As one of John Paynter's earlier students at the University of York I read most of his writing on musical education as it appeared. Always I found the content affirming, thought-provoking, and intensely musical. In 2003, while researching my book, *Music in the School*, I read those publications again, this time in sequence. I was struck by the collective strength of the work: markedly more ambitious for students and teachers than is the national curriculum for music in England. Yet we know from schools we have visited or schools in which we work, that Paynter's philosophy of musical education reflects expectations that are reasonable. The danger is that, dispersed as it is among so many sources, the continuing relevance of his writing may be lost to younger teachers and policy-makers. Music teachers today have so much mandatory reading that the opportunities to search out books in libraries may be limited. I spoke with a number of music educators who have been influenced by John Paynter's work and they all agreed that an introductory book would be useful.

From journal articles in the late 1960s and the appearance of *Sound and Silence* in 1970, his thinking about musical education has shown a depth and an insight rarely matched today. Throughout the past fifty years and more he has developed these ideas through his teaching and in print: articles in academic and practitioner journals, conference papers, and curriculum materials published not only in English but also in German, Dutch, Spanish, Italian, Japanese, and all the Scandinavian languages. Some of this output has not appeared previously in English; hence the need for this book. Whilst on the one hand it celebrates an exceptional contribution to music in education, its principal role is to ensure that the work is not lost and that it may be consulted more readily by teachers and researchers in the future.

John Paynter has maintained his view that music should be an essential part of everyone's general education and that whatever is done in the name of music in schools should be *musical*; that is, concerned with the essence of music itself and not merely 'about' music. This philosophy is as relevant and pertinent for educationalists today as it was when first expounded.
John Paynter has been a prolific writer, and it has not been possible to include all the extracts that teachers and former teachers tell us have influenced them most. Nevertheless, we hope that readers who are introduced to Paynter’s writing by this volume will be encouraged to read further and gain additional insights into the work of this most musical of educators.

Janet Mills, 2007

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Publisher’s note

John Paynter’s philosophy of music in education is central to his argument and pervades much of the writing reprinted here. Although this has resulted in some re-statement of ideas, it was considered important to maintain the completeness of each article, allowing readers to ‘dip into’ the book rather than read from cover to cover.

The articles included in Thinking and Making have been selected from Paynter’s work over four decades, making the collection valuable not only for its substance but also for its historical significance. With this in mind it was decided not to update the style of writing to reflect modern trends, such as the use of gender-neutral pronouns, nor to replace or omit references to recordings and scores that may now be accessible only in libraries.