

part. To facilitate this, and ensure firmness and promptness in singing, a leader will be appointed in each part, whom the whole group may follow until they acquire sufficient knowledge to sing independently.

It is designed to have one or two old, and one or two new tunes, sung in parts every evening, to appropriate hymns. By these means a valuable addition will be made to our stock of well known tunes. Another season, a new series can be learned, and thus a constant freshness and variety can be kept up.

The cabinet organ will be used in the meetings, for illustration and leading.

Such are the features of the plan which seems best adapted to our present wants. The question now is, will you enter into it?

I call upon the officers and elder members of the church to give their countenance to it by personal attendance; upon experienced musicians to assist in teaching those less proficient; upon those who sing but rudely, to endeavour to perfect their praise; upon the young, to acquire a power which will add so much to their own enjoyment and their power for good; upon all, in short, to devote *a dozen evenings in the year* to this sacred and delightful use. And may the God we fain would praise more worthily, prosper all our endeavours!

## PLAN FOR PSALMODY PRACTICE—No. II.

### MUSIC FOR THE MILLION.

To accomplish perfectly the designs of public praise, the entire congregation should be able to read music, but though most people can join in singing the air of a tune, comparatively few have attained to such an acquaintance with the art as would enable them to sing the part most adapted to their voice. The great number of symbolical characters used in the ordinary notation seems to have frightened all but the most enthusiastic from the very threshold of the art; for it has appeared to them very much like learning a new language. Before the pupil can be made to read the usual notation he must have learned a great deal of the theory of music; he must know all about the time of each note as represented by its shape; and before he can determine the pitch of the sound, he must know all about the staff, its letters and its signatures; he is a long time in acquiring a clear conception of the reason why the position of the scale changes with the signature,—why, for instance, A is sometimes *one*, sometimes *two*, or *three*, &c.; and he has to think of all these things and many others, just when he is in his weakest state, struggling to acquire the practice of striking the notes correctly. If, therefore, we can present a system of notation by which the mind of the pupil may be relieved of the necessity of thinking of many of these points until he has become proficient in the most important; if by the system which we shall propose, a whole congregation, whether composed of adults or of children of eight years of age, can be made to sing a tune harmoniously in parts in one or at the most in two sittings, it will be admitted that we shall have discovered almost “a royal road to learning” music. We may say, for the encouragement of all who are interested in this matter, that its practicability has been abundantly tested both in the congregation and in the Sabbath-school connected with Zion Church, Toronto, and what has been done there, can be accomplished with equal facility in all our churches. All that is required is that there be a little painstaking, and that the person selected as the instructor shall have himself acquired a perfect knowledge of the notation.