



Built from the Foundation.

A consultancy for the arts in a school — **the building, what fills it, the curriculum, the teachers, and NEP 2020** — designed from the ground up, following the philosophy of your school.

The one part of a school no one advises you on



Two things have happened at once. Art education is now compulsory: under the CBSE reforms, the arts move out of the "nice to have" column into something every school must demonstrate it is doing. And culture has become a national story the country is telling loudly. Together they have produced a generation of school owners and boards who want to be seen taking the arts seriously — and who mostly cannot yet tell a real arts offering from a decorative one.

Sit in the chair of someone building a school, or restructuring one. An architect is appointed for the building, specialists for the academic curriculum, advisors for admissions and for the brand. Then it reaches the arts, and there is no one. A room is bought from a builder who has never taught a child. A curriculum is chosen from a catalogue that has never seen the school. A music teacher is interviewed with no one present who can tell whether they can teach.

For the subject the research says shapes the child most, the decisions are made in isolation. That is the need every school now shares — and the one this consultancy exists to close.

Two of the country's leading artists



Prime Minister Narendra Modi and German Chancellor Angela Merkel with Pandit Shubhendra Rao and Vidushi Saskia Rao-de Haas

With Prime Minister Modi and Chancellor Merkel, after their concert in New Delhi



At the United Nations, Geneva



"Cellist Haas knighted by Dutch Monarchy on King's Day," 2025

THE HONOURS THEY CARRY

Knight of the Order of Orange-Nassau —
Saskia Rao-de Haas, 2025

United Nations · Carnegie Hall · Sydney Opera House

Atal Behari Vajpayee National Award —
Shubhendra Rao, first recipient

India Today–Mahindra Drivers of Change · Pandit Jasraj Award

Vidushi Saskia Rao-de Haas

CREATOR OF SANGEET4ALL · CREATOR OF THE INDIAN CELLO · KNIGHT OF THE ORDER OF ORANGE-NASSAU

Disciple of Pandit Hariprasad Chaurasia, who said of her, *"She has been taught by God."* Creator of Sangeet4All, the leading school music curriculum in India, and of the framework beneath it, Arts Directed Learning.

Pandit Shubhendra Rao

SITAR · LEADING DISCIPLE OF BHARAT RATNA PANDIT RAVI SHANKAR · ATAL BEHARI VAJPAYEE NATIONAL AWARD

Among the closest disciples of Bharat Ratna Pandit Ravi Shankar, who called him his "memory bank." He leads the Ravi Shankar Ensemble and carries the Maihar gharana onto the world's great stages.

Together, the New York Times calls their music *"movingly meditative."* saskiarao.org ·

shubhendrarao.com · sangeet4all.com

The choices no one is helping you make

Building the arts into a school is a sequence of decisions, each made once and lived with for years. Today each is made alone. This is where we sit beside you.

1

What the building must do

Not the acoustics your vendor delivers — what the room is *for*. How many children play at once, what it asks of a six-year-old, whether the auditorium serves the school or a badminton court. Decided before the blueprint sets, or paid for afterwards.

2

What goes inside it

Instruments within a child's reach, real acoustic sound, and the difference between a visual that teaches and one that only decorates. The room is only as good as what fills it.

3

What is taught, and in what order

One sequence, Nursery to Grade 12 — or a scatter of disconnected years. This is the choice that decides whether music compounds or resets every September.

4

Who teaches it

The hardest to judge from the outside, and the one that decides everything. Whether the musician across the interview table can actually teach a child — and how to build the staff you already have.

5

How it answers NEP, and answers you

The policy requires the arts; it does not say how. And none of the above is right in the abstract — each is right only when it follows the philosophy of *your* school.

Every layer follows your school's philosophy

A music room, a curriculum, a teacher, a policy response — none is right or wrong in the abstract. Each is right only when it answers what your school is trying to do. That is the difference between a consultant and a vendor: a vendor sells you the same thing it sells everyone; we begin with your philosophy, and let it decide the rest.

- 1 **The building** — music rooms and an auditorium designed for what happens inside them, not only for how they perform.
- 2 **What fills it** — instruments, storage, sound and hearing, sized to the child and chosen for real acoustic learning.
- 3 **The curriculum** — one sequence, Nursery to Grade 12, Indian classical music at its centre and the world's traditions alongside.
- 4 **The teachers** — interviewed, chosen, trained and certified; capability built in the staff you already have.
- 5 **NEP 2020** — the policy says integrate the arts; it does not say how. We supply the *how*.



