



Godcaster

FRACTIONAL PROGRAM DIRECTOR

PROGRAM DIRECTOR'S GUIDE

The Fractional Program Director & Voice Tracking

How to run your station by simply asking — and how your voice talent records their breaks from any computer.

You ask in plain English, typed or spoken. The Program Director **reads your station, shows you what it found**, and **proposes every change as a card you approve**. Nothing changes on the air until you say so.

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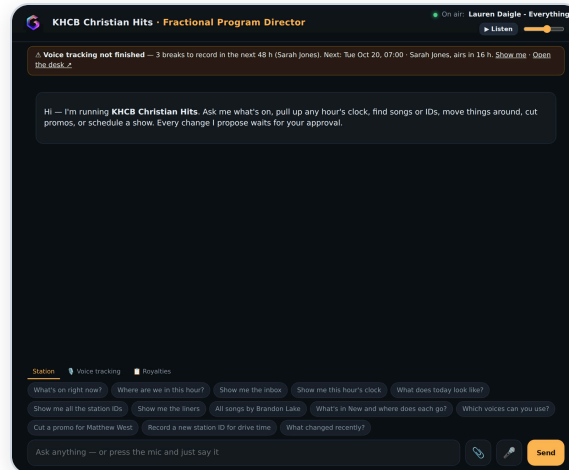
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Screenshots are from a live demonstration station, KHCB Christian Hits in Houston, Texas. Features as of October 2026; a few depend on your station's setup (for example shows by podcast feed, local news or song downloads), and your onboarding confirms which apply.

1 The page at a glance

The Fractional Program Director is one web page. You open it in your browser, log in, and talk to it. There are no menus to learn: you ask, it answers.



The Program Director page. The warning at the top appears only when voice tracking for the next two days is not finished.

At the top

- **On air** — what is playing right now.
- **▶ Listen** — hear your stream from the page.
- **Warnings** — for example, voice-tracked hours coming up that are not finished.

At the bottom

- **The box** — type a question or an instruction.
- — press it and just say it; press again to stop.
- — add your own audio (an ID, liner, promo or song).
- **Suggestions** — ready-made questions in three tabs: Station, Voice tracking and Royalties. A suggestion with fills the box so you can change the details first.

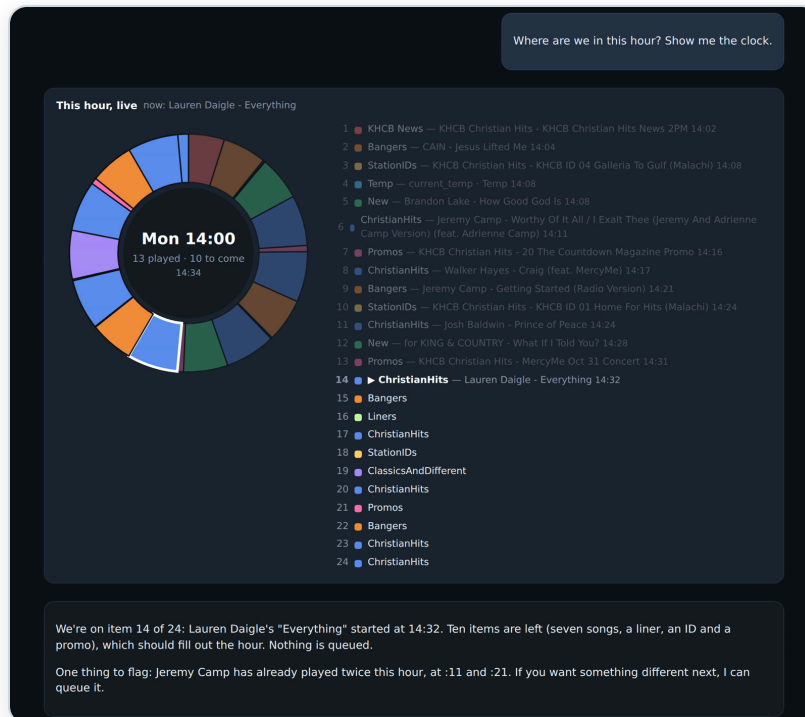
How every request works

- 1 **Ask** — *“What's on right now?” · “Play the Matthew West promo next.”*
- 2 **See** — the answer comes back as a picture where that helps: a clock drawn to scale, a list with ▶ play buttons, a rundown.
- 3 **Approve** — any change arrives as a card that shows exactly what will happen. Press the green button to do it, or **Cancel**.
- 4 **Undo** — every change is recorded. *“Undo that”* or *“Put the clock back the way it was this morning”* works.

