

An Examination of Sovereign Grace Ministries and Getty-Townend For Use in Fundamental Christian Churches

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Introduction

“The songs we write will shape people’s understanding of who God is, who we are, how we’re to think about our relationship with him, and what we’re to feel. Writing songs is no insignificant task.”¹

With these words Bob Kauflin gives a succinct and accurate picture of the role of music in the life of individual believers and local churches. The seriousness with which he and his colleagues pursue the task of song writing is admirable and should be emulated by all Christians involved in music ministry. Perhaps it is because of such thoughtfulness that both Sovereign Grace Music (SGM), which Kauflin leads, and the compositions of Keith Getty and Stuart Townend (GTM) have become increasingly popular in fundamental Christian churches, schools, recordings, and publishing ministries.

By all accounts, the people involved in SGM and GTM appear to be committed Christians, and dedicated musical servants of the Lord and His people, as seen in the quote above, as well as the following quotes:²

“It is so important that our lives are built not on our feelings or circumstances, but on the word of God, and songs can really help us to meditate on and retain truth. I know from the correspondence I regularly receive that if you can express in songs the profound truth of the gospel in a poetic yet accessible way, they really can have an impact in people’s lives.”³

“Most of my life is spent making melodies to make truths less forgettable, more memorable to people and ultimately make Christ more attractive to people.”⁴

While the authors of this paper largely agree with the sentiments expressed in these quotes, we believe that fundamental ministries are adopting a new repertoire of congregational music without a proper vetting of the texts and musical sounds, or an exploration of scriptural principles regarding the spiritual health of a local assembly. At the same time, the authors believe that we should not simply reject new songs or types of songs merely because they are contemporary or different. There must be a careful balance of the proven and familiar [old] with variety and freshness [new - both recently composed and older songs that are unfamiliar to a

congregation]; however, in our search for *new*, we need to be careful that we are not unwittingly bringing in musical language, texts, or associations that mitigate our theology or the edification of all the members of a local body of Christ. We hope that our brief exploration will help, by God's grace, in the vital process of spiritual discernment and practice.

We undertake this examination with the following assumptions in place:

- new music and lyrics are something to be desired and sought after
- musical sound is a mode of communication, not a neutral aural backdrop
- Christians must test all forms of communication created for worship and edification, accepting that which is true and beneficial, while rejecting that which is not⁵
- Christians are capable of propagating untruth (both propositional teaching and engendering of inappropriate emotions), as well as truth, through art
- congregational music is the most important musical activity in a local church
- decisions about music are to be governed by both music-specific passages and other 'universal principles' of the Scriptures, and
- such decisions *should* be made by local churches, as well as individuals

Making significant musical changes or additions to the worship/edification practices of a local church must be based on theology, then effectiveness, and finally, influenced by personal or group preferences. Consideration of congregational tastes is important, but cannot be the primary reason for the adoption of a new music style or genre until we have examined the style, or elements in the style, for its compatibility with our theology, since the music of our worship both reflects and influences what we believe. In I Thess. 5:21-22 we are commanded to test everything:

Prove all things; hold fast that which is good. Abstain from all appearance of evil.

Both SGM and GTM need to be tested and, if found to be good in terms of musical communication, lyrical content, and edification of the whole local body, should be accepted. If found lacking, such should not be adopted. We will try to examine all three areas below.

Music

A brief examination of the musical styles of these two ministries reveals a level of similarity, as well as significant differences, each with implications for our discussion. The music of both ministries is born in a predominantly rock music idiom, as are the performing styles; however, the stated purpose of GTM is to write a new kind of congregational song that blends the strengths of traditional hymn with popular forms of music (including rock and 'Irish' music). SGM seems to be content with working exclusively in various rock styles.

Below is a brief list of elements from the printed versions of several songs which demonstrate that rock music is at the heart of the compositional style of SGM. As will be seen, this is less true of GTM songs.

Beat Anticipation

One key element of rock music is a unique syncopation that Pastor Graham West (former professional musician, composer, and recording engineer, Australia) has termed *beat anticipation*.⁶ It is the syncopation that happens in the melodic line, when the singer comes to the end of a phrase right before a strong beat, thus denying the psychologically and physiologically expected conclusion of a phrase. The pervasive use of this type of syncopation seems to play a major role in the engendering of sensual body movement to rock music. Because there seems to be a strong, if subconscious, expectation for a melodic phrase to cadence or finish on a strong beat the body tends to 'fill the gap' with suggestive movements when it does not.

