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C.W. Compton's Gentle Jesus. D.C. Dale's Divine Praises. E.S. English Hymnal. F.E. Evans' Christian Voices. F.G. Gaillard's Gospel Hymns. G.H. Gosson's God is Love. H.A. Hastings' Hand-Book of Hymnology. I.N. Irvine's Rejoice in the Lord. I.M. Inglis's Lord of Glory. J.K. Jooste's Praise and Prayer. J.H. Jones' Memoirs of Religion and Song. L.L. Locke's Sacred Song and Hymn. P.L. Porteus' Songs of Praise. S.S. Smith's Songs of Praise. W.M. York's YWCA. Q. Smith's Rhymed Hymns. H.M. Dick-Smith. This section contains a collection of spirituals, hymns and other songs of spiritual significance for worship in the church. I. Spirituals and Spiritual Songs Page 335 The spirituals which were handed down to us by our ancestors are sung in the African church and have a remarkable resemblance to hymns. The spirituals, although sung by people with no knowledge of music, have an excellent melodic quality. It is the fact that they do not know any instrumental accompaniment that gives them

their distinctive characteristics. The church in these days has great need of songs of blessing for the morning and evening services, especially in the liturgical services. The following are the chief features of the spirituals. 1. The beginning of the spiritual song is marked by the church's call to praise, "Praise the Lord" or "Shout for joy." 2. The tune is a church-tune, sung with a spirit of rejoicing and praise. 3. The text consists of a sequence of praises with a refrain. This refrain, which is sung at the end of the series of praises, again expresses the same praise. 4. The melody is simple, one or two notes. It is sung monotonously with a slight vibrato. 5. There are two styles of notes in a spiritual song. The first has sharp, rising notes, which are followed by

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