It never acts on its own. The Program Director reads freely, but it changes nothing on your station until you approve a card. It cannot invent a song, a file or a result; if something fails, it tells you.

2 Seeing your station

Ask about anything on the station. Questions never change anything, so ask as often as you like.



"Where are we in this hour? Show me the clock." — the hour as it is playing: what has played (dim), what is on now (►) and what is still to come. The Program Director also points out what it notices; here, the same artist twice in one hour.

Other things to ask

What played in the last three hours?

The play log: songs, IDs, promos and news, with times.

Show me the 7 o'clock clock

Any hour of your weekly clock, drawn to scale from what really airs (a 7-second ID looks like 7 seconds).

What does Saturday look like? · Show me the week

A whole day hour by hour, or the full week at a glance.

All songs by Brandon Lake · Show me the liners

Library searches and folder lists, each with ► to listen.

What's in New and where does each go?

Your new-music rotation and where each song moves when it ages out.

Show me the Christian charts — what don't we have?

Current chart songs, each marked as in your library or missing, with previews.

Which voices can you use?

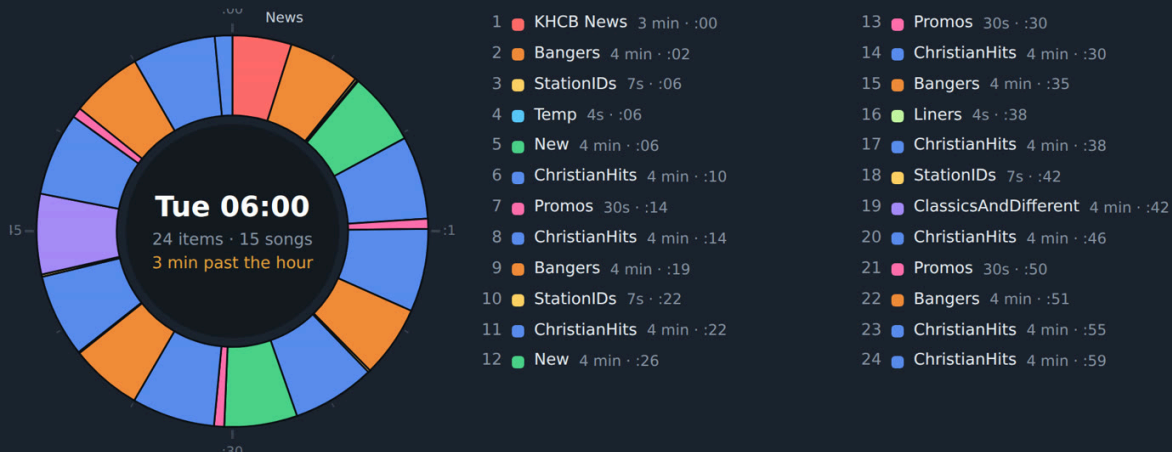
Every voice available for IDs, liners and promos, with a sample.

What changed recently? · What happened to the MercyMe promo?

Every change made through the page, with when and what.

What does tomorrow morning look like from 6 to 10?

The clock Tue 06:00 · drawn to scale, measured from what actually airs



This sequence runs 1h 3m — 3 min more than the hour holds. The greyed items rarely reach air.

07:00 · voice-tracked 2026-10-20 · Sarah Jones · 1 of 4 breaks recorded

- 07:01 KHCB News
- 07:04 Almost Home · MercyMe
- 07:08 KHCB ID — Afternoon Drive (Malachi) · KHCB Christian Hits
- 07:08 Temp
- 07:08 What Life Would Be Like · Big Daddy Weave
- 07:12 **Voice break 1** ≈0:30 **recorded** [Preview](#)
- 07:12 Trust In God (feat. Chris Brown) · Elevation Worship
- 07:19 FEBC Selah 80 Years · KHCB Christian Hits
- 07:20 **Voice break 2** aim ≈1:30 **not recorded — plays as a normal segue**
- 07:21 Highlands (Song Of Ascent) (Live) · Hillsong UNITED
- 07:28 Thank You So Much Jesus (feat. Paul Klein) · Aodhán King
- 07:32 KHCB ID 06 — Turn It Up (Malachi) · KHCB Christian Hits
- 07:32 Heaven Changes Everything · Big Daddy Weave
- 07:36 **Voice break 3** aim ≈1:30 **not recorded — plays as a normal segue**
- 07:37 Resting In His Arms · Silas Kirk
- 07:40 MercyMe Oct 31 Concert · KHCB Christian Hits
- 07:41 That's The Thing About Praise · Benjamin William Hastings
- 07:45 NEVER GET USED TO THIS · Forrest Frank
- 07:47 Houston's Hope All Day Long (Adam) · KHCB Christian Hits
- 07:47 Why Should I Worry (Remind Me Version) · Carly Ann Taylor
- 07:51 **Voice break 4** aim ≈1:30 **not recorded — plays as a normal segue**
- 07:53 Measure of a Man · 4Him
- 07:57 At The Cross (Love Ran Red) · Chris Tomlin

Every song, promo and ID was chosen when the hour was logged; it airs exactly in this order. Ends ≈08:01, then the next hour's news.