Examples in SGM (this pop rhythm element is found in the printed version of most songs, and is a pervasive element in SGM's own performing style; below are representative examples)

All Glory to You – the phrases of the chorus; nearly half of the measures contain similar syncopations that obscure the strong beats

You Heavens Adore Him – ends of phrases 1 and 4, and the last phrase of the 2nd ending; also, almost every phrase contains similar syncopations that obscure the strong beats

Feast at Your Table - end of 1st and 3rd phrases, throughout the chorus; also, almost every phrase contains similar syncopations that obscure the strong beats

Haven't You Been Good – nearly every phrase contains similar syncopations that obscure the strong beats

These Strong Arms – same as the previous in almost every measure

Examples in GTM – there are very few, if any examples, of beat anticipation in the printed versions of GTM songs. It is, unfortunately, a pervasive element in their performing style

Melodic Anticipation

Although *melodic anticipation* is a musical ornament that can be found in Western music back at least to the Renaissance, there is a particular version that is very common in rock and pop music: when the melody line cadences (ends) *before* the final beat of a phrase (just like beat anticipation), but there is no syllable on the note just before the final strong beat. This particular use of *melodic anticipation* seems to have an effect similar to *beat anticipation*, although it is a bit subtler. It is more commonly found in GTM, while only occasionally found in SGM.

Examples in SGM

All I Have – measures 7 into 8

Examples in GTM:

How Deep the Father's Love for Us - measures 2, 4, 6, 8 (at the dotted quarter note)

The Power of the Cross - measure 4

Speak, O Lord - measures 8 & 16

There are numerous other examples of melodic anticipation that don't exactly fit the description above, such as *In Christ Alone* at the ends of lines 1, 2, 4, and the verse for *The Power of the Cross*. They do not have quite the same effect, but the pervasive use of this ornament tends to weaken melodies in terms of forward motion; the heavy use of such an element tends to create a more static feel to a melody, which is not uncommon in the verses of rock and pop songs.

SGM melodies tend to follow patterns long established in rock music, as described by Dr. Ken Stephenson this way:

What I have been calling traditional phrase structure...should conclude a pattern, satisfy a need, solve a problem. In rock, however, what sound to the traditional ear like endings...often occur at points of beginning; a chain of events leads not to resolution but simply to the inception of another chain of events. The musical situation, in other words, shares postmodernism's rejection of progress toward a goal.⁷

Harmony

In many ways, the previous quote also applies to 'typical' rock usage of harmony in general and in SGM in particular, although SGM printed music retains a more typical, progressive feeling of conclusion at the ends of verses and choruses. The overall use of harmony seems to convey a sense of static motion – moving, but not moving anywhere.

Use of Repetition

A key component in the overall effect of rock music can be found in the use of extensive repetition. Excessive repetition tends to encourage the mind to become less attentive to what is going on in the music, although the body and emotions of the listener are still being engaged by the music. We find that SGM tends towards a heavy use of repetition, melodically, rhythmically, and sometimes textually, in the printed version, and even more so in the performances. This fits well with the Charismatic roots of their worship theology. If worship is primarily experience, rather than action, a musical language that encourages a heightened emotional event is appropriate. GTM tends to avoid excessive repetition, showing a great deal

of variety in the various musical elements. In performance, both SGM and GTM often use various types of rock back beat and a heavy emphasis on the rhythm section of their bands.

Other elements that sometimes tend to weaken musical sound, when used excessively (as overriding stylistic elements), include:

- de-emphasis of strong beats
- de-emphasis of strong syllables/words
- heavy use of consecutive 7th chords
- excessive unresolved dissonance
- static melody (in contour, pitch content, or rhythm)

Some of these elements are significantly present in the printed and/or performance versions of SGM songs, and can be found in some GTM printed or performed songs.

Performance style

Both ministries record their own songs and perform them in typical pop or rock styles. GTM often adds Irish elements to their performances. Both performing styles tend to include breathy, inappropriately intimate, even sensual vocalizations, and singers often add sensual vocal ornaments (groan, moan, slides, flips, etc.), beat anticipation (even when it is not notated in the printed version), back beat, and standard rock instrumentation. This characterization is especially true of SGM, but GTM 'performances' are uncomfortably close to the same.

