"SAVED BY LOVE"

Representative Rhetorical Trends in Contemporary Christian Music, 1985 - 1989

An Honors Thesis (ID 499)

by

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It had always been there, hidden just beneath the surface of the music world; present, yet unnoticed. It was a product of the 1960's music explosion, just as much as mainstream rock music was. Even so, it went largely unnoticed. When parental organizations such as the PMRC (Parents' Music Resource Center) began to be concerned about the messages mainstream rock was sending, it still was ignored by a majority of music fans.

Ted Ojarovsky, writer for Contemporary Christian Magazine, noted, "Contemporary Christian music is such a well-kept secret that most American Christians haven't even heard of it" (qtd. in Peters, et al., 211). Today it would likely still be unnoticed were it not for one woman. In 1985, an artist by the name of Amy Grant released her ninth album, Unguarded, and contemporary Christian music (CCM) was suddenly "discovered" as Grant's album soared up Billboard's pop charts and her single, "Find a Way" rose to number twenty-seven (Millard 168; Woodward 70). The video for "Find a Way" was at number eight on VH-1's list of most popular videos at the end of 1985 (Leggett 58). At the same time, newsmagazines, television talk shows (including "Dorahue") and news programs (ABC's "World News Tonight" for one) across the nation began featuring Gospel artists and their music. At almost the same time, "inspirational" Christian music was also being "discovered" through the work of an artist named Sandi Patti, whose recording of "The Star Spangled Banner" thrust her into the limelight when it was used to close ABC's broadcast of Liberty Weekend in 1986. There followed an explosion in Gospel music, both inside and outside...
of the industry. Many artists attempted to follow in Grant and Patti’s footsteps, literally flooding the market with Christian “pop” and inspirational albums. Agent Dan Harrel wrote, “Whether it’s the [Holy] Spirit, or just smart music executives taking the message on their money (In God We Trust) seriously, it most definitely has emerged . . . into . . . its own respectable slot in today’s market” (10). Christian music grew to the point that it outsells jazz and classical music combined (Weisman and Welch 56).

Almost four years have passed since these events, and Christian music still remains known and respected, but to a lesser “hype” degree than in 1985. As well, the symbols used in Christian music since the explosion have to a certain extent been modified to adapt to a changing audience. In the following pages, I will examine the genre’s symbolic messages and how they have changed between the specific releases of Grant’s Uncaged and her most recent Lead Me On (a partial argument is made in Tichen 1983, 1-12). First, I will examine the contemporary Christian music field in general. Second, I will see how this industry fits the description of a genre based on communication theory surrounding genre research. Third, I will examine representative symbolic message trends in CCM between the years 1985 and 1989. And finally I will see what this can tell us about the future of contemporary Christian music.


CHAPTER I

"Why Should the Devil Have All the Good Music?"

A Brief History of Contemporary Christian Music

In order to begin to understand the rhetoric of contemporary Christian music in the present, there must be a certain amount of understanding of its beginnings. Some trace CCM's beginnings back to the Pilgrims, particularly British evangelist George Whitefield's first New World Revival in 1740. Whitefield's revival meetings also brought a revival to church music centering on emotional release through "salvation" (Millard 47). In contrast to much of earlier teaching ("long, droning, and arid sermons"), Whitefield preached a personal salvation based on a "deep conversion experience" (Millard 47), an experience which also brought a great deal of emotionalism into Christianity. This emotionalism often found its expression in music. What is known as modern CCM grew from that emotional side of religion.

Gospel rock's roots were in the black gospel music of the 1920's and 1930's. Men's gospel quartets adapted the free-flowing emotional black gospel style, took the rhythm and "put it in religion" (Millard 51-53). It wasn't until the late 1960's, however, that CCM began to grow beyond black and Southern gospel music. This growth was largely a result of the growing interest among college students in Christianity, an era now dubbed by the popular media as "The Jesus Movement." "The beginning of the Jesus movement in modern America has been traced back to 1967, when the Christian World Liberation Front opened the first Christian coffeehouse in ... San Francisco" (Baker
Paralleling young Christian converts' meetings in coffeehouses across the nation to express their faith in testimony and song was the media's rediscovery of age-old issues. Just a year earlier, *Time* magazine had begun a series of cover stories examining Christianity. The cover on the April 8, 1966 issue sported the question, "Is God Dead?" Three years later, in the last issue in 1969, asked "Is God Coming Back to Life?" And in 1971, *Time* ran a feature story on "the Jesus revolution" (Baker 8).

At the same time, however, established churches were experiencing a lull in attendance. "For some, such movements as Youth for Christ and Campus Crusade for Christ brought a more intense and personal form of Christianity to fill their needs. Others ... found their spiritual homes in street ministries that preached with a charismatic fervor" (Millard 59). The emotionalism that had characterized Whitefield's 18th century revival began to return to American Christianity, and the music new Christians sang again underwent a change. Coffeehouses sponsored amateur musicians performing songs expressing their new-found faith, and became popular doing so. Record companies sprang up to allow greater distribution of the new "Jesus music." Some artists even found themselves noticed by more established record companies. One such artist was Larry Norman, signed by Capitol Records, the distributor of the Beatles' albums in the sixties (Millard 60). Norman quickly became recognized as a leader in the fledgling field with his rock anthem, "Why Should the Devil Have All the Good Music?"