"What does tomorrow morning look like from 6 to 10?"— each hour's clock, drawn to scale. A voice-tracked hour (7:00 here) shows its exact rundown and which breaks are recorded.

Show me all the station IDs

StationIDs — 7 files

#	Title	Artist	Folder	
1	KHCB ID 01 — Home For Hits (Malachi) malachi	KHCB Christian Hits	StationIDs	0:09 ▶ Preview
2	KHCB ID 03 — All Day Long (Malachi) malachi	KHCB Christian Hits	StationIDs	0:07 ▶ Preview
3	KHCB ID 04 — Galleria To Gulf (Malachi) malachi	KHCB Christian Hits	StationIDs	0:07 ▶ Preview
4	KHCB ID 05 — Lifts You Up (Malachi) malachi	KHCB Christian Hits	StationIDs	0:07 ▶ Preview
5	KHCB ID 06 — Turn It Up (Malachi) malachi	KHCB Christian Hits	StationIDs	0:05 ▶ Preview
6	KHCB ID — Afternoon Drive (Malachi) malachi	KHCB Christian Hits	StationIDs	0:07 ▶ Preview
7	KHCB ID — You're Listening (Malachi) malachi	KHCB Christian Hits	StationIDs	0:08 ▶ Preview

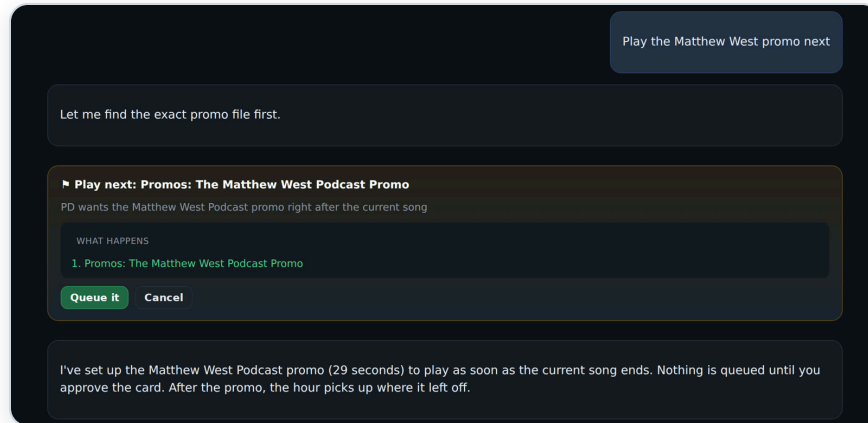
There are 7 station IDs in rotation, and they're all in Malachi's voice. All of them were added on Sept 19 and none has a kill date.

- **Missing number:** there's no ID 02. It may have been retired. If you want it back, I can look for it in the archive and restore it.
- **Only one voice:** every ID sounds the same. I could record a couple in Todd or a female voice to add some variety.

"Show me all the station IDs"—a list with ▶ Preview on every item. The Program Director adds what it notices (here, a gap in the numbering).

3 Changing your station

Say what you want. The Program Director finds the right files, works out the change, and shows it to you as a card. Nothing happens until you press the green button.



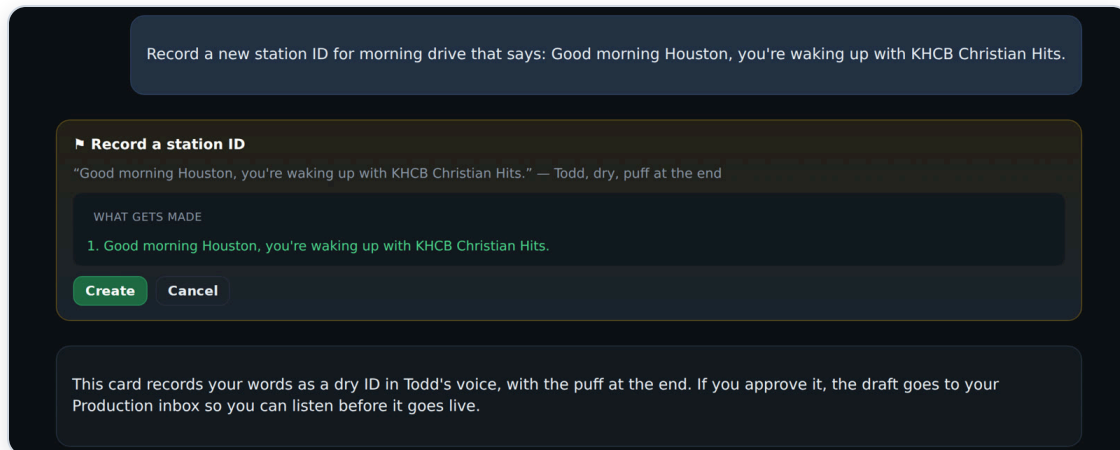
“Play the Matthew West promo next” — the card shows exactly what will happen. **Queue it** does it; **Cancel** throws it away.

