basically meant for developing tastes and interest in classical music.

Music Lessons play an important role in educating listeners. Many serious students of music listen to such lessons, record them and try to learn by way of new compositions or raga, alap techniques, etc. The producer selects a teacher and two students and a session of classroom teaching is arranged in the studio in a very natural set up. The teacher selects a song, gives an introduction to the raga, name of the composer, tala, the scale of the raga, etc. The students sitting in front of him/her ask question to clarify their doubts and repeat whatever the teacher sings.

The teacher always keeps in mind that s/he is teaching a large number of unseen students through radio. S/he repeats the lines frequently to give the impression of classroom teaching to his/her unknown listeners. Usually, one composition is taught in three classes. Some questions are raised at the end of the programme pertaining to that day's lessons and the listeners are asked to give the answer.

Musical Discourse or Harikatha is another popular format in the south in which episodes from epics like Ramayana and Mahabharatha are narrated interspersed with songs. Violin and Mridangam serve as accompaniments to support the music. The person who does the 'Harikatha' or Katha or Musical Discourse needs to be well-versed both in music and literature.

7.3.5 Music Concerts

In a music concert on stage, the artiste is very much before the audience. S/he can build a rapport with the audience, gauge their mood, requirements and present the programme accordingly. The artiste has an advantage of audience appreciation on the spot. S/he can take some liberty with respect to the duration also, depending on the audience response. In contrast, a radio performer does not have the advantage of immediate audience response. S/he has to keep a watch on the clock which acts as a big constraint. The items for presentation including their duration are discussed and finalised beforehand and strictly adhered to.



Music concert in progress

Check Your Progress: 1

- Note:
1. Use the space below for your answers.
 2. Compare your answers with those given at the end of this unit

1) What are the main contents of a music magazine?

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2) What is the difference between Musical features and operas?

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3) Explain the nature and content of music appreciation programmes.

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7.4 SPECIAL TYPES OF MUSIC

We have discussed the forms and formats of Music which are used in radio broadcasts. There are certain other types of music which are required for use/incorporation in non-musical programmes. These are referred to as title music, subjective music and bridge music.

Title Music

Title Music is a piece of music played before a programme which establishes the identity of the programme. A catchy piece of music immediately telling the listeners what follows is title music. It is generally of 30-40 seconds duration. Children's programme, Yuvavani, Women's programme, Force programme (programmes for the members of armed forces-Army, Navy and Air Force), minority language programme which are broadcast with a fixed periodicity or a series of programmes under the same caption etc. have a title music.

Subjective Music

The music broadcast over radio reflects the feelings, mood, likes and dislikes of the listeners. Subjective Music is played to bring out or add to a particular mood. It is a skill on the part of a composer to create or make the situation more effective by music. Instruments like Shehnai or Nadaswaram played in the background indicate a happy event, a marriage, a festival etc. While the role of music is to entertain listeners, at the time of national calamity, death of a national leader, occurrence of a natural disaster etc. music is used to reflect the feelings of sorrow. If it is a sad occasion and a gloomy atmosphere, the music should be of a sober nature. A piece of music on the Sarangi or Violin with very soft percussion can bring out a sad effect. Subjective music is used in plays and features according to the requirements of the situation.

Bridge Music

A small piece of music that is played between one sequence and the other to maintain continuity- or establish change over or passing from one scene to another is known as Bridge Music. It is mainly used in plays and features etc.

7.5 PLANNING MUSIC PROGRAMMES

Planning is a very important aspect that the producer of a music programme has to keep in mind. Planning of a music programme can be compared with planning a menu for serving dinner to a guest. Just as the host takes care of the taste of the guest, the variety of items to be prepared and the serving of the items in a proper order, similarly, a music producer treats the audience as guests to whom the delicacy of music is to be served. For that, s/he has to be fully aware of the taste of the listeners and the suitability of the occasion. A day's music fare generally includes classical, semi-classical (featuring with vocal recording and instrumental renderings), light music and film music. In the case of light music the producers also include western music if there is listener's interest in the target area. S/he ensures that the lyrics of the songs reflect good taste. Care is also taken not to repeat the same raga or composition in the course of a day's broadcast. You will read about this in detail in section 7.7 of this unit.