Gospel music stayed "underground" for several years. Commercially, Southern gospel quartets remained both safe and the most successful, while rock artists "perfected" their craft. Horace Boyer,
a gospel music expert at the Smithsonian Institution, claims gospel music was re-established "as a genre" in the late 1970s by artists such as Andre Crouch and Al Green (Weisman and Welch 56). "Gospel," Boxer said, "became a style of performance into which you could put any message. . . . People respond to it as they did to Motown" (Weisman and Welch 56).

During the 1980's, CCM literally exploded. A count taken in 1986 reported over 300 Christian recording artists and groups active in the industry. Yet few ever achieve "stardom" as have Sandi Patti or Amy Grant. Since it is these two particular artists that this paper focuses on, we need to now look at brief histories of both Amy Grant and Sandi Patti.

**AMY GRANT**

One of the coffeehouses that sprung up during the Jesus Movement was Nashville's Koinonia Bookstore/coffeeshouse. It was into this coffeehouse in 1974 that a young Amy Grant walked and first really experienced contemporary Christian music. "I knew it existed because I'd always heard some gospel music, I didn't know the name of one group. By the time I was in junior high I knew of Andre Crouch, but I didn't have any gospel records. In fact, the only group I even liked was a local group called Dogwood" (Grant et al. in Millard 60). Grant had only recently become a Christian, and even though her family had been "deeply religious," the Christian world was relatively new to her.

Grant had been born fourteen years earlier to a prominent Nashville dentist radiologist, Dr. Burton Grant, and his wife Gloria. Amy was the fourth (and last) daughter born into a family that considered Christian values a high priority (Leggett 22; Millard
17-18). In fact, Grant's earliest musical "experiences" were during the family's worship services. "The Grants regularly attended their local Church of Christ, where Amy's introduction to church music came through stern hymns, sung a cappella because the sect eschews instrumental music in the sanctuary" (Millard 22).

After accepting the Christian faith as her own, Grant found herself in the midst of quite a different church, the Belmont Church in Nashville. Don Finto, pastor of the Belmont Church, remembered those days. "We had no dress codes, and we accepted anyone, no matter who or what they were—we were just trying to help people" (Leggett 23).

Grant also became involved at Koinonia, across the street from the church. Later, she worked there, and so was exposed to the emerging Christian music scene. "There were a lot of things happening in my life at that time that I felt I wanted to sing about, but nobody was writing about the things I was feeling" (Grant qtd. in Rabey 1986, 103). Not quite a year later, while a student at Harpeth Hall School, Grant began to write songs about what she was feeling and perform them for her friends and classmates (Millard 37-42).

During this time, Grant made a tape of her songs for her parents. "I thought, 'I can't write this down, I can't read music. If I don't record them nobody's going to remember these wonderful hit songs'" (Millard 45). A local producer, Chris Christian, obtained a copy of that tape and played it for the executives at Word Records, the world's largest manufacturer of Christian music. Christian had been contracted by Word to "find and develop new Christian artists from among the ripening crop of youthful singer-songwriters he had seen at Koinonia" (Millard 45). Grant had a record contract at age fifteen.
and released her first recording. Amy Grant, at age seventeen (Rabey 1986, 102).

One of the first concerts I can remember doing I had one thousand kids show up at the Will Rogers Memorial Auditorium in Fort Worth, Texas. I had no idea how the promoter did that. I knew maybe three people in Fort Worth... I remember playing everything I knew and I'd only played for like forty-five minutes.... But the kids yelled from the balcony, 'Why don't you just sing your songs over again?' I just said okay and started singing 'em over again (Grant qtd. in Millard 80).

That incident hardly sounds like the same artist who in 1988 had the second most popular concert tour in America ("Amy Grant Tops..." 34). But it took time for Grant's professionalism to grow. In 1978, she began college at Furman College in South Carolina, continuing to tour two weekends a month (Leggett 35). Grant's popularity continued to grow through the release of two subsequent studio albums and a two-record live set. In 1982, shortly after her marriage to singer/songwriter Gary Chapman (Millard 132-135), Grant released Age to Age, an album which has subsequently gone platinum, the first such honor for a solo Christian artist (Sanburn 1986; Rabey 1986, 102).

"El-Shaddai," a late addition to the album (Styll 39), particularly attracted the ears of Christian radio listeners across the nation as the album became the fastest selling album in Word Records' history (Millard 138). Grant's next releases, A Christmas Album and Straight Ahead were sales winners from the beginning.