SAY	WHAT IT DOES
<i>Play a Banger next · Play the new liner after this song</i>	Queues songs, IDs, promos or a whole category to play next; then the hour carries on.
<i>Change the rest of this hour</i>	Replaces what is still to come in the hour that is playing.
<i>Add a promo after the second song in morning drive</i>	Changes the order of any hours, on any days of your weekly clock.
<i>Put the Matthew West show on Tuesdays at 8</i>	Schedules a show into hours, or takes it out.
<i>Move that song to Bangers · When it leaves New, send it to Christian Hits</i>	Moves songs between categories; sets where each new song goes when it ages out.
<i>Take it out of rotation · Bring it back</i>	Retires a song to the archive — nothing is ever deleted — and restores it when you ask.
<i>Make a Worship Hour category</i>	Creates or removes categories; changes how soon a song may repeat.
<i>Get the new Lauren Daigle song</i>	Prepares a song you don't have (trimmed, levelled, titled) into your inbox for review. Your station must hold the rights.
<i>Undo that · Roll back to this morning</i>	Puts any part of the setup back to an earlier point.

Safe by design. Approval before every change · every change recorded and reversible in one sentence · removed audio is archived, never destroyed · a change log that answers “what happened to ...?”.

4 Making audio

Station IDs, liners, promos and produced spots — written, voiced and levelled to your station's loudness in minutes. Every new piece waits in your inbox until you have heard it.



"Record a new station ID for morning drive that says: ..." — use your own words, or let the Program Director write the copy. **Create** records it into your inbox to listen to first.

SAY	WHAT YOU GET
<i>Record a new ID for drive time</i>	A station ID or liner in any of your station's voices. It can write the copy for you.
<i>Cut a promo for Matthew West</i>	A promo from a show's latest episode: a short quotable clip, an intro and outro with your air times, over a music bed. Takes 2 to 6 minutes.
<i>Make a promo for the fall festival</i>	A produced spot: voice over a music bed, from copy it writes or yours.
<i>Put a bed under this read</i>	Mixes a music bed under any voice track. You can upload your own beds.
<i>Change the temperature line</i>	The wording and location of your local temperature read.
<i>Approve it · Redo it warmer · Discard it</i>	Every draft has a player in your inbox. Approve it into its folder with an optional end date, or ask for another take.

Working for you automatically

- **Promos that keep up** — show promos rebuild from each new episode.
- **Expiry that holds** — promos and event spots with an end date stop airing on that date.
- **One loudness** — everything generated or approved is levelled to match your music.
- **Local weather** — the temperature read updates through the day.
- **Every play logged** — a permanent play log and listener counts.

5 Royalties and song codes

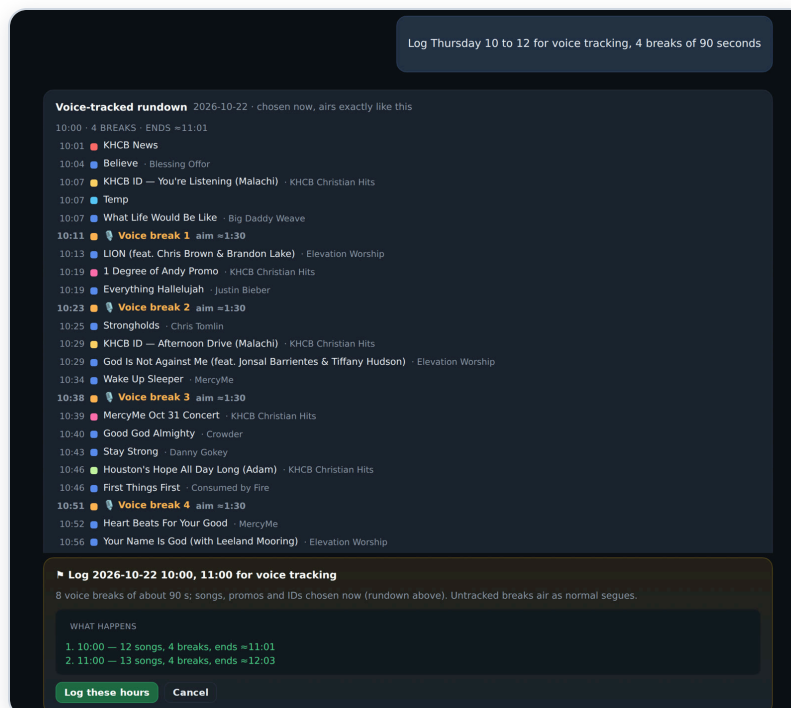
Royalty reports identify each recording by its song code (ISRC). Every song in your library is matched to its code; new songs are looked up every night.

