may be obſerved, that though it conſiſted in the ſinging of pſalms and hymns, yet it was performed in many dif­ferent ways ; ſometimes the pſalms were ſung by one perſon alone, whilſt the reſt attended in ſilence ; ſome­times they were ſung by the whole aſſembly ; ſometimes alternately, the congregation being divided into ſeparate choirs ; and ſometimes by one perſon, who repeated the firſt part of the verſe, the reſt joining in the close ot it. Of the four different methods of ſinging now reci­ted, the ſecond and third were properly diſtinguiſhed by the names of *ſymphony* and *antiphony ;* and the latter was ſometimes called *responsaria,* in which women were al­lowed to join. St Ignatius, who, according to So­crates (lib. vi. cap. 8.j, conversed with the apoſtles, is generally ſuppoſed to have been the firſt who ſuggeſted to the primitive Chriſtians in the Eaſt the method of ſinging hymns and pſalms alternately, or in dialogue ; and the custom ſoon prevailed in every place where Chriſtianity was eſtabliſhed ; though Theodoret in his hiſtory lib. ii. cap. 24.) tells us, that this manner of ſinging was firſt practiſed at Antioch. It likewiſe ap­pears, that almoſt from the time when muſic was firſt introduced into the ſervice of the church, it was of two kinds, and conſiſted in a gentle inflection of the voice, which they termed plain ſong, and a more elaborate and artificial kind of muſic, adapted to the hymns and ſolemn offices contained in its ritual ; and this diſtinction has been maintained even to the preſent day.

Although we find a very early diſtinction made be­tween the manner of ſinging the hymns and chanting the pſalms, it is, however, the opinion of the learned Martini, that the muſic of the firſt five or fix ages of the church conſiſted chiefly in a plain and ſimple chant of umiſons and octaves, of which many fragments are ſtill remaining in the *canto fermo* of the Romiſh miſſals. For with reſpect to muſic in parts, as it does not ap­pear, in theſe early ages, that either the Greeks or Ro­mans were in poſſeſſion of harmony or counterpoint, which has been generally aſcribed.to Guido, a monk of Arezzo in Tuscany, about the year 1022, though others have traced the origin of it to the eighth century, it is in vain to ſeek it in the church. The choral muſic, which had its riſe in the church of Antioch, and from thence ſpread through Greece, Italy, France, Spain, and Germany, was brought into Britain by the fingers who accompanied Auſtin the monk, when he came over, in the year 596, charged with a commiſſion to convert the inhabitants of this country to Chriſtianity. Bede tells us, that when Auſtin and the companions of his miſſion had their firſt audience of king Ethelbert, in the isle of Thanet, they approached him in procession, ſing­ing litanies; and that afterwards, when they entered the city of Canterbury, they ſung a litany, and at the end of it Allelujah. But though this was the firſt time the Anglo-Saxons had heard the Gregorian chant, yet Bede likewiſe tells us, that our Britiſh anceſtors had been inſtructed in the rites and ceremonies of the Gallican church by St Germanus, and heard him sing Allelujah many years before the arrival of St Auſtin. In 680, John, praecentor of St Peter’s in Rome, was ſent over by pope Agatho to inſtruct the monks of Weremouth in the art of ſinging; and he was prevailed upon to open ſchools for teaching muſic in other places in Northum­berland. Benedict Biſcop, the preceptor of Bede, Adrian the monk, and many others, contributed to disseminate

the knowledge of the Roman chant. At length the ſucceſſors of St Gregory, and of Auſtin his miſſionary, having eſtabliſhed a school for eccleſiaſtical muſic at Can­terbury, the reſt of the iſland was furniſhed with maſters from that ſeminary. The choral ſervice was firſt introduced in the cathedral church of Canterbury ; and till the arrival of Theodore, and his ſettlement in that see, the practice of it ſeems to have been confined to the churches of Kent ; but after that, it ſpread over the whole kingdom ; and we meet with records of very ample endowments for the ſupport of this part of public worſhip. This mode of religious worſhip prevailed in all the European churches till the time of the Reforma­tion : the firſt deviation from it is that which followed the Reformation by Luther, who, being himſelf a lover of muſic, formed a liturgy, which was a muſical ſervice, contained in a work entitled *Psalmodia,* h. e. *Cantica ſacra Veteris Ecclesiae selecta,* printed at Norimberg in 1553, and at Wittemberg in 1561. But Calvin, in his eltabliſhment of a church at Geneva, reduced the whole of divine ſervice to prayer, preaching, and ſinging ; the latter of which he restrained. He excluded the offices of the antiphon, hymn, and motet, of the Romiſh service, with that artificial and elaborate muſic to which they were ſung ; and adopted only that plain metrical plalmody, which is now in general uſe among the re­formed churches, and in the parochial churches of our own country. For this purpoſe he made uſe of Marot's verſion of the Pſalms, and employed a musician to ſet them to eaſy tunes only of one part. In 1553, he di­vided the Pſalms into pauſes or ſmall portions, and ap­pointed them to be ſung in churches. Soon after they were bound up with the Geneva catechiſm ; from which time the Catholics, who had been accuſtomed to sing them, were forbid the uſe of them, under a ſevere pe­nalty. Soon after the Reformation commenced in Eng­land, complaints were made by many of the dignified clergy and others of the intricacy and difficulty of the church-muſic of thoſe times : in conſequence of which it was once propoſed, that organs and curious ſinging ſhould be removed from our churches. Latimer, in his dioceſe of Worceſter, went ſtill ſarther, and issued in­junctions to the prior and convent of St Mary, forbid­ding in their ſervice all manner of ſinging. In the reign of Edward VI. a commiſſion was granted to eight biſhops, eight divines, eight civilians, and eight common lawyers, to compile a body of ſuch eccleſiaſtical laws as ſhould in future be obſerved throughout the realm. The result of this compilation was a work firſt publiſhed by Fox the martyrologiſt, in 1571, and afterwards in 1640, under the title of *Reformatio Legum Ecclesiasticorum.*Theſe 32 commiſſioners, inſtead of reprobating church- music, merely condemned figurative and operoſe mu­ſic, or that kind of ſinging which abounded with fugues, reſponsive paſſages, and a commixture of various and intricate proportions ; which, whether extemporary or written, is by muſicians termed *descant,* However, notwithſtanding the objections againſt choral muſic, and the practice of ſome of the reformed churches, the com­pilers of the Engliſh liturgy in 1548, and the king himself, determined to retain muſical ſervice. Accordingly the ſtatute 2 & 3 Edw. VI. cap. 1. though it contains no formal obligation on the clergy, or others, to uſe or join in either vocal or inſtrumental muſic in the common prayer, does clearly recogniſe the practice of ſinging ;