In 1985, Grant released Unguarded, an album which took her career a decidedly different direction. Her music changed from "rock-tinged gospel to gospel-tinged rock" (Novak 20), a change that did not meet with unanimous approval. Rather than keeping many of her former fans, Grant forged ahead into an entirely different world. "Pop-gospel superstar Amy Grant figured there was room for God in the devil's
music and led a revolution in Christian contemporary music proving it" ("Music Yearbook" 71). To completely explore both sides of that revolution is another paper in itself. Suffice it to say that the debate hinged on the question Christianity Today asked: "Christian Singer Appeals to Fans of Secular Pop Music: Is Amy Grant sending mixed signals?" (Raby 1985, 50) Or, as Christian Science Monitor summed it up: "Can God and rock-and-roll mix?" (Foster 23)

Whether the Christian community approved or not, the album and its aforementioned popularity certainly opened up doors for Amy Grant that had not been open before. Within the next year, she was a guest on the "Patti LaBelle Show" (Nov. 23, 1985) and "Christmas in Washington" (Dec. 15, 1985). The following year she starred in her own NEC Christmas special, "Headin' Home for the Holidays." Grant welcomed these opportunities as a chance to get outside the Christian community and share her music. "Why isolate yourself?" Grant asks, "Your life isolates you enough. I'm isolated enough when I walk into a room and somebody says, 'She's a Christian' . . . but it doesn't mean that we can't be friends" (qtd. in Millard 169). Unguarded became an attempt to communicate that belief.

Despite the success and after-effects of Unguarded, Grant did some serious thinking before recording again. A drought of three years stood between the releases of Unguarded and Lead Me On. During that time, Grant suffered a miscarriage and the realization that her music and love of touring had put a strain on her marriage (Donaldson 25; Burke 26-27). And the changes in Grant's attitude toward Christian music and the Christian life are evident on Lead Me On, an idea we shall more fully discuss later.

But first, we need to understand another side of Christian music
and how it grew to become a success at nearly the same time. It is a story that centers around a small central Indiana city.

**SANDI PATTI**

Sandra Patty was born in Oklahoma City during 1956, the time when "rock-and-roll" was just getting its start and Elvis Presley's debut recording was number one on the charts next to Frank Sinatra and Lawrence Welk (Cusic 28-29). To say the music world was in transition would be an understatement.

Patty's parents were involved in the Gospel music field, traveling with the Christian Brothers Quartet, Carolyn Patty on the piano (Cusic 30). As well, Ron Patty, Sandi's father, was minister of music in the Church of God. Sandi grew up, then, in a Christian home as had Grant, but with a distinctly musical emphasis. She surrounded herself with musical influences, most especially Karen Carpenter and Barbara Streisand (Cusic 38). She later began to sing with her family's singing group, the Ron Patty Family Singers.

Sandi Patty decided to attend Anderson College in Anderson, Indiana—the headquarters of her father's church. There she auditioned for a singing group called New Nature and in that group she met her future husband (and manager), John Helvering (Cusic 42-43). She also made connections with Christian music's legend Bill Gaither and his recording studio, Pinebrook. In 1977, Sandi began doing studio work. "I was able to practice for two years and was paid for it," Patti remembers. "In the studio, I had to sing like so many different people. It helped me prepare for what I'm doing now—''switching from one style of music to another" (qtd. in Cusic 45).

Patti continued to work with New Nature, broadening her experience. In 1979, Patty released a custom album (*For My Friends*)...
under the advice of her soon-to-be husband, John Helverson. The album was important for two reasons. On the jacket, her family’s name was misspelled "Patti," a mistake that stuck (Phillips 13). Also, like Amy Grant’s tape for her parents, the album was played for record executives at Milk and Honey Records. By 1979, Sandi Patti had a recording contract (Edwards 13). Her first album, Sandi’s Song was released later that year.

As Sandi continued to record and release albums, she was also offered a chance to tour with the "famed" Bill Gaither Trio, a group that had been recording for nearly twenty years and had been responsible for launching many careers of "inspirational" artists (Baker 172; Edwards 13). During that touring, it was Patti’s performance of "We Shall Behold Him," during which she signs the words to a deaf portion of the audience, that made many in the Christian market "sit up and take notice." Attention from the mainstream market did not come until later.

While Amy Grant was noticed for a song from her regular recordings, Patti’s acclaim came from a special recording she made of "The Star-Spangled Banner." Word Records and A&M Records were releasing a compilation album in 1986 to commemorate the Statue of Liberty’s bicentennial, and Patti was asked to render the national anthem. The album, They Come to America, was released quietly and included songs by Willie Nelson, Kate Smith and Glen Campbell (Broom 6). ABC, broadcasting the Liberty Weekend festivities, decided at the last minute to use Patti’s recording to close the broadcast. "Her name is Sandi Patti," anchor Peter Jennings explained. "Somebody from ABC heard her tape of ‘The Star-Spangled Banner’ not too long ago, and we thought you would like to hear it, too" (qtd. in Miller 64).
It was the strangest feeling to be watching the celebration at home with my family and suddenly to hear myself singing on television. I had no idea that was going to happen. I was shocked, but pleasantly shocked (Patti qtd. in Miller 64).

Sales of Patti's then-current album, Morning Like This, skyrocketed, making it the number ten top selling Christian album in 1988. Patti was deluged with requests for appearances from then-Vice-President George Bush (for whose Presidential inauguration she also performed), Johnny Carson, Christmas in Washington and others in the subsequent months (Boyer 11). Patti now had the opportunity to crossover as had Grant. Yet, she clearly stated her intent during interviews. "I know now who I'm singing for. My ministry is directed to the Body of Christ. The assumption I make it that people already know about Jesus . . . here's where I belong" (qtd. in Batie 9). Patti indeed stayed in the inspirational field with her next release, Make His Praise Glorious. Though the sound is more pop-oriented than in the past (Anderson 1988b, 43), the lyrics are unmistakably Christian.