<i>How many songs have their song codes?</i>	How many songs are matched, and how many need a look.
<i>Which songs need their code checked?</i>	A short list; accept the match or type the right code. A code you set is never overwritten.
<i>Give me the SoundExchange report for this month</i>	Built from your play log and listener counts, with download buttons. You or your filer submit it.

6 Voice tracking: how it works

Your on-air talent records the talk between songs from their own computer, ahead of time. They hear the end of the song they come out of, talk, start the next song and ride the levels — exactly as they would in a studio. The station builds each break from the original audio when the hour airs.

- 1 Log the hours.** “Log Thursday 10 to 12 for voice tracking, 4 breaks of 90 seconds.” Every song, promo and ID for those hours is chosen now, and the breaks are placed through each hour. The ID next to a break is left out, because the host says the station name.
- 2 Give them to a voice tracker.** Each tracker has a login and one personal link. The hours appear on their page. Or set a **weekly slot** and this happens automatically, two weeks ahead.
- 3 The tracker records.** In their browser, with headphones and their own microphone. They can redo a break as often as they like until the hour is about to air.
- 4 You review.** Listen to any break exactly as it will air. Everything airs unless you send it back. You can also adjust a break yourself.
- 5 It airs.** The station joins the end of the song, the voice and the next song precisely. A break that was never recorded simply becomes a normal song-to-song transition, so **the hour always airs**.



Logging hours: the full rundown is shown before you approve (first hour shown). **Log these hours** locks it in.

At the top of each hour your news still starts after the song that is playing ends. The last two items before the news are never voice breaks, so a host never talks up into the news, and the hour is re-timed automatically if the recorded breaks run shorter or longer than planned.

7 Voice trackers and weekly slots

Each person who voice-tracks for you gets a username, a password and one personal link that never changes. You can always look them up again — trackers lose them.

What's Sarah's link and login?

Voice trackers send each one their own link and login — nothing is emailed

Sarah Jones

Link Copy

Username Copy

Password Copy

Email this login opens your own email program with it filled in — you add their address and press Send

Voice clean-up: **light** · weekly: Tue 07:00-08:00

[Open the voice-tracking desk](#) — every tracker's hours, listen, edit, send back.

Sarah Jones's card is above. Her username is **sarah**, and you can copy her link and password with the buttons on the card.

Her voice clean-up is set to light. She has one weekly slot: Tuesdays from 7 to 8.

"What's Sarah's link and login?" — Copy buttons for each, and Email this login, which opens your own email program with everything filled in. You add their address and press Send; the station never emails anyone itself.

SAY	WHAT IT DOES
Add Sarah as a voice tracker	Creates her login and personal link.
Give Sarah every Tuesday 8 to 10, 4 breaks of 90 seconds	A weekly slot: those hours are logged and given to her automatically, always two weeks ahead, so she can work in advance.
Give tomorrow's 7 to 10 to Sarah	Gives hours you have already logged to a tracker.
Sarah lost her password	Shows it again, or makes a new one if you ask.
Set Sarah's voice clean-up to medium	Her usual voice clean-up: off, light, medium or strong (see section 9).
End Sarah's Tuesday slot · Remove Sarah	Upcoming hours with nothing recorded go back to the normal clock; recorded breaks still air.

8 Reviewing and editing breaks

Everything airs unless you send it back. You don't have to approve each break one by one — listen when you want to, and act only on what needs fixing.

How is the voice tracking coming for tomorrow?

Voice tracking 2026-10-20 · [open the desk](#)

⚠ Not finished (next 48 h): **Tue Oct 20, 07:00** Sarah Jones — 3 to do. Unfinished breaks air as normal segues.