7.5.1 Selection of Artistes

In a radio station, the selection of artistes is done with great care. In All India Radio, artistes who wish to perform over radio have to fulfil certain conditions and complete certain formalities to become radio artistes. They have to undergo an audition test, for which they should have good knowledge of the type of music they have to perform and should have undergone a systematic training etc. They have to fill in an audition form and pay the audition fee. Once these formalities are completed the station calls the artistes for an audition test. This is called the 'local audition' and the committee that listens to candidates to judge their performance is known as 'Local Audition Committee'. Each Station has its own Local Audition Committee. There are four categories of artistes; (i) Top Grade (ii) A Grade (iii) B High Grade and B Grade. The Local Audition Committee has the power to award upto 'B' grade in case of light music and upto 'B' High' in case of folk music. But in the case of classical music, the Local Audition Committee acts only as a recommending body.

The final audition is held by the Music Audition Board (MAB) comprising of eminent musicians and musicologists. The MAB finally awards the grade or rejects the recommendation of the Local Audition Committee.

In an effort to scout new talents in the age group of 18-25, Music Competitions are conducted in various categories-classical, light, devotional, chorus etc. The winners are directly placed in the B grade. A special service for youth 'Yuvavani' was started to promote young artistes. Yuvavani artistes, however, are not given grades, their fee is fixed which is meant as a token of encouragement. They present classical, light patriotic and special occasion songs.

Small radio stations, however, do not have to go through the elaborate process of auditions. They can record the recitals of popular artistes. Their music programmes can be based on CDs and Tapes available in the market.

7.5.2 Selection of Instruments and Accompanists

After selecting the main artistes for a programme, the producer undertakes another important exercise i.e. the selection of accompanists. For this, the producer must be well aware of the style of performance of different accompanists, the tradition, the school of main artiste, his/her caliber etc. The compatibility of the main artiste and the accompaniments largely accounts for the success of a performance. For a Classical Hindustani music item, the accompaniments needed are Sarangi, Harmonium, Tabla, Pakhawaj, whereas for Carnatic music, Violin, Mridangam, Ghatam, Khanjira, Morsing etc. are required. In Hindustani music Tabla and Pakhawaj are the main percussion instruments whereas in Carnatic music Mridangam plays the role of Tabla as the major percussion instrument, whereas subsidiary instruments like Ghatam, Kanjira, Morsing are included to increase the grandeur and liveliness of the programme.



Some common musical instruments

For light music recordings, the accompaniments require excellent command over the instruments of chords, the rhythmic varieties and patterns etc. Unlike classical music items which have scope for improvisation on the part of accompaniments, light music accompanists have to restrict themselves to the ideas of the music composer, remember the scores and perform.

While selecting accompaniments, the music composer also keeps in mind the item, the lyrical content and mood of the song. For folk music recordings, the typical folk instruments associated with that region are largely used.

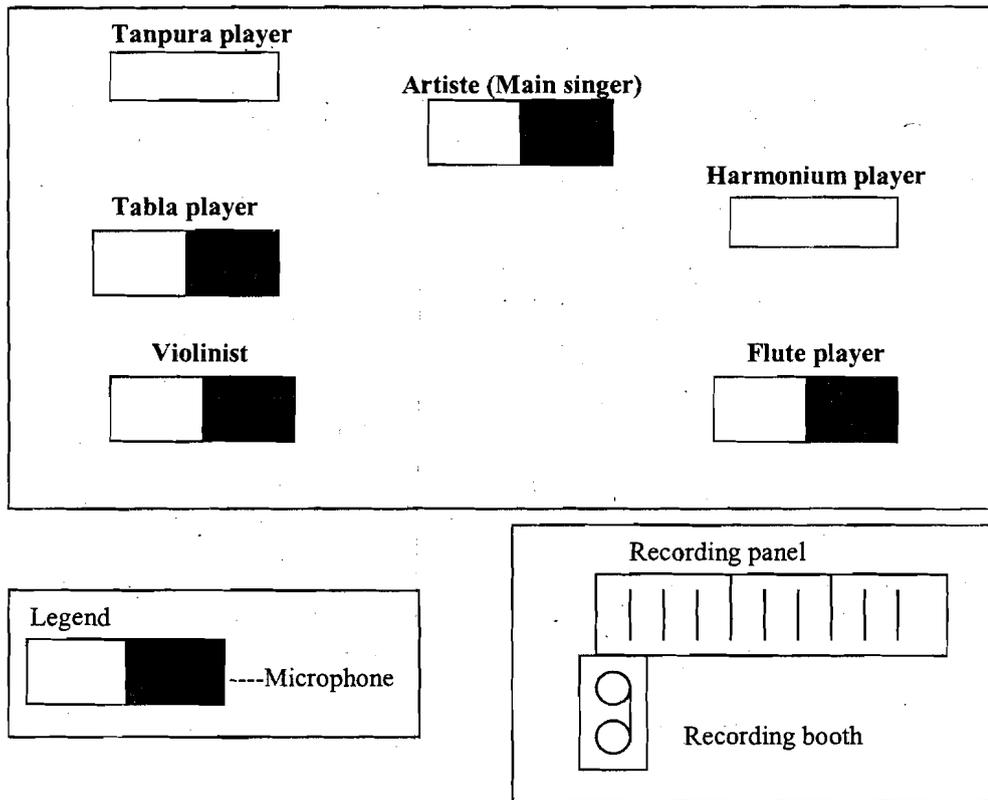
7.5.3 Rehearsal

Rehearsal helps in going through the items so as to know:

- which instrumentalists should open the item;
- when to join in the middle;
- how much music to play;
- when and how to give the clue to the main artiste to start the item and take up different parts in the item after intermediate music etc.

7.5.4 Seating Plan

A Seating Plan is made out by the producer indicating the seating arrangements for the vocalist and the instrumentalists and the microphone position for each. After the artistes have rehearsed the item and they are ready for the recording, the producer checks if the artistes are seated in the studio for the recording in accordance with the seating plan. The singer and other instrumentalists except Tanpura, Manjira, Harmonium players require individual microphones for proper balancing of the output. Tanpura player sits just behind the main singer and there is no need for separate microphones. The sound output can be adjusted by proper placement of the artiste near the percussionist i.e. the tabla artiste.



Seating plan

In this arrangement, four microphones are needed. However, one extra microphone is kept as a stand by, thus a total of five microphones are required. The producer ensures that microphones are properly placed before the artistes.

Fading-in, fading-out involves the use of the recording knob on the recording machine-by moving the knob in the clock-wise direction, the audio level increases. By moving it in the anti-clockwise direction, the audio level decreases i.e fades out.

7.6 PRODUCTION

It is very necessary on the part of the producer of a music programme to have some basic knowledge about the use of microphones, recording panel, acoustics and balancing techniques.

While recording a music programme with artistes seated or standing the placement of the microphone is important. The dead side of the microphone which does not pick up audio is to be avoided. A proper distance or 'balancing' is to be established between the performer and the microphone. The object of balancing is to achieve a natural sounding performance within the technical limitations of Radio. Music balancing demands a high degree of skill on the part of the producer. In musical programmes, a distinction is often made between 'close' and 'distant' balance. In close balancing a microphone is placed 'close' to every instrument/artiste. The output of several microphones is mixed on the panel.

The distant balance, used for recording of choral groups, is arranged by carefully placing the parts of the choir or various instruments at different distances from a single microphone to give a natural effect. The level of percussion is to be maintained as it produces a louder sound and the artistes have to maintain a proper distance from the microphone. A trial recording for balancing is done before going for a final take and the input level, output level etc. are monitored properly.

Post Production

After a well-rehearsed programme is recorded, there is not much of post-production work involved in single track or mono recording. However, in multi-track-recordings, the producer of the programme records instruments and voices on different tracks and mixes them keeping a balance of the levels of individual track recordings thus requiring greater post-production work. It needs to be mentioned that great advancements are taking place in the field of audio recording. Stereo recording, Digital audio recording and Multi-track recording have become the order of the day and broadcasters are gearing up to meet the new changes and challenges. You will read more about these in Course MJM-003.

7.7 SCHEDULING OF MUSIC PROGRAMMES

Scheduling of Music programmes is an important aspect which has to be done keeping many factors in mind. For example, Scheduling of the compositions has to be made keeping in view the importance of the day, for example, on Kabir Jayanti, Kabir's *doh*e may be broadcast. Proper distribution of broadcast time between various forms of music, classical, light, folk and vadya has to be maintained. Ragas need to be chosen according to the time of broadcast. In addition different Gharanas need to be given equal representation. Hindustani music programmes are broadcast mostly in the North, East and West, while Carnatic Music is broadcast in the South where they are popular. However, Carnatic Music is broadcast in the region of Hindustani music and vice-versa to develop taste of the people for different types of music.

Once the programme has been produced, the schedule has to be prepared. A music producer has a 'fixed point' (FP) chart for the broadcast of programmes of his/her station. This is an index, which fixes the chunks for various programmes depending on the local requirements, taste of people, and culture of that particular area etc. The FP chart has a fixed time for broadcast of classical music, light music, folk music etc. The listeners look forward to listening to music at specific timings. Let us take a look at the following schedule of music items against the chunks fixed for broadcast from a Radio Station.