Music Conclusion

While none of the individual music elements may be problematic (although we think some are), if used sparingly or in isolation, the excessive and/or combined use engenders physical and emotional responses that have little to do with biblical worship. Rock music, generally speaking, is a musical language of freedom from or rebellion against restraint. While such a feeling is often euphoric and empowering, it is not appropriate for Christian worship and edification.⁸ These elements are a core part of SGM music, both in print and in performance, and are appropriate for *their* views of worship, which are radically different from worship as it is portrayed in both the Old and New Testaments. GTM includes far fewer of these elements in the printed versions, especially those that have been arranged into a traditional, 4-part 'hymnbook' setting. True to their stated purpose, they are writing songs that are much more a blend of traditional hymn styles and modern song genres. Unfortunately, GTM performing style tends to be very pop-driven. SGM and GTM, as performed by the originators, are a real problem for those of us who do not agree with their theology of worship or ideas about avoiding worldliness.

For the authors, the musical problems imbedded in most SGM songs make them unusable in our ministries. 'Cleaned up' versions for choir or in traditional hymn style do not remove some of the elements that are so integral to the original version,

and to 'sanitize' them further would be to completely recast the songs in a format completely foreign to the genre of these songs. In fact, it is the authors' belief that the rock idiom is so intrinsic to SGM that 'watered down' versions are really musically unsatisfactory; therefore, the tendency will be to gravitate the use of such songs back to the original style, which would ultimately change our thinking about worship.

GTM presents a more complicated picture. Setting aside the performing versions of the songs, the 'composed' versions are constructed with both pop and non-pop singing styles in mind. From a musical standpoint, the printed, 'hymned' versions of many GTM songs fit better with our thinking about worship, sometimes reach wonderful levels of expressiveness, and can bring a needed, appropriate freshness to our congregational singing.⁹

Text, Theology, Philosophy

With regard to lyrics, Keith Getty articulates well his conviction regarding the theological significance of words put to song: "What we sing becomes the grammar of what we believe."¹⁰ Again, he notes, "What we sing affects how we think, how we feel and ultimately how we live."¹¹ This conviction spawns a theological intentionality and robustness that distinguishes GTM songs from many in the SGM venue,¹² with an emphasis upon Christian doctrine over Christian experience.¹³ Whereas Getty grew up Presbyterian and today leads worship at Parkside Church (a non-denominational church in Cleveland, Ohio, pastored by Alistair Begg), Stuart Townend grew up Anglican, and today leads worship in a NewFrontiers church in England (a neocharismatic apostolic network of evangelical, charismatic churches). Their goal is to write music that brings believers of different geographical, theological and musical backgrounds together in worship. Theologically, SGM describes itself as "evangelical, Reformed, and charismatic."¹⁴

Theologically, both ministries remain orthodox in their articulation and emphasis of the finished work of the cross, and both acknowledge the change of life that ought to result. Nor, from a theological standpoint, does the fact that these writers are Reformed pose any significant danger. While there is a pronounced focus on "kingdom" theology, it would be difficult to categorize it as postmillennial. The primary danger comes not in their explicit theology, but in their implicit philosophical tendencies toward an evangelical approach to culture and a charismatic approach to worship.

Philosophically, the evangelical (as opposed to the fundamentalist) views culture as essentially neutral – man in God's image as co-creator. The content is what counts, the "packaging" (or genre/style) is peripheral. Therefore, he takes a more inclusive stance toward culture. The result (on a practical level) is that, while the theology of their lyrics argues *for the positional* holiness of the believer in Christ, their performance styles and, especially in the case of SGM, their musical settings subtly

argue *against the practical* holiness and separation from the world that ought to result.

The other danger lies in SGM's charismatic approach to worship. We cannot truly separate doctrine and experience in worship; nor should we try (John 4:24). But we can overemphasize experience to the detriment of orthodox worship, which is the tendency of the charismatic – both in theology and practice. The result is that (on a practical level) experience trumps doctrine, which works against the integrity of both worship and the faith it ought to cultivate.

Text/Theology/Philosophy Conclusion

Both GTM and SGM have produced lyrics that are theologically sound and deep, although not all the lyrics are of equal value and quality. At the same time, some lyrics are quite vague or are clearly Charismatic in their approach to God, thus making them inappropriate for fundamental, dispensational congregations. As with any other hymn text source, we should be careful that we select texts that reinforce *our* doctrine. Some songs from these ministries do that well and beautifully; some do not.

