

May I add another assumption, viz., that you are willing to give some time and pains to perfect yourselves in "the service of song in the house of the Lord?" Should there be doubt on this point, let me enforce these considerations:—

We do not positively know that God is displeased by vocal discords, but we do know that He is with the *spirit* that will count any thing good enough for His worship.

*Our own enjoyment of praise is seriously diminished by negligence. And the influence of the service on our fellow worshippers is affected in the same manner, by the same cause.*

Do not these constitute a threefold claim upon us, to do our best?

We have lately had described to us by Mr. Feaston, what may be considered as the ideal of Congregational Psalmody; a whole congregation singing the parts appropriate to their respective voices, and having the music before them, the very Sunday School trained to sing by note, and all going on unto perfection.

But the successful adoption of this plan pre-supposes at least three things:

1. A teacher, and him the minister, of such enthusiasm, musical skill, aptness to teach, and personal influence, as to be able to lead the whole congregation in their psalmody exercises. It is yet to be demonstrated that such a leader is here.

2. A sufficient portion of the people willing to take the time and trouble required to bring them up to the *Lozells* standard. *This too remains to be seen.*

3. A tune-book, of good quality, containing the various metres required, retaining many old tunes, supplying many new, artistically pure, yet not unpopular, and of a price to put it within every one's reach. We can hardly say that we have yet agreed upon such a book.

In time, we may see all these things among us! Meanwhile, is there no practicable medium between doing the highest and best thing and doing nothing at all?

To the writer, meditating on this problem, it has seemed that there was very much that could be done, and he has been gratified, after feeling his way to most of the features of the plan now to be described, to find his views confirmed by the experience of a congregation so renowned for its psalmody as that of the Weigh House Chapel, London, of which Rev. T. Binney is pastor. There, they have two kinds of musical meetings; the one, where those assembling learn music by note, and in so doing employ secular music very largely as a medium of instruction and practice; the other, a meeting of the whole congregation, to perfect themselves in old tunes and to learn new ones,—such as read music singing their proper parts, and such as do not following the principal part,—the air, the melody, popularly known as "the tune,"—*by ear*; singing, in short, just as they do in divine service on the Lord's day, but learning to do so much more perfectly. Such appears to be the kind of psalmody practice which is within our reach, and will do us the most effective service.

Undoubtedly, if our object was to form a choir only, we must reject every male voice from the number of those who sing the melody, and, for that matter, not a few female voices too, which nature has not made melodious. But our object is *not* the production of the most perfect music for our own gratification; it is to unite *the whole congregation*, young and old, male and female, vocally gifted or defective, musically accomplished or unknowing of a note,—to unite