07:00 1 of 4 tracked · Sarah Jones · [Copy link](#)

Break	Time	Status	Actions
1	Break 1 = 07:12 · aim 1:30	✓ 0:30 approved	▶ Preview 🔧 Edit ✕ Send back
2	Break 2 = 07:20 · aim 1:30	not yet	
3	Break 3 = 07:36 · aim 1:30	not yet	
4	Break 4 = 07:51 · aim 1:30	not yet	

Tomorrow only the 7 a.m. hour is logged. It's Sarah Jones's hour, and she has recorded 1 of its 4 breaks, so 3 are still to do. You haven't sent anything back to her.

If she doesn't finish, the hour still airs and the unrecorded breaks play as normal transitions between songs. You can hear her first break with ▶ on the card, and approve it or send it back there.

"How is the voice tracking coming for tomorrow?" — each hour, how many breaks are done, and on every recorded break: ▶ **Preview** (exactly as it will air), 🔧 **Edit**, ✓ **approve** and ✕ **Send back**.

- **Send back** asks for a short note (*"Please say the station name"*). The break airs as a normal transition, and the tracker sees your note and records it again.
- **Warnings** — the banner at the top of your page tells you when hours airing in the next 48 hours are not finished, and who they belong to.
- **The voice-tracking desk** — *"open the desk"* shows every tracker's hours on a calendar, with the same studio and editor your trackers use.

I want to edit Sarah's break 1 tomorrow at 7

Sarah Jones · break 1 2026-10-20 07:00

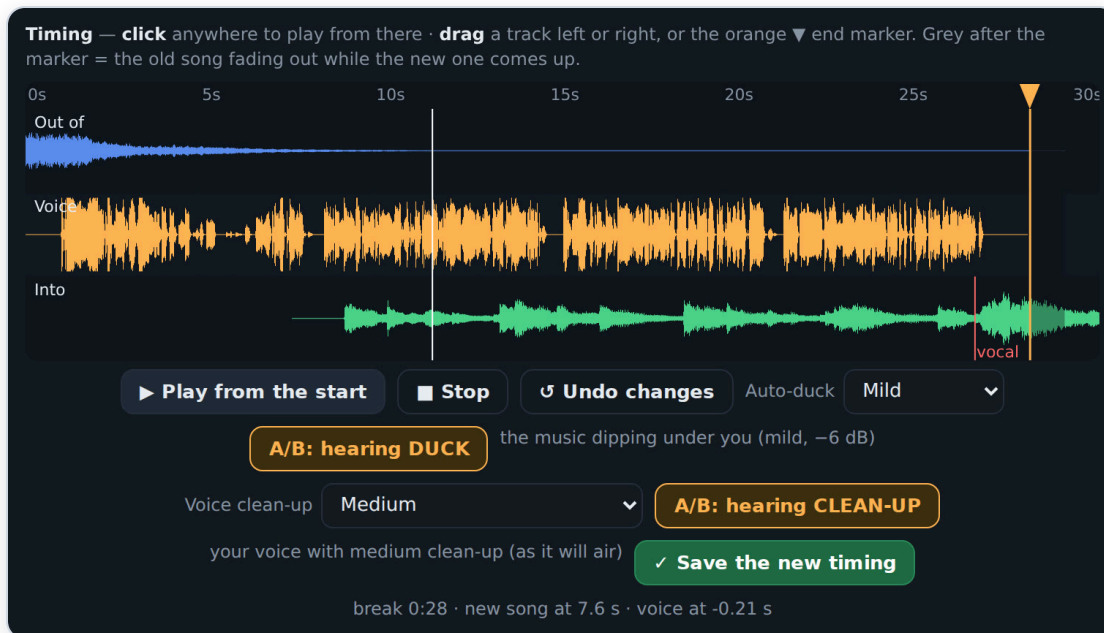
Opens in the voice-tracking editor: drag the voice, the new song or the end · click anywhere to play from there · auto-duck and voice clean-up for this take · Save rebuilds it.

[🔧 Open in the editor](#) ▶ [Hear it as it airs](#)

"I want to edit Sarah's break 1 tomorrow at 7" — opens that break straight in the editor.

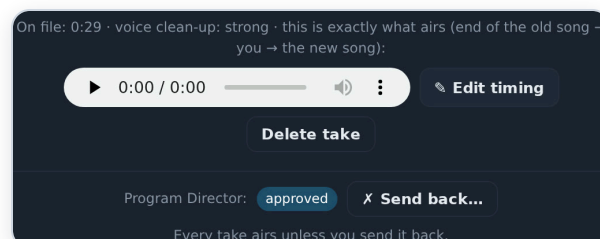
The editor

Three tracks on one timeline: the song the host comes **out of**, the **voice**, and the song they talk **into**.



The editor as the Program Director sees it. The red line marks where the singing starts in the next song.