Day	8.30 a.m. to 9.00 a.m.	9.15 a.m. to 9.30 a.m.	3.30 p.m. to 4.00 p.m.	6.00 p.m. to 6.20 p.m.	6.45 p.m. to 7.00 p.m.	9.00 p.m. to 9.15 p.m.	10.00 p.m. to 10.30 p.m.
Mon.	Classical Music	Light Music	Classical Music	Folk Music	Light Music	Vadya Music	Classical Music

If on Monday morning in the classical music slot, vocal music is scheduled, the next day instrumental music may be planned in the same. This can be alternated and a variety of instruments can be scheduled. The morning and night slots have wider listening hence eminent and well-known artistes are generally scheduled in these slots. Afternoon being a time of low listening as compared to morning and night, it can be utilised for local and upcoming artistes. Once a week a slot may be earmarked for broadcast of records of old Masters. Valuable recording of the great masters are preserved in archives of AIR which is a treasure house of such recordings.

It is equally important to maintain adequate time gap between two broadcasts of an artiste to avoid 'close booking'. The programme producer maintains an index card for each artiste and a booking register to record the dates of broadcast. The Index card is updated with detailed information about the artiste, grade, fees, performance, quality etc.

For every music broadcast, a contract is signed with the artiste. Contract is an agreement between the radio station and an artiste through which the artiste is informed about his/her programme-i.e. date, time of broadcast time of recordings, fee offered etc. The contract has a portion called the 'Reply sheet', which is to be signed and sent by the artiste by return of post, for having accepted the offer. The artiste has to adhere to certain terms and conditions regarding the broadcast and s/he is paid according to the grading.

In case of 'live' programmes, greater care is taken and stand-by tapes or substitutes are kept ready in case the scheduled artiste fails to reach the studio for some reason or the other. The standby material is carefully chosen and substituted both from the point of view of the artiste and the item. If a *Veena* item is scheduled for a live broadcast, some other instrument is kept as a substitute. If an eminent artiste is scheduled, an artiste of similar eminence is kept as a substitute. Recording of the same artiste could also be broadcast. However, the announcer must indicate that it is a recorded programme.

Check Your Progress: 2

- Note:** 1) Use the space below for your answers.
2) Compare your answers with those given at the end of this unit.

1) What do you understand by an audition test?

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2) What care should be taken while selecting accompanists for a music programme?

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3) What points should be kept in view while scheduling music programmes?

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7.8 LET US SUM UP

The broadcast of music over radio involves planning a suitable programme, selection of artistes, accompanists, selection of lyrics, music composer, knowledge of studio, recording, administrative matters etc. A programme planner must be fully aware of all that is happening around him/her. S/he must be constantly in touch with the listeners to get feedback about the programmes and address their needs as far as possible.

Depending on the gradation of artistes, listeners' choice and other factors, programmes are planned. Variety in formats and artistes is especially kept in mind while planning a programme. Music appreciation programmes, music lesson programmes, music magazines, features, operas etc. are produced for discerning music listeners. The programme must attract, please and satisfy the musical needs of the listeners, which is the ultimate success of a music programme.

7.9 CHECK YOUR PROGRESS: POSSIBLE ANSWERS

Check Your Progress: 1

- 1) A Music magazine can include four or five items which may consist of an interview with an eminent musician, an excerpt from a music festival, a straight talk on a relevant topic of music, a quiz programme on lyrics, composers or ragas or a featurette on some aspects of music.
- 2) In a musical feature, musical presentation is combined with spoken-word linking the various sequences. However, in musical operas, the dialogues spoken between two characters are musical in nature.
- 3) The music appreciation programmes are primarily meant to make the listener understand and appreciate the various aspects of classical music. The theoretical aspects of a raga are discussed in very simple terms relating them with popular film songs based on the raga and followed up with a few classical pieces by great maestros.

- 1) Artistes who wish to perform over radio have to undergo an audition test. In AIR, artistes are placed according to their performance in different grades by the 'Local Audition Committee' in case of light music and folk music. However, in the case of classical music, the Local Audition Committee acts only as a recommending body. The final audition is held by the Music Audition Board (MAB) comprising eminent musicians and musicologists. Many radio stations abroad do not have the system of audition.
- 2) While selecting accompaniments, the producer must be well aware of the style of performance of different accompanists, the tradition, the school and calibre of the main artiste. The item, the lyrical content, mood of the song are also kept in mind. For folk music recordings, the typical folk instruments associated with that region are largely used.
- 3) Scheduling of the compositions has to be made keeping in view the importance of the day, proper distribution of broadcast time between various forms of music, classical, light, folk and vadya has to be maintained. Variety in formats and artistes is especially kept in mind while planning a programme. Ragas need to be chosen according to the time of broadcast. In addition different Gharanas need to be given equal representation.