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Grenville Hancox

Music Department, Canterbury Christ Church University, Canterbury, CT1 1QU

Grenville.hancox@canterbury.ac.uk

It was my wife to be, whilst teacher training at Goldsmiths in the early seventies, who drew my attention to this extraordinary man. Large, amiable, typically English in so many ways, polished shoes, be-suited, courteous, brilliant. She remembers now some 40 years later the experience of being taught, being inspired by him as a visiting lecturer on her postgraduate, initial teacher-training primary course, promulgating a philosophy of creativity in the class room whose mantra was manna to the ears of eager students, wanting in turn to teach and inspire children. This visit followed closely the publication of the revolutionary *Sound and Silence*, a book that changed the face of music education for ever. In their introduction to the book John Paynter and Peter Aston wrote:

> We who are writing this book are practising teachers and musicians who are concerned with general rather than specialist education. We believe that young people deserve a truly liberal education, alive with the excitement of discovery. This excitement is a first step: the details, disciplines and skills will follow. Without a sense of adventure true education is impossible. (Paynter & Aston, 1970, p. i)

For many, meeting John for the first time, these sentiments seemed strangely incongruous with the image of a university music lecturer. For their own experiences in higher education were often diametrically opposed to the notions contained in this introduction. Many intending teachers were leaving universities with degrees that prepared them for training in the art of disseminating musical knowledge and skills rather than in *educating* through music. John's advocacy that children should and could be encouraged to think, to reason and to discover the use of sound as a means of expression, was far removed from their own experience and he reinforced this belief throughout his career until 2008 when he wrote

> Whatever else stimulates us to create, play or listen to music, it is ultimately the sound forms themselves that delight the mind and hold its attention; and the best way to understand how that works is to make your own music. (Mills & Paynter, 2008)

It was not surprising, therefore, that John's experience as composer, author, teacher in primary and secondary schools and teacher trainer in Liverpool and Chichester, made him the obvious choice for director of the second project to be commissioned by the Schools Council for England and Wales.

The aims of the secondary school curriculum project were concerned with the development of new principles for school music taking account of both interpretative and creative ideas and widening of the impact of these new principles through the production of guides and teaching materials. However the third aim, to allow teachers the 'opportunity to develop modes of working that would allow them to make a greater contribution to the overall policies of education' was radically different to many of the Schools Council Projects

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which were similarly commissioned. Teacher involvement in policy making was rare and the primary-based project, centring wholly on material production and development of an agreed methodology, contrasted markedly with the secondary project. With a small team based in York, John began to identify teachers who were deemed to be thinking practitioners and whose practice reflected the aims of the project. These teachers were seen as working in pilot schools with a greater number receiving materials to trial and provide feedback on. Newsletters were widely distributed though often the trigger for criticism were nonetheless a vital component in John's desire to change practice.

> I have read your two publications of the News sheet with interest. Our children are not enthralled by experimenting with sound. (Anonymous, in a Schools Council Newsletter, 1975)

Residential conferences and workshops followed, with the aid of those music advisors sympathetic to the project, in what was now rapidly becoming a partisan divide in music education. The project became to be viewed as radical in approach by many whose very solid traditional classroom practice generally did not include creative work within their curriculum and those of us identified as coming from pilot schools were viewed with suspicion. Inclusion of all children in music making in the first two years of secondary schooling was seen by many as betraying the very basic tenets of music education and as an assault on our heritage, and John the unlikely radical leader of the curriculum terrorists. This sometimes extended to local authority advisors who were reluctant to allow their teachers access to project materials or attend courses.

The most advanced means of capturing good practice and sharing with other teachers were utilised by John; for example the production of tape slide sequences (with synchronised sound!) of pilot teachers' work and a summarising film towards the end of the project's life. In addition a group of ten project centres for disseminating information and materials and organising mini conferences were established in a variety of settings with support from local authorities and universities. Their impact was considerable and through them John's influence on the gradual advocacy of performing, listening and composing becoming the central tenets of music education finally to be enshrined in the national curriculum for music.

The project 'Music in the Secondary School Curriculum' under John's direction was controversial, expensive, at times unwieldy but above all democratised the subject of music with the most far-reaching effect. John might well have coined the phrase 'every child matters' for he certainly believed every child to be creative and creativity to be an essential part of music teaching. In the book of the project, John wrote

> The core of our work should be in the general class activities offered throughout the school, because music is not exclusively for the classically trained musician, nor even for any one kind of musician! Everyone can respond to it and in some way be involved with it. Music stimulates the imagination, it engages the intellect and it does it through sounds, not through words about sounds . . . Classroom work should be based on music making (performing, improvising, composing) and in the forefront of all activities, the development of aural sensitivity and awareness. (Paynter, 1982, 27)

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Janet Hoskyns

Birmingham City University, Attwood Building, Perry Barr, Birmingham, B42 2SU

Janet.Hoskyns@bcu.ac.uk

One of the most impressive things about John Paynter was that he was an excellent teacher; not flashy or showy, but quietly unassuming. Numerous friends and colleagues have commented on how he could walk into a classroom of children or adults and with a few quiet words get them all concentrating on making music together and thinking hard about what they were doing. This certainly inspired me to become a teacher, although it took me many years to learn how to direct and organise with apparently such small interventions. He could pick a few apt words and create a perfect environment for working.

Discussing why music was often seen to be an elitist subject where some were excluded because they could not afford or didn't have access to instrumental lessons, John's view was always that it should be elitist, in the sense that it should encourage everyone to aspire to the highest standards. He never patronised people or made them feel inadequate but he had a conviction that everyone should work at the highest level of which they were capable. He was an advocate for the idea that children and young people should have the very best qualified musicians to teach them; his own career showed that with determination and some luck, you could overcome what might otherwise be considered disadvantaged backgrounds.

His careful use of language can be observed in *Sound and Silence* (1968) particularly in the introduction, in *Sound and Structure* (1992) and again in many of the items selected in *Thinking and Making* (2008) which Janet Mills cleverly devised with him, before her untimely death. He used language sparingly but elegantly and effectively, crafting carefully and taking much time over it. I suspect that his composing was similarly completed very carefully with minute attention to detail, as David Blake suggests in his tribute to his former colleague on the University of York website http://www.york.ac.uk/music/news-and-events/news/professorjohnpaynter/

John Paynter's long relationship with Cambridge University Press began with *Sound and Silence*, and continued with the *Resources of Music Handbooks* series, leading to the founding of this journal in 1984. It has given music education a much needed

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