PRELUDE

The study concerns with 'The Role of All India Radio in Popularising Indian Classical Music'. The Classical Music of India is unique in nature and has been our cultural heritage since ages. Its preservation in all its rich and variegated authenticity, its promotion and popularisation is an urgent task, so that its study and practice must continue. For the survival of art and literature, it is necessary that it should not be limited to a group or class of people. Even if it survives, it would not be able to develop; therefore it must be made available to the masses to provide them a chance to listen to it because Classical music is structurally complex, one has to listen to it, frequently over a long period of time before one begins to understand and appreciate it. Familiarity is the keynote of music appreciation. Besides all other arts, music is the most 'broadcastable' and broadcasting is a natural vehicle for musical expression and communication.

The complete work has been divided into five chapters. The first chapter has been devoted to Communication, its definition, need and elements. Communication is the basic instinct of man and a social
and cultural need, too. Communication always requires four elements: (a) the source, the first cause, the place from where the thing comes or is got, (b) the message, oral or written, which is being conveyed, (c) the channel, through which the idea is disseminated and (d) the destination, which receives at the other end. Since the field of enquiry in this study concerns with classical music and broadcasting, the topic has been discussed with relation to the above mentioned four elements. The source of communication, since ages, has been the sound, which has two elements (i) the spoken word and (ii) music. Man's urges and yearnings find their outlet in music. Besides the spontaneous Folk music of the people, the sophisticated and systematised Classical music also developed by and for the cultured class of people and as a result of popular demand and urbanisation, Popular music, too, evolved. All the types of Indian music can be categorised under the above three abroad categories. The message, in the
study, is projecting Indian Musical Values, through the speediest and leading channel of mass communication, i.e. radio, to the destination—the listeners (masses and classes both). To keep the tradition of Classical music alive, to retain its quality and to make people familiar with it as well as to pass it down to the next generation, popularisation of Classical music is must. Though everybody is free to choose for oneself the kind of music one likes most, yet true appreciation for High Classical Art can be created, too. Through radio, music is literally within the reach of everyone. Music broadcasting provides a sense of psychological freedom for the listeners and a sense of artistic freedom for the performers.

The second chapter throws light on the state of Music and musicians before the days of broadcasting. Indian music received patronage of rulers and Zamindārs before the advent of organised broadcasting in India. Under their patronage, talent flourished. Simultaneously Classical music also flourished in the temples and in the Dargāhs of Sufi Sanits. Gradually various Charānās or the Schools of Music developed in North India.
Classical music received encouragement by the revival of the theatre in Mahārāṣṭra. Towards the end of 19th Century, musical culture was revived by the eminent revivalists like Rājā S.M. Tagore, Pandit Vishṇu Nārāyaṇ Bhātkhande and Pandit Vishṇu Digambar Paluskar. Gramophone and Cinema also influenced Classical music and it was then that radio made its appearance on the Indian Scene, with its offer to both - the old masters and the young artistes, performing its role as a patron of the musicians' fraternity through a wide variety of music programmes, expanding the scope of Classical music and taking the high art to the homes of millions. The people's mind became imbued with a powerful awareness of their cultural heritage, which was denied to them for centuries, which was the privilege of the kings, courtiers and feudal landlord class.

The third chapter deals with the history and development of broadcasting in India, early experiments in music broadcasting, problems of broadcast music and the music programmes on the A.I.R. till partition of India. Music filled about seven-eighths of the broadcasting programme time and Classical Vocal music
got chief priority among all the programmes. Early experiments served as precursors of regular and Sound Music Policy in the coming years.

The Fourth chapter gives a look into policies and programmes planned for popularising Indian Classical music after 1947. The decades following Independence saw quite a lot of expansion, a conscious and sound Music Policy, systematization, standardisation and above all the biggest impact on Indian music over the radio. During these years A.I.R. vigorously followed up its Policy of popularising Indian Classical music by planned presentation of different types of music programmes, which evoked a lot of interest in forms and styles of India's ancient musical tradition among the listeners. Excellent Classical music programmes like the National Programme of Music, Radio Sangeet Sammelan, A.I.R. Symposium on Indian music, A.I.R. Music Competition, Music Appreciation Programmes, Illustrated Talks and Interviews, Music Lessons, Subadha Sangeet, Relays from concerts and
conferences, Tuesday and Friday night Concerts of Classical music, as well as A.I.R. Vādyavāinda, Choral music, Operatic music, Devotional music, Folk music and Western music programmes too, have been discussed. A.I.R. started Audition system, Transcription Service, Programme Exchange Unit, Archives, Audience Research Unit, Research Department, Staff Training School, Advisory Committees, Programme Production Cadre, A.I.R. Light Music Production Units, Vividh Bhārati Service, Programmes For Special Audiences, the National Channel, FM Broadcasting, Programme Journals and External Services for the listeners abroad. Thus, through its Home Services and External Services A.I.R. has been doing its best in the field of music appreciation, education, preservation, promotion and popularisation. A.I.R's role towards Indian Classical Music, musicians and listeners has been splendidly excellent. However, there is always more room for
betterment therefore evaluation of the record from all possible angles is necessary. The fifth chapter brings to light some major flaws of the system, responsible for overall declining standards, such as inadequate infrastructural facilities, studio conditions, equipment (technical as well as musical) maintenance and renewal, rehearsal facilities, accompanists, announcers, staff-strength at Headquarters and various Stations, working conditions of the Staff, training facilities, the procedure of selecting and grading artistes; the flaws of artistes, lack of 'broadcastworthiness' and technique of presentation of music on the AIR, problems and flaws in programme planning, scheduling, production and presentation, inflexibility in A.I.R's policy, inadequate fees and funds, improper distribution of time among artistes; 'musical censorship' on the variety of musical instruments, the unfortunate decision of
discontinuation of all A.I.R. Programme Journals and other drawbacks have been discussed in details. This chapter brings to light views of various eminent musicians and pioneers of broadcasting in India. They were personally interviewed by the researcher and their insights, critical views, experiences and valuable suggestions have been quoted and included, besides the listeners' and the researcher's views. More than two hundred recommendations for improvement in the broadcast music, keeping in view popularity and standard, have been suggested. The acceptance and implementation of the suggested recommendations would made the study successful.