The parallels of these two performers' careers as they blazed the trails in their respective corners of Christian music are impossible to miss. And where the trails cross is where this analysis begins. What has made their music successful with both Christian and mainstream audiences, while other Christian artists do not get past one recording? What is it about this particular genre that "weeds out" artists and their messages? It is my contention in the following pages that the difference between an Amy Grant and a Gerald Wolfe or a Sandi Patti and a Bob Bennett is their particular rhetorical messages. In order to understand this idea, however, we must first consider research in the field of genres.
CHAPTER II

"Find a Way"

An Overview of Generic Criticism and Communication Theory

Generic Criticism, or analyses of particular genres, is a relatively new addition to the broader field of rhetorical criticism. An interest in analyzing rhetoric, or persuasive discourse, as old as civilization itself, often traced back to Aristotle, Plato, Cicero and others. If we understand rhetoric to be persuasive discourse, then rhetoric's "function is to achieve substantive goals which the rhetor [speaker] has designated as important" (Harrell and Linkugel 412). Criticism of rhetoric is always concerned with transactions (two or more individuals interacting) in that there must be a response for the rhetoric to be evaluated as successful or failing. Walter Fisher notes that criticism "says how and in what ways a rhetorical transaction fits, falls short of, or transcends other examples of its kind" (qtd. in Campbell and Jamieson 27).

In that respect, rhetorical criticism becomes generic as it begins to find and compare trends in rhetoric, label them as genres, and examine exactly what one can learn and discern from that genre as a whole. Campbell and Jamieson ask some important questions in the introduction to their compilation on generic criticism (Form and Genre) that need to be addressed briefly here as well (16): what is a genre? What can we learn from generic criticism that we cannot learn from other forms of rhetorical criticism? Harrell and Linkugel ask one additional question: how does one go about generic criticism (415)? These are the questions we must answer before looking at Amy Grant, Sandi Patti and the larger genre of contemporary Christian
PROPOSED DEFINITIONS

Campbell and Jamieson, in their definitive work *Form and Genre*, begin by giving a broad definition of generic criticism.

It discerns a recurrent form and uses the form to compare one rhetorical act to two other groups of rhetorical acts. ... It implies that the analysis of forms and the comparison of rhetorical acts are essential elements in critical interpretation and evaluation (11-12).

Zyskind goes further, calling it "an orderly means of close textual analysis" (qtd. in Campbell and Jamieson 17). Generic criticism centers around identifying "clusters of similar symbolic acts" (Campbell and Jamieson 17) under a heading, to see what can be learned by comparing and contrasting the different rhetorical acts within a single genre. What, then, is this classification known as a "genre"?

"A genre," write Campbell and Jamieson, "is composed of a constellation of recognizable forms bound together by an internal dynamic" (21). Specifically, genres are comparable to Aristotle's *topoi*, or topics around which a rhetor may center. These topics or commonplaces, writes Northrop Frye, are "the forms through which experience and feeling can be made intelligible to others" (qtd. in Campbell and Jamieson 18). The rhetor uses forms and ideas to communicate his/her ideas to the audience. When similar forms are used in similar ways, a genre is established.

But what is it that defines generic criticism from mere classification? After all, "classification is justified only by the critical illumination it produces, not by the neatness of a classificatory schema" (Campbell and Jamieson 18). One place to look is the idea of the internal dynamic (Campbell and Jamieson 24), commonplaces or common ideas which bind the genre together, and enable
the critic to "predict" through careful textual analysis (27) certain patterns in discourse. In addition, Harrell & Linkugel state that "rhetorical genres stem from organizing principles, found in recurring situations that generate discourse characterized by a family of common factors" (406-407). Campbell and Jamieson also emphasize the need for these situations and commonalities. "Rhetorical forms do not occur in isolation... these forms are phenomena--syntheses of material that exists objectively in the rhetorical act and of perceptions in the mind of a critic" (19). Seeking out that act and seeking to understand why it works as it does in context is at the heart of generic analysis. "Generic analysis reveals both the conventions and affinities that a work shares with others; it uncovers the unique elements in the rhetorical act, the particular means by which a genre in individuated in a given case" (Campbell and Jamieson 18). Frye writes, "The purpose of criticism by genres is not so much to classify as to clarify such traditions and affinities" (qtd. in Campbell and Jamieson 25-26).

A METHOD FOR ANALYSIS

Beyond the definition is a method. Harrell and Linkugel use the idea of organizing principles for the stem to the model (following material adapted from 406-412). Four basic classifications are derived from the different ways we organize the world around us. The first of these is de facto classification, derived from "common sense" perceptions. For example, all speeches given at graduation are called "commencement addresses." One calls all speeches delivered from the pulpit on Sunday morning "sermons" because society has agreed upon it; that is simply the way it is. One needs not even see the rhetorical act to classify it thus. The second classification is structural,
The organizing principle here is "characteristic patterns of language." Rhetorical acts in this category follow "anticipated forms" in their delivery, design, and desired outcome. Thirdly, Harrell and Linkugel discuss motivational classification. Genres based on this organizing principle consider the motives, or "symbolic choices," of the rhetor, as well as the situation (as discussed above). This classification employs multiple sources as a basis for analysis. The last classification is archetypal, focusing on images already present in the audience's mind. Most members of an audience would recognize and possibly identify with a hero image, so politicians especially (as well as other speechmakers) will try to attach such an image to themselves (for example, see Auden 1961; Steitzner 1971). This classification of genres and acts are the most noticeable when looking for persuasion because, as Osborn has noted, "its purpose is to achieve association with prominent features of experience and with basic human motivation in order to achieve universal appeal" (qtd. in Harrell and Linkugel 412).