Association

If we truly believe that music itself communicates (which the authors do), we must give the priority in music to the music *makers* – those who *determine* the message. But what do we do about those whose music sends mixed messages? It must be recognized that the question of mixed messages goes beyond the blend of music and lyrics – and thus, beyond the realm of the music-makers themselves. It is precisely at this point that the music discussion moves into the realm of association.

Association is the message of a song conveyed not in music, nor in lyric, but in the *culture* that it represents. Because association is so intricately tied to culture, it is dictated, not by the composer, or the performer, but by the arena or context in which they operate – an arena that must be shared to some extent by the audience for an association to exist. As evidenced by 1 Corinthians 8, The Apostle Paul believed associations were significant. However, he did not believe they were ultimate (see v. 8). Two truths must be noted from this passage: 1) the limitations he imposed upon himself were with reference to that which was morally neutral (i.e., meat); and 2) he employed his restrictions not for his own benefit, but for the benefit of others.

We have already dealt with the questions of musical language and text. Now we can move to a consideration about the associations attached to the music – particularly with a view toward how one's own use of it might affect others.

While the numbers of associations that may exist are innumerable, it is instructive to inquire as to what kinds of associations a song may have. Though not a conclusive list, the following categories seem broad enough to suffice: 1) identification with a particular author/composer; 2) identification with a particular artist/performer; 3) identification with a particular genre/style; 4) identification with a particular theology/philosophy; 5) identification with a particular group/movement.

All art (of which music is a part) is produced in a culture, and therefore, is not without associations. But the question of association is rarely an issue until a work or group becomes large enough to be identified in conjunction with some aspect of the culture that particularizes it – that is, it must become a recognizable part of, or a contributing player within culture. Increasingly, the ministries of SGM and GTM fit that qualification.

Because all music has associations, we must ask of the music put out by these ministries what those associations are. Asking the question this way already classifies the music according to its authors/composers (who often serve as the artists/performers). And, having dealt with theology/philosophy with regard to the texts, only two types of associations remain to be dealt with.

Genre & Style

As we have noted, there is a recognizable difference between the two ministries. The style of the music performed by SGM is generally pop, while the style pioneered by GTM has been described as the “modern hymn” – a unique blend of Irish folk, pop, classical music and standard hymnody, meant to “bridge the gap between traditional and contemporary”¹⁵ by providing “a more timeless musical style.”¹⁶ SGM is largely written to be recorded (a notable feature of pop music), while GTM music is written with the express purpose of being sung in a church context (constructed to fit either a traditional or contemporary service setting). In their performances both ministries employ bands (bass, guitars, drums, keyboard), while GTM usually includes a violin, and sometimes a bagpipe, flute, and/or accordion. Both groups tend to perform their music in a pop vocal style, with a more casual stage presence – often dressed in jeans and un-tucked shirts, with men (and sometimes ladies) wearing hats or caps (though the SGM team tends to look more sloppy on-stage, with many of their men sporting t-shirts and tousled hair). The overall effect is that worship is a “come-as-you-are” event.

Group or Movement

Both GTM and SGM are at the forefront of what is being heralded as an idea or movement known as the “New Calvinism.”¹⁷ In fact, the *Time* magazine article that broaches the subject identifies music at the very core of its emergence.¹⁸ Mark Driscoll (identified as one of the three primary personae of the movement) lists four main differences between Old and New Calvinism:

1. Old Calvinism was fundamental or liberal and separated from or syncretized with culture. New Calvinism is missional and seeks to create and redeem culture.
2. Old Calvinism fled from the cities. New Calvinism is flooding into cities.
3. Old Calvinism was fearful of the Holy Spirit and generally cessationist (i.e., believing the gifts of the Holy Spirit such as tongues and prophecy had ceased). New Calvinism delights in the Holy Spirit and is generally continuationist with regard to spiritual gifts.
4. Old Calvinism was fearful and suspicious of other Christians and burned bridges. New Calvinism loves all Christians and builds bridges between them.

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The fourth distinctive is what Driscoll considers a vital component – emphasizing theological orthodoxy by focusing (almost exclusively) on the historical “fundamentals” of the faith.²⁰ But (especially with regard to this discussion) the first distinctive is probably equally, if not more significant. Whereas evangelicals and New Calvinists view culture as neutral (man in God's image as co-creator), the fundamentalists (and traditional Calvinists) view culture as non-neutral – the more it is created in a God-fearing context, by new creatures in Christ, the more “redemptive” it has the potential of being – but it happens intentionally, not automatically. The more culture is influenced by those without Christ, or by those whose thinking is not yet transformed by Christ, the more “depraved” any culture remains.