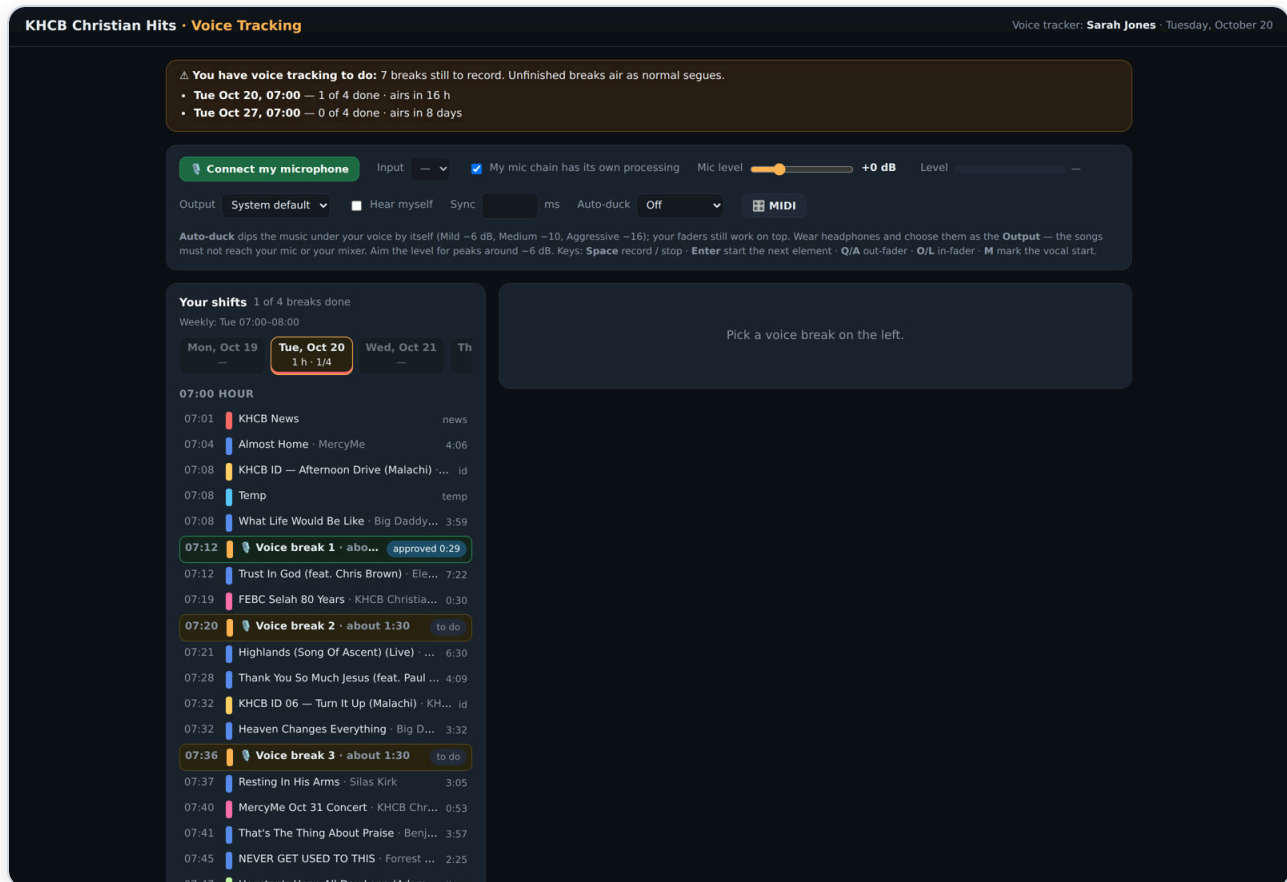
- **Click** anywhere on the timeline to play from that point.
- **Drag** the voice, the next song or the orange ▼ end marker to change the timing. **Undo changes** puts it back.
- **Auto-duck** — the music dips under the voice by itself: off, mild (−6 dB), medium (−10 dB) or aggressive (−16 dB). You hear the change straight away.
- **Voice clean-up** (Program Director only) — reduces room noise, shortens room echo and adds body to the voice: off, light, medium or strong. Experimental; it reduces echo but cannot remove it completely.
- **A/B buttons** — flip between the voice as recorded and cleaned up, or between ducked and not ducked, at the same spot while it plays.
- **Save the new timing** rebuilds the break. The player above it then plays it exactly as it will air.



Under every recorded break on the desk: the break as it airs, Edit timing, and your verdict.