A whole class on the Swartarang — every child playing, not a chosen few.

Because the method begins with the child and not the catalogue, it reaches every child: our work runs from established private schools to outreach classrooms — **special-needs integration, connecting diverse communities, and arts-forward teaching** where music carries the learning. A philosophy that works for one child works for all of them.

— WHERE WE HAVE BUILT MUSIC

A track record, school by school, since 2014

100k+

CHILDREN REACHED

200+

TEACHERS CERTIFIED

2014

BUILDING MUSIC, EVERY YEAR SINCE

Shiv Nadar School

The Khaitan School

G.D. Goenka

Manav Rachna International

Suncity School

Seth Anandram Jaipuria

The Infinity School

Sapphire International

Gyaananda School



Ministry of Culture
Government of India



Recognised and supported by the **Ministry of Culture, Government of India**, and the **Sangeet Natak Akademi**.

— WHAT WE DID FOR THEM

What schools ask us to design varies greatly, because no two share the same philosophy.

A complete system, built inside the school

One established school asked us to design a full performing-arts academy from its philosophy outward — the structure that reaches every child and identifies real talent, the faculty to hire and how, the spaces, the phasing, and the way it would pay for itself.

The spaces, done properly

Others asked us to design their auditorium and music rooms — what an auditorium must be so it never becomes an eyesore, what a music room must be for a young child, what to settle before the blueprint is fixed.

The teacher interviews

Others asked us across the table for their hiring — to tell them whether the musician in front of them can actually teach a child, which few schools can judge for themselves.

The auditorium is the beating heart



Many strong schools do not invest in the auditorium, or see it wrongly — a hall that doubles as a badminton court. That single decision puts the entire arts department last in the school's structure. **An auditorium must be big enough for the whole school**, and double as practice space for orchestra, choir, drama and dance — not for sport. The test is daily use: a real auditorium is hosted in, practised in, used every day.

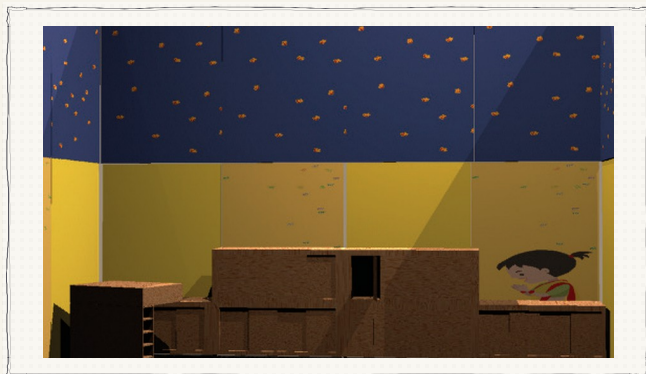
"Often we are called in only when the blueprint is already written. They do 'make do' solutions for the auditorium. It's a huge mistake, and it affects the entire school. I have seen it."

FROM TWO DECADES OF ADVISORY WORK

Built well, the investment wins itself back manyfold; the auditorium becomes the heart that invites music, arts and debate, and can host international artists and seminars — the world arriving at a school's own hall. Built wrong, *it always remains an eyesore*.

An open-air amphitheatre can be added, but it can never replace a working auditorium. For schools with the capacity, the auditorium comes first.

A music room should feel like a warm hug



The Sangeet4All music room, designed by an architect in London — acoustic panelling, child-height storage, a soft floor.



The same thinking in a working school: instruments within reach, the class on the floor together.

Cupboards at a child's height so instruments are within reach, never locked away. Soft floor and carpet for a grounded, contained sound. Circle seating. Visuals the teacher actually uses in a lesson — not decoration. Real acoustic instruments; no amplification, and no drum kit in a general music room. *"Once hearing is lost, it does not come back."*

HOW IT BEGINS

1

Visit & diagnose

We walk every space and read where the arts sit in your school.

2

Consult & tailor

We shape the right layers around your philosophy — nothing more.

3

Design & brief

Spaces, curriculum, teachers — specified, and briefed to your builders.

4

Hand-holding

We stay beside you through the process, at the depth you need.

Start with a conversation — it's always free.

Where to go next. This consultancy comes before the programme. If what you want is the running programme itself, taught by your own teachers: **a full K-12 school** → the School Programme · **a playschool or pre-primary wing** → the Early Years programme · **a CSR or outreach partner** → the Foundation. All at sangeet4all.com.

Chandrika Raj · Head of Programme · 98111 20983 · admin@sangeet4all.com · sangeet4all.com