

forms the bulk of the tune, which in church psalmody will generally be found to be what is usually called the minim; is represented by a figure in the ordinary type, while a longer sound, such as the dotted minim or the semibreve is represented by a figure in the ordinary type with a hyphen after it thus 5-, which means the long sound of the fifth of the scale—a very short note, a mere passing note, as it were, is written as a fraction in which the lower figure only is to be read, thus  $\frac{1}{4}$  means the short sound of the fourth of the scale.

A small s before a figure sharpens the note a half-tone; a small b before a figure flattens the note a half-tone. As previously explained, where a note occurs in the ordinary scale, it is printed plain; when in the lower scale it is followed by a comma; when in the upper scale, it is followed by an apostrophe.

Of course the class will depend for more minute instructions on the teacher, who ought either to know the tune or to have it before him in the ordinary notation for reference.

In singing the figures, when a sharp or a flat is to be sung, it will be found convenient to simply use the word sharp or the word flat to the sound of the note; but in singing the syllables observe the following rules.

A sharp most frequently occurs on the 4th of the scale, (fa) call it fi, (pronounced fe). If 2 is sharp, call it ri (pronounced ro); if 1 is sharp, call it ti (pronounced te); if 5 is sharp, call it si (pronounced se). A flat usually occurs on the 7th of the scale si, call it se (pronounced sa).

We have recommended that the Alto, as presenting the plainest intervals, should be first learned, then the Bass, then the Tenor and lastly the Air—like all general rules this is subject to exceptions—it will be found especially the case when the class is practising Nos. 5 and 7 of the following examples. In No. 5, Corinth, the Alto, unsustained by the other parts, will find it difficult to sing the third measure, and in the fifth measure they will probably utterly break down, and so they will in the fifth measure of No. 7, Bonchurch. In these cases let the class learn all the Alto but these difficult passages, then proceed as usual with the other parts, and when these, especially the Bass, have learned to strike their notes firmly throughout, it will be comparatively easy to carry the Alto through successfully.

The following tunes will occupy the class several sittings, and it should be remembered that as this plan contemplates the introduction to part singing of those who are supposed to have been hitherto unable to attempt it, success depends upon the minuteness of the drill—after a time a more general application of the system to the congregation can be easily made; it will be slow work, but very certain to produce the best harmony, and will in consequence afford the greatest satisfaction.

KEY E.—No. 3.	ST. ANN'S.	C. M.	Lutheran.
Air..5-3 6 5 8 8 7 8-	5-8 5 6 s4 5-	7-8 6 2' 7 8 6 7-	5-6 8 2' 7 8-
Alto .3-1 4 3 3 2 2 3-	3-3 1 1 1 7,-	2-1 1 4 2 3 2 2-	2-4 4 4 4 3-
Tenor5-5 7 8 5 5 5 5-	5-5 5 s4 6 5-	5-5 4 6 5 5 s4 5-	7-8 8 7 5 5-
Bass..1-1 2 3 1 5 5, 1-	1-1 3 2. 2 5-	5-3 4 2 5 1 2 5,-	5-4 6 5 5, 1-

KEY C.—No. 4.	BOYLSTON.	S. M.	Dr. Mason.
Air..5 $\frac{1}{2}$ $\frac{1}{2}$ 5 6 5-	8 $\frac{1}{2}$ $\frac{1}{2}$ 6 6 5-	5 $\frac{1}{2}$ $\frac{1}{2}$ 5 5 $\frac{1}{2}$ $\frac{1}{2}$ 8	7 $\frac{1}{2}$ $\frac{1}{2}$ 5 5 5-
Alto .3 $\frac{1}{2}$ $\frac{1}{2}$ 3 4 3-	5 s4 $\frac{1}{2}$ 3 2 7,-	3 $\frac{1}{2}$ $\frac{1}{2}$ 1 3 $\frac{1}{2}$ $\frac{1}{2}$ 5	5 $\frac{1}{2}$ $\frac{1}{2}$ 2 $\frac{1}{2}$ 3-
Tenor1 $\frac{1}{2}$ $\frac{1}{2}$ 1' 1' 1'-	1' $\frac{1}{2}$ $\frac{1}{2}$ 5 s4. 5-	5 $\frac{1}{2}$ $\frac{1}{2}$ 5 1' $\frac{1}{2}$ 3'	2' $\frac{1}{2}$ $\frac{1}{2}$ 7 2' 1'-
Bass. 1 $\frac{1}{2}$ $\frac{1}{2}$ 1 4 1-	1, $\frac{1}{2}$ $\frac{1}{2}$ 1 2 5-	1 $\frac{1}{2}$ $\frac{1}{2}$ 3 1 $\frac{1}{2}$ 1	5 $\frac{1}{2}$ $\frac{1}{2}$ 5 5, 1-