9 Your voice trackers' page

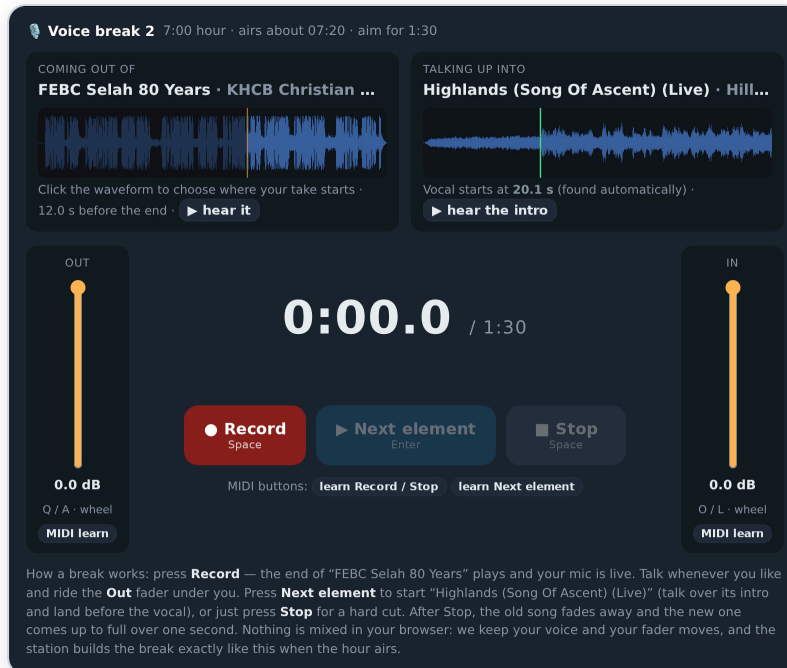
What your talent sees when they open their personal link and log in. It works in Chrome or Edge on any computer, with headphones and the microphone they already use.



The tracker's page: what is still to do (top), their microphone settings, a two-week calendar of their hours, and each hour's rundown with every voice break.

- **What's left to do** — shown at the top as soon as they log in, including anything you sent back, with your note.
- **Calendar** — every day for the next two weeks; days with their hours show how many breaks are done.
- **Microphone setup** — choose the microphone and the headphones, set the level with a live meter, choose auto-duck. MIDI controllers work too.

Recording a break



The studio for one break: the end of the song they come out of, the start of the song they go into (with the vocal start marked), and two faders.

- 1 Press **Record** (or **Space**). The end of the song plays and the microphone is live. Talk whenever you like.
- 2 Press **Next element** (**Enter**) to start the next song and talk over its intro — a countdown shows when the singing starts. Or just press **Stop** for a clean cut.
- 3 Ride the **Out** and **In** faders with the mouse wheel, the keys **Q/A** and **O/L**, or a MIDI controller.
- 4 Press **Stop. Listen back**, then **Use this take** — or record it again. The timing editor opens straight away for fine adjustments.



The tracker's editor: the same timeline as yours. Trackers see the voice clean-up you set for them but cannot change it.

10 Quick reference

WHEN YOU WANT TO...	SAY
Know what's on	<i>What's on right now? · Where are we in this hour?</i>
Plan ahead	<i>Show me Saturday · Show me the week · Show me the 7 o'clock clock</i>
Change what plays next	<i>Play a Banger next · Change the rest of this hour</i>
Change the format	<i>Add a promo after the second song in morning drive</i>
Manage music	<i>Move that song to Bangers · Take it out of rotation</i>
Make audio	<i>Record a new ID for drive time · Cut a promo for Matthew West</i>
Undo	<i>Undo that · Roll back to this morning</i>
Royalties	<i>Give me the SoundExchange report for this month</i>
Set up voice tracking	<i>Add Sarah as a voice tracker · Give Sarah every Tuesday 8 to 10</i>
Check on it	<i>How is the voice tracking coming for tomorrow?</i>
Fix a break	<i>Send back break 2 at 8, it's too long · I want to edit Sarah's break 1</i>
Find a login	<i>What's Sarah's link and login?</i>

Good to know

- **Your station keeps playing without the page.** The page is how you direct it, not what runs it.
- **Voice trackers need headphones,** and Chrome or Edge for choosing the output and for MIDI controllers.
- **Breaks lock two minutes before their hour airs.** Until then they can be recorded, redone, edited or sent back.
- **Nothing is emailed or texted** by the station. Links and logins are sent by you.
- **Royalty reports are prepared for you to file;** the station does not submit them.
- **Finding a song does not license it.** Your station remains responsible for the rights to what it airs.
- **Not included:** traffic and billing for commercial airtime, emergency alert (EAS) integration, studio console or transmitter control, and ratings data.

Need help? Ask the Program Director itself — *"How does voice tracking work?"* or *"What can you do?"* — or contact your Godcaster representative.