

one collection for the Sabbath-school, another for our Young People's Society, another for the congregational prayer-meeting, while one different from any is used in the church service, and many of these collections contain very few hymns in common. The consequence is that few tunes are mastered, and many in the sanctuary are silent, when God's praise should be sung by all. For some years we have tried the plan of using the same collection in school as we do in church, and the result so far is satisfactory. The children learn to sing in the Sabbath-school, which is, after all, the training-place for the church, and consequently are able to join in the service of the sanctuary. I feel myself that the singing of the young folks throughout my congregation is one of the greatest helps we have toward congregational singing.

Of course many will at once say that the hymns used in church worship are not suitable, especially for the very young, but while some of the hymns written specially for the children might be used for the infant classes, I think none of the hymns now used in our church service are too *deep* for the average Sabbath-school scholar of to-day, and, in fact, I consider them more appropriate for our schools which have a large percentage of young men and women in attendance, than many of the childish pieces now sung. It sometimes borders on the ludicrous to hear in our Sabbath-schools the men and women, such as attend our Bible classes, singing hymns which only infants should sing; for instance, when a man of two hundred pounds weight, as happened in a school here not long ago, sings *cuc* lustily, "Bless Thy little lamb to-night," and that, too, at three o'clock in the afternoon! But I transgress. This column is for suggestion, not discussion. Let the brother try this suggestion, and I have no doubt it will help.

D. J.

UNDER the above heading, E. N. W., in the December (1892) number of THE

HOMILETIC REVIEW, touches upon a subject, "Music in our Churches," which has seriously perplexed many a pastor and congregation. I am a minister of the Methodist Episcopal Church, and a "preacher in charge," and, therefore, by the action of our quarterly conference there is a "Committee on Music," of which the pastor is *ex-officio* chairman.

In this way the minister keeps in close contact with the church choir, and is usually able to accomplish just about what he desires in the way of church music.

Whether the choir be paid or voluntary, or the singing in charge of a precentor, there ought always to be an official control of their movements.

In too many churches choirs are permitted to usurp the authority of the church and pastor, and trouble is the result.

In the church of which I am now the pastor there is a voluntary choir, composed of a double quartet of male voices. Several of these are not members of the church. This is a good way in which to get some of the young men interested.

They practice regularly every Saturday night, when I give them the hymns selected for Sunday. These hymns are invariably chosen in harmony with the sentiments of the sermon.

The leader is also careful to choose only such tunes and voluntaries as shall likewise be in harmony. The whole service is thus harmoniously unified, and that is certainly something gained in the right direction.

The people, as a rule, will not be slow to show their appreciation of this, and, with a word of warm exhortation from the pastor, will respond in a volume of popular congregational singing.

"Get the *people* to sing," is a maxim that must never be forgotten. A select quartet of paid professional singers may draw for a while, but not permanently. Make the people believe that there is something for them to do, and that the success or failure of the musi-