These organizing principles and classifications are placed on a continuum in the order indicated above, from immanent classification (those ideas which "stem from simple common-sense perceptions of similar things") to transcendent classification (those ideas which are "not inferred from surface observation"), or from the most concrete to the most abstract analyses (409). The classification generic/rhetorical critics are to be concerned with is the motivational, in that it takes into account some concrete analysis, but is closer to the abstract as the critic attempts to answer the question, "how do speakers strategically pursue their goals" within the confines of the genre? (412).
Walter Fisher has done much writing in the field of motives and rhetoric. He has proposed a set of four motives that can be a guiding force when considering motivational classification. These are: affirmation, giving birth to an image; reaffirmation, revitalizing a tarnished image; purification, correcting an image; and subversion, undermining an image (Fisher 132). These motives "emcompass relatively well the types of things that can rhetorically 'happen' to a concept brought to a listener's consciousness" (Harrell and Linkugel 415). Each of these motives, of course, intertwine and cooperate within any given rhetorical situation, but almost always one will remain the dominant motive, thus either adding to or subtracting from the genre's effectiveness.

Finally, with this understanding, Harrell and Linkugel outline a three-step process for generic analysis (415-417). What follows is by no means the definitive method on generic analysis, but it is a logical extension of the above discussion. The three steps are generic description, generic participation and generic application.

Generic description identifies the "motivational precedents" and "major characteristic factors" in the genre. This step occurs even before the actual text under study is "brought in" by looking at representative examples (see Brummett 1984) of the genre. Completion of this step will give the critic a general idea of what the genre is like. "The generic perspective recognizes that while there may be few clearly distinguishable genres, all rhetoric is influenced by prior rhetoric, all rhetorical acts resemble other rhetorical acts" (Campbell and Jamieson 26). The critic then moves to generic participation. "Generic participation is not a complex process. It consists of determining what speeches [or rhetorical acts] participate
in what genres" (Harrell and Linkugel 416). In other words, this step consists of "thinning the field" to only what fits in that particular genre, thus narrowing the choices for analysis. Finally, the critic engages in generic application. Here, the factors listed in generic description as characteristic of the genre are applied to the specific rhetorical act under investigation in order to determine (with some degree of accuracy) the rhetorical success or failure of the act (a success which may be far removed from the perceived "popular" success). This area, notes Harrell and Linkugel, is the closest to recognizable criticism (417). This approach is the one the present analysis concerns itself with.

MUSIC AS RHETORIC?

With this understanding of generic criticism, one question remains to be answered: how can music be called rhetoric? Rhetoric has too long been considered simply speechmaking, yet rhetoric is found where anyone is trying to persuade an audience, no matter what the means to that persuasion. "The rhetorical critic has the freedom to pursue his study of subjects with suasion potential or persuasive effects in whatever setting he may find them, ranging from rock music ... to ballets and international politics" (Slon, et al. 221). Thomas begins her study on the persuasiveness of music by asserting, "Contemporary songs indicating specific beliefs, attitudes, or worldviews have become a major part of the American music business and an important element in social dissent" (260). In addition, Irvine and Kirkpatrick have pointed out music's increasing role and recognition as persuasion in American culture. "One would be clearly correct to assert that music, in contemporary culture, plays a key role in the development and maintenance of attitudes and values held
by various groups within the general population" (272). In a more recent study, Chesbro, Foulger, Nachman and Yanneli write, "as a method for creating socially shared understandings, popular music is appropriately placed within the tradition of the discipline of communication" (116). Gospel music, the focus of the current analysis, certainly (and perhaps more than any other form of music) begins with a persuasive intent: to get the message of Christianity across to anyone who is not a Christian. That particular persuasive intent changes as the genre broadens and divides, but it is the starting point from which gospel music grows.

Music, then, can be persuasion, and gospel music most certainly begins as persuasion. It is now to gospel music that we can look, particularly between the years of 1985 and 1989 and the careers of Amy Grant and Sandi Patti.
CHAPTER III
"Who To Listen To?"

A Generic Analysis of Contemporary Christian Music

The four years under analysis are particularly crucial. As stated above, due to the overwhelming (seemingly overnight) success of Grant's *Unguarded*, many Christian artists began "crossing over" into the field of secular or mainstream music (Lawhead 110). Christian pop artists such as Leslie Phillips, Leon Patillo and Michael W. Smith adapted their styles, trying to attract a larger audience. At the same time, artists such as Steve Green and Twila Paris who were considered in the inspirational category were faced with a similar decision: to try to cross over or to stay in the relatively small Christian field. Decisions needed to be made, for never before were the lines between the divisions of Christian music drawn more clearly than during these four years.