Emphasizing the finished work of the cross is essential to the message of the gospel, but so too is “growing in the grace and knowledge of our Lord and Savior Jesus Christ” (2 Pet 3:18), and understanding what His “excellencies” are supposed to look like (2 Pet 1:2-9). This is the danger of a movement that erases all theological distinctions and champions new converts as worship leaders – whose enthusiasm is contagious; along with their lack of discernment. The (nearly) exclusive focus of this movement upon justification results in a large-scale under-emphasis upon sanctification. And both are necessary components of an orthodox gospel.

Association Conclusion

Utilizing the music of GTM or SGM is primarily a matter of musical communication, and only secondarily a matter of association. However, these associations can affect us with messages that are not necessarily explicit, but nonetheless present. What is more, as pointed out by the Apostle Paul, the messages implicitly conveyed by our choices carry influence with others. This brings us to a final consideration with regard to associations: Paul's limitation of his “Christian liberties” places more emphasis upon the effects of his choices upon believers than upon unbelievers. A

subtle shift is taking place within Christendom today, as the meetings of the church (Greek for “assembly”) become more about evangelism than about worship – that is, more about those “outside” the assembly, than about those “within.” With this shift, increasing emphasis is placed upon being “authentic” rather than upon being “holy,” resulting in an “inauthentic” gospel, devoid of victory over sin (Rom 6:14), and devoid of victory over the world (1 Jn 5:4). The lyrics or the music itself may not convey such messages, but the culture surrounding it just might. Although the authors do not minimize the need for evangelism to be a part of our public worship, in the Scriptures the focal point of worship is believers, walking in fellowship with God and brethren, giving God the glory due to His name. When this happens rightly, then the lost who are attending cannot help but perceive that the Lord is in their midst and may turn to Him (I Cor. 14:25).

The connection of SGM to radically different theology in some of the areas discussed above means that the use of it in our churches may open the way for weak and undiscerning brethren to be led astray. Although we can be careful to choose songs that we do agree with, and sing them in ways that are not problematic, there is a real danger for fellow Christians who are either too naïve to sort out the good from the bad, or are carnally looking for any excuse to feed the sinful flesh with rock music. Guided by the New Testament’s frequent emphasis on edification, it would seem best to be very careful about the use of a potentially damaging source of music. GTM includes some of the same association problems, perhaps to a lesser degree.

Final Conclusion and Applications

The authors have taken pains (and a long time) to get to the point of application, but we felt it important to work through the issues in front of the reader, so that our personal, ministerial applications would make sense. We also hope that, by seeing the process, readers might be helped in wrestling with other issues that are not as black-and-white as we might wish.

Summary of conclusions

Music

Printed: SGM – problematic
GTM – mostly fine
Performed: SGM – very problematic
GTM – often problematic

Text

SGM – some fine texts; some vague and Charismatic-leaning texts
GTM – some fine texts
both – somewhat limited in range of truths presented; a seriousness about God, reflected in both the poetic language and depth of expression

Association

both – present significant problems for a fundamental church; the use of music from SGM and GTM could lead weaker brethren either towards theological positions we hold to be unscriptural (either in terms of worship, or towards the other problems of New Calvinism) or towards worldliness.

Applications

For our respective ministries at this point in time, the authors have chosen to not include songs produced by SGM, although we recognize and appreciate some of the material produced. The potential hazards of SGM far outweigh the potential benefits, and the benefits of SGM can be found in other resources that do not bring those same hazards.

Regarding GTM, we are cautiously optimistic about using selected songs in a non-pop/rock performing style. Some of the associational issues are real, especially while the songs remain so closely tied to their original source. For this reason, the authors have chosen, thus far, to not include GTM songs in our ministries, although we are not as opposed to GTM as we are to SGM. It is likely that when we believe the inclusion of GTM songs in our ministries will be a source of edification, without bringing danger to weaker brethren, we will use selected songs. This is the pattern the authors follow with all music choices from all music-publishing ministries.²¹

Ultimately, these issues must be wrestled with and wise applications made in each local church, for it is to each church that corporate worship and edification have been given as responsibilities and privileges. The authors hope that, by God's grace, their thoughts presented here will be a help to those seeking to honor the Lord in their music.

