

If the Schools throughout the six Conferences knew the amount of good that a comparatively small sum of money does in this way, they would not neglect to take up the yearly collection required by the Discipline. Even a single dollar from each School—and scarcely any School could not give that—would almost double the income and the usefulness of the Sunday-School Aid and Extension Fund, which is entirely dependent for such income on these contributions. The members of the Executive Committee which makes these grants gives much attention to this important work, and carefully scrutinizes the several claims brought before it. They are ex-Alderman Kennedy, ex-Alderman Boustead, the Rev. S. J. Hunter, Rev. W. H. Laird, and Rev. W. H. Withrow—who were appointed to this work by the late General Conference. All requests for aid should be sent to the Editor of the BANNER, who will send forms of application, which must be filled up by the Superintendent of the School and by the Superintendent of the Circuit.

Sunday-School Singing.

BY SIDNEY J. P. DUNMAN.

THE musical efficiency and beauty of all worship-song depend upon (1) correctness as to time, tune, and intonation, and (2) the expression given to the words sung. The teaching of singing by note in the day schools of the country will tend greatly to the improvement of the mechanical part of our service of song. Moreover, the children will take a greater interest in the singing, and will also, almost unconsciously, look for a higher standard of musical excellence. It will be our wisdom to take all possible advantage of this rising tide. I venture to suggest:

1. The exclusive use of our new Tune-Book. The low price at which it is issued practically places it within the reach of every Teacher and Scholar. When the book has been thus introduced, no other book, and no tune not contained in it should be used. Of course this involves the abandonment of some favourites, and will be felt for a time to be somewhat of a hardship, but the advantages outweigh all the disadvantages; and moreover, it is a great annoyance to those who are anxious to sing by note, and have gone to the expense of procuring Tune-Books, when tunes are sung of which they have no copies.

2. The establishment of weekly singing practices for all the children who will attend them, and the formation, where none exists, of Sunday-School Choirs. The choirs should be as large as possible; as a rule they are much too small. If the arrangements of the school on Sundays do not allow of a large choir sitting together, an alternate system, either weekly or

monthly, should be devised, whereby part should sit in the choir seats and the rest in their classes. A place in the choir seats might also be made dependent on regularity of attendance at the weekly practices, or given as a reward for good conduct and improvement there. No effort should be spared to make these practices as devotional as possible. Much evil has been wrought by the careless use of solemn words at such times.

It always adds to the interest of a practice to have some service to prepare for. I have often thought that a most interesting service might be made once a quarter, when the Lessons are reviewed.

3. All school singing should be in unison, except in the case of those who sing alto, tenor, and bass from the Tune-Book. The improvisation of these parts, and of "seconds," utterly spoils the singing to an educated musical ear.

4. The best musical talent available should be laid under contribution for the position of choir-master and accompanist. The idea that anyone who can play a few hymn tunes is fit for such a position is a great mistake, and a fruitful source of mischief. If possible, one person should hold the two offices, and that the holder or holders of them should belong to the Society, or at least give evidence of "holy conversation and godliness," should be a *sine qua non*.

But perfect time, and perfect tune, and perfect intonation may only produce song beauteous indeed, but cold as a marble statue. True worship-song has life and heart. It breathes in tenderest whispers; it wails and sobs; it shouts in victory; it soars in highest ambitions; it thrills with holiest raptures; it swells and pants with noblest purposes. No congregation, either of children or adults, can sing well unless they feel what they sing, and know how to give expression to what they feel. They must *feel*. Hence the importance of cultivating the devotional element, and of endeavouring by apt words to make them feel what they sing. Simulated feeling must be an abomination in the sight of Him to whom our worship-song is offered, but careless and heartless singing can be little better. Hence also the importance of having as director of the singing one capable both from his powers as musician, and his spiritual perception of the grand truths the hymns set forth, of *leading* and *modelling* the singing of the rest.

Above all, be it ever remembered that as our worship-song is offered as sacrifice of praise to God, it should be the best that we can give; the best musically, the best religiously, the best that can be reached by careful study, by frequent practice, by thoughtful, reverent devotion, ever keeping in mind the old invitation, "LET US SING TO THE PRAISE AND GLORY OF GOD."

AVOID two common errors. 1. The error of not asking any of the printed questions. 2. The error of having the answers read.

A SABBATH without Sanctuary worship is a loss, and if voluntarily so, is a sin and shame.