Harrell and Linkugel's first step in generic analysis is generic description. Is Christian music a true genre? There are several characteristics that could be ascribed to contemporary Christian music, whether pop or inspirational music. All of Christian music should agree with what has been established in the Christian faith and the Bible, as well as promote that faith (Peters, et al. 51-54). Awareness of the artists' faith originates in the lyrics and not what style of music they use, since the Bible itself says nothing about whether artists can use electric guitars or not. Singer/songwriter David Meece says, "Basically you have to focus on the lyrics, and what the song is saying" (qtd. in Peters, et al. 65). Much of (symbolically effective) Christian music also has a certain spontaneity (Lawhead 119), a feeling that the music (both lyrics and
accomplishment) are coming from somewhere inside the artist and his/her band. Granted, this "freshness" in the music is characteristic of quality secular music, as well, but it is particularly difficult to find new ways to sing about a message that has not changed in almost two thousand years. If any Christian's music has continued to achieve this newness and spontaneity, the artist has had to meet this challenge along the way. The product must be "music that pleases the ear and challenges the heart" (Rabey 1986, 10). One final characteristic of the genre of Christian music is diversity. Many and varied forms are used for the same purpose, from folk to pop to heavy metal music.

Yet, as noted above, Campbell and Jamieson added one more characteristic to qualify as a genre: the internal dynamic. CCM's internal dynamic is as evident as it is unique to this particular field. The drive behind any symbolically successful Christian music is that love for Jesus Christ and commitment to Christianity. That feeling is coupled with an action (evangelism, or an intense desire to spread the faith) and music becomes one route to accomplishing a goal. CCM becomes a genre that a few can successfully choose as a natural outgrowth of their faith, as Christ and Christianity become commonplaces or forms that bind all of Christian music together, despite any denominational or doctrinal differences among the artists. By both de facto classification and motivational classification, all of Christian music becomes a genre. By de facto classification, we simply certify current music that sings about Christ and the Christian life as contemporary Christian music. The same is true if we go by motivational classification, and I will explore that idea in depth below.
Having established a genre named contemporary Christian music that encompasses many and varied styles, we move to the second step, generic participation. Generally speaking, Christian music in the last few years has divided into three categories: inspirational (aimed at encouraging or challenging Christians, often praise and worship music), pop/rock (often evangelistic music with themes of salvation through Christ), and heavy metal (heavy metal music that means to sound like secular heavy metal music and evangelize that crowd). An analysis of the last of these is needed, but, due to radical differences in both lyrical and musical style, is not the focus of this particular essay. Rather, I will limit myself to the first two, as it was those two which grew largest in the late 1980s. Most representative of these fields during this time are Amy Grant (from Christian "pop" music) and Sandi Patti (inspirational). For the purpose of this paper, I have chosen to focus on these two artists as representative anecdotes.

Kenneth Burke first theorized the representative anecdote, a form which will "sum up the essence of a culture's values, concerns and interests in regard to some real-life issues or problems" (Brummett 164). The anecdote has two uses: to allow people "to express their hopes and fears in familiar (and thus manageable) patterns" and to invite "participation in its rhythms, thus enabling the mind to follow processes amenable to it" (qtd. in Brummett 164). Both Grant and Patti are "guilty" of finding unique ways to confront "real-life issues or problems," expressing both "hopes and fears" within the context of the Christian "culture." As well, these two artists have stayed at the top of their field and have, to some extent, become Christian music's most recognizable "ambassadors" to the larger
mainstream music world. Therefore, I will use them as representative of the symbolic trends in contemporary Christian music between 1985 and 1988. Specifically, I will be using two albums from each artist: *Unguarded* (1985) and *Lead Me On* (1989) by Amy Grant and *Morning Like This* (1986) and *Make His Praise Glorious* (1988) by Sandi Patti.

The final step in generic analysis is generic application. How well do the representations of the genre fulfill their responsibility to the genre? In order to fully understand the following analysis, we must understand the idea of symbolism (the following is taken from Tichen 3). Burke's studies in dramatism are based in man's use of symbols in communication: "Man is a symbol-using animal" (Burke 1968, 3). Man, rising above other animals, acts as opposed to merely moving. "The man who designs a computer is acting. The computer he designs can but move" (Burke 1967, 329). In other words, to react to a stimulus "just because" is instinct, or motion. Animals have motion. Action involves careful thought, knowing and, in some cases, planning. This action expresses and distinguishes itself through language. Man reacts to his environment and situations in that environment by creating and using verbal symbols, language. "Verbal symbols are meaningful acts in response to situations from which motives can be derived" (Brock 349). Rhetoric is the "link" between symbolism and reality. With this understanding, we can look at symbolism in the selected genre. We will consider each category as represented by the respective artist separately, first looking at the texts themselves, secondly at the symbolic patterns found in the texts, and thirdly an analysis of its motivational/rhetorical success. Finally, we shall compare these particular artists in the genre as to their similar rhetorical messages.
LET THERE BE GLORIOUS PRAISE

The inspirational category of CCM has many artists to share the field, most notably Steve Green, Larnelle Harris, the Bill Gaither Trio and the Imperials. But no one quite stands out like Sandi Patti.

Morning Like This was released in 1986 after a two-year wait. The album seemed to be a continuation of 1984's Songs from the Heart, with titles like "Let There Be Praise," "Hosanna" and "King of Glory."