¹ Kauflin, Bob. "Where Do Sovereign Grace Songs Come From?" Blog post, dated 15 January 2010. Accessed on the World Wide Web at <http://www.worshipmatters.com/2010/01/15/where-do-sovereign-grace-songs-come-from/> on 5 July 2012, at 4:50 EDT.

² But with some significantly different theological positions compared with 'mainstream' Christian fundamentalism, especially with regard to worship, and the operation of the Holy Spirit.

³ Townend, Stuart. "About Stuart Townend". Accessed on 5 July 2012, on the World Wide Web at <http://www.stuarttownend.co.uk/bio> at 5:04 PM EDT.

⁴ Getty, Keith. "Words and Music - Interview by Rebecca McConnell." Published in the Presbyterian Herald and posted on the Gettys' website. Accessed on 5 July 2012, on the World Wide Web at <http://www.gettymusic.com/news.aspx>, at 5:17 PM EDT.

⁵ See Douglas Bachorik's article "An Exploration of Cross-culturally Perceived Emotion in Music" at www.biblicalmusicology.com.

⁶ A more complete discussion of *beat anticipation* can be found in my forth-coming book *New Heart, New Spirit, New Song*. DB

⁷ Stephenson, Ken. *What to Listen for in Rock: a Stylistic Analysis*. New Have, CT (USA): 2002. Yale University Press, p. 26.

⁸ For more information, please refer to the chapters on worship and secular music in *New Heart, New Spirit, New Song*.

⁹ At this point it would be good to remember that song-writers much more in line with our own theological perspectives have been striving for many of the same goals, without some of the negative baggage GTM brings. In the realm of congregational song, ministries such as Majesty Music, The Wilds, and Church Works Media come to mind. The authors suspect that part of what is driving the popularity of GTM (and SGM) is the pleasure of the original performances. We too quickly forget that a very real part of our being, as incompletely sanctified believers in this life, wants the freedom to indulge in thoughts and sensations antithetical to the sanctified life, so we gravitate towards things that allow us to lower our guard and yet remain guilt-free.

¹⁰ <http://worship.calvin.edu/resources/resource-library/keith-getty-on-writing-hymns-for-the-church-universal/>

¹¹ <http://www.facebook.com/keithandkristyngettyfans/info>

¹² See the “top ten” songs of each (with lyrics) at <http://gettymusic.com/hymns.aspx>, and <http://www.sovereigngraceministries.org/blogs/sgm/post/Top-ten-songs-from-Sovereign-Grace-Music.aspx>

¹³ Stuart Townend contends that current worship practices have often allowed the pendulum of expression to swing towards subjective experience and personal feeling about God. The Getty/Townend hymns attempt to redress that imbalance. (http://en.wikipedia.org/wiki/Keith_Getty)

¹⁴ <http://www.sovereigngraceministries.org/about-us/default.aspx>

¹⁵ <http://www.gettymusic.com/about.aspx>

¹⁶ http://en.wikipedia.org/wiki/Keith_Getty

¹⁷ http://www.time.com/time/specials/packages/article/0,28804,1884779_1884782_1884760,00.html

¹⁸ “If you really want to follow the development of conservative Christianity, track its musical hits. In the early 1900s you might have heard “The Old Rugged Cross,” a celebration of the atonement. By the 1980s you could have shared the Jesus-is-my-buddy intimacy of “Shine, Jesus, Shine.” And today, more and more top songs feature a God who is very big, while we are...well, hark the David Crowder Band: “I am full of earth/ You are heaven's worth/ I am stained with dirt/ Prone to depravity.” Calvinism is back, and not just musically.” (“The New Calvinism - 10 Ideas Changing the World Right Now.” *Time*, March 12, 2009. http://www.time.com/time/specials/packages/article/0,28804,1884779_1884782_1884760,00.html#ixzz10JRp7b8s.)

¹⁹ <http://theresurgence.com/2009/03/12/time-magazine-names-new-calvinism-3rd-most-powerful-idea>

²⁰ <http://theresurgence.com/2009/03/12/more-thoughts-on-time-magazine-and-new-calvinism>

²¹ If the leadership of a church determines that songs from GTM or SGM are appropriate for use, it would be advisable to make some kind of disclaimer about the source, perhaps occasionally on a Sunday night or in a church bulletin, just as a pastor might quote from or recommend a book by an author, but give a word of warning about important areas of disagreement with that author.