Patti continued to put upbeat music to Christian praise lyrics.

Let there be praise, let there be joy in our hearts
Sing to the Lord, give Him the glory
Let there be praise, let there be joy in our hearts
Forevermore let His love fill the air and let there be praise. ("Let There Be Praise")

Additional songs focused on the Christian's personal life ("Shepherd of My Heart," "There is a Savior," and "Face to Faith") with an emphasis on God's love being spread ("Love in Any Language"). Two years later, Make His Praise Glorious took an interesting road (an idea I will develop below) by focusing even more intently upon those and similar themes. Praise songs ("Make His Praise Glorious," "No Other Name," "Come Let's Worship Him") dominate, but the added emphasis on the personal life of the Christian ("In Heaven's Eyes," "In His Presence") and God's love ("Love Will Be Our Home," "Someone Up There Loves Me") also are present.

If we consider each of these divisions separately (for complete list, see Appendix A), we will begin to see symbolic patterns emerge, as well as one particular rhetorical vision that, I contend, is representative of inspirational Christian music. The first division of Patti's music is Christian Praise. This type of music dominates both albums, with six songs each on both albums devoted to praise material, asking similar questions. Patti uses images of creation and
from each album, serve to demonstrate that vision well. The first, "Love in Any Language," begins with Patti singing "I love you" in five different languages. Then, she sings,

The sounds are all as different
As the lands from which they came
And though our words are all unique
Our hearts are still the same.

In "Love Will Be Our Home," the "hymn of the hearth" (Anderson 1988b, 43), Patti looks toward building that universal love at home.

If home is really where the heart is
Then home must be a place we all can share
For even with our differences, our hearts are much the same
And where love is, we come together there...

Patti employs symbolism from the world around us, symbols that are immanent in that they are found in the common world around us, yet archetypal because they can be related to by a vast majority of the audience, no matter what type of song she is using. For instance, praise songs focus on why God should be praised, relating it to the audience, as with "In the Name of the Lord."

When my plans have fallen through
And when my strength is nearly gone
When there's nothing left to do, I just depend on you
And the power of your name...

As well, when during "In Heaven's Eyes," Patti sings, "When life goes by and no one bothers," nearly everyone can relate; and it is not spelled out more clearly than in "Love in Any Language."

We teach the young our differences, yet look how we're the same
We love to laugh, we dream our dreams, we know the sting of pain
From Leningrad to Lexington, the farmer loves his land
And daddies all get misty-eyed to give their daughter's hand...

Patti attempts to sing on a level to which people can relate, no matter the theme of the particular song. Although the lyrics she sings are blatantly influenced by Christian doctrine and dogma, the message is easier to take because one feels the singer can relate and
understand. These ideas are certainly consistent with the characteristics of the Christian music genre discussed above. Christian music was described as being consistent with the Bible and established Christian tradition. Patti's anthems of praise and God's love take much of their wording and meaning from those two sources. For instance,

Every servant a king in this kingdom of God
A kingdom that would never end
A living unshakeable kingdom of God...
("Unshakeable Kingdom")

Praise the Lord with music, praise the Lord with strings
Praise him with the harp and lyre, let the cymbals ring
Praise the Lord in chorus and the tambourine
Praise him, all creation, let your voices ring, praise the Lord.
("Make His Praise Glorious")

As well, Christian music was described as being both spontaneous and diverse. From the "jazz" feel of "Someone Up There Loves Me" and "Face to Faith," to the hymn-like quality of "Unshakeable Kingdom" and "No Other Name," to the gentle piano sounds of "Shepherd of My Heart" and "In His Presence," Patti employs the musical diversity needed to reach a wide audience with her message. And the lyrical message seems to breathe a life of its own. Because of Patti's firm belief in the message she sings, her songs do not grow stale. Years after "making it big" with her performance of "We Shall Behold Him," that song is still a concert favorite. The messages are timeless, and have a newness, a spontaneity, each and every time they are sung. "Sandi has a way of making every song sound as if it were written just for her" (Brown 37). The lyrics do not continually use the same symbols to promote the message, but seek ways to bring "freshness" to it. But the internal dynamic of Christian music is the love for Jesus Christ and commitment to Christianity. An argument could be made of
Patti's shunning of "crossover" into more lucrative music markets as evidence of her commitment to singing about her faith. An argument could also be made from Patti's comments above about her calling to the church. But more importantly, the symbolism and word pictures she chooses to draw in her lyrics show that faith and devotion is real and has made a difference.

Crowds have lined the narrow street to see this man from Galilee
Just a carpenter, some say, leading fools astray
Yet many kneel to give him praise...
("In the Name of the Lord")

But he went his quiet way giving himself away
Building what eyes can never see
While men looked for crowns and thrones
He walked with crowds, alone
Planting a seed in you and me...
("Unshakeable Kingdom")

Maker of this heart of mine, you know me very well
You understand my deepest part more than I know myself
So when I face the darkness, when I need to find my way
I'll trust in you, shepherd of my heart.
("Shepherd of My Heart")

From these three themes of Praise, God's love and the Christian life, we can begin to discern motivation behind Patti's work. What is the goal Sandi Patti pursues with the above themes? Patti herself says, "I really want to encourage people and challenge them to a more meaningful walk with the Lord" (qtd. in Anderson 1989a, 39). Patti engages primarily in Reaffirmation of the Christian Ideal, as she uses the Biblical themes discussed above and applies them to the eighties. Not only does she do this application with her chosen style of music (synthesizers, drum machines and an occasional guitar with high-quality production), she also does it through her openness and vulnerability. The same quality that lends spontaneity to the works also allows Patti to seem open and sincere to her audience (Reed 197). When she sings of family ("Love Will Be Our Home") or
Are there burdens in your heart
Is your past a memory that binds you
Is there some pain that you've carried far too long?
Then strengthen your heart with his good news
There is a savior and he's forgiven you,
("There is a Savior")

it seems as if Patti is singing directly to any given individual. It becomes a personal message, thus making Christianity personal again, as it was during the original revivals of Whitefield and of the sixties. The Christian Ideal which brought many (probably including Patti) into the faith is constantly reaffirmed throughout Patti's music. Never does she proclaim a perfect faith, just one she has found comfort in. Her music invites participation in that faith, as representative anecdotes do. "I believe my music serves as an encouragement and perhaps will give others insight and a way to apply God's truth" (Patti qtd. in Bate 9).

As well, when comparing the two albums it becomes apparent that Patti seeks a Purification of the Christian Ideal. Within the time frame between the release of Morning Like This and Make His Praise Glorious, much happened that scarred the church. Noted television evangelists Jim Bakker and Jimmy Swaggert were caught up in sexual scandals that rocked television ministry, while another television evangelist, Oral Roberts, claimed God would "take him home" if he failed to receive an allotted amount of money. In addition, in the music world alone there was a great deal of "blurring of the lines" about what was Christian music and what was not. U2 suddenly became popular and Christians nationwide claimed them as "brothers in Christ." Secular recording artists such as Deniece Williams and Philip Bailey began recording Christian albums, and likewise, Christian artist Dion began doing concerts with his earlier secular
band, the Belmonts. So when Amy Grant added talk of crossover to this confusion, one began to wonder where Christian artists stood, especially those in the limelight. With Patti's intervening appearances on the "Tonight Show" and "Christmas in Washington," it could have been just as easy to release an album titled to reach a larger audience. Many artists did exactly that. Leon Patillo released Love Around the World, Rich Mullins released Pictures in the Sky, and Dan Peek released Electro Voice. Instead, Patti went back toward a definite Christian emphasis on the album jacket with Make His Praise Glorious. Patti seemed determined to make it known that she believes in that Ideal and all it stands for. As well, nearly all of the song titles on Make His Praise Glorious focus blatantly toward God ("In Majesty He Will Come," "In His Presence," and "Almighty God"). In the album and song titles alone, Patti aimed toward holding up and cleaning off the battered flag of Christianity.

In this respect, Sandi Patti had a lot to say about Christianity through inspirational music. While some argue that what is said in Patti's style of music is far from the ideas being put forth in the other areas of Christian music, I disagree. While the musical styles may indeed be drastically different, musical style is only a secondary focus of the present analysis. Rather, we need to center more on what is being said in the lyrics, not how it is being said. In that respect, pop/rock Gospel and inspirational Gospel have a lot in common throughout all three steps of Harrell and Linkugel's model. Since I have already been through the first two steps thoroughly above, the following will focus on generic application for gospel pop/rock. The representative anecdote that we turn to in this area is the young lady from Nashville, Amy Grant.
A FAITHFUL, UNGUARDED HEART

Like the inspirational field, the Christian pop/rock category also consists of many different artists, including Michael W. Smith, Russ Taff, Randy Stonehill and Petra. However, leading the way in this division of contemporary Christian music is Amy Grant.

Grant had been progressing steadily toward making the move from pseudo-inspired to pop/rock music for several years before 1985's Unguarded arrived on record shelves. Unguarded surprised more than a few listeners in the Christian world. It was a definite break from the past for Grant. Grant's earlier music had been more inspirationally oriented, many church themes spread throughout ("Look What Has Happened to Me," "Sing Your Praise to the Lord," "Thy Word," and "Father's Eyes," for example). But now, the "God-Quotient" (the number of times "Jesus" or "God" is used) was very low by evangelical Protestant standards, yet to those who examined the recording, the underlying Christian thought was and is evident. Unguarded put forth several themes (again, see Appendix A), including the love of God ("Love of Another Kind," "Find a Way," "Sharayah," "Everywhere I Go"), strong marriages ("I Love You"), and the importance of making the "right" choices ("Wise Up," "Who To Listen To," and "The Prodigal").

With the exception of a duet with Peter Cetera ("The Next Time I Fall") and a "greatest hits" album ("The Collection," which contained only two new songs), nothing was heard from Amy Grant for three years. In 1988, Grant released Lead Me On, a work which, as in Patti's case, furthered the themes from Unguarded, and added a few more ideas to those themes. I have argued elsewhere (see Ticen 1988) that there are three main themes on Lead Me On: the love of God ("1974," "Saved By Love," "Shadows," "All Right"), solid marriages ("Faithless Heart,"
"Sure Enough," "If You Have to Go Away"), and making choices to be involved with the surrounding world and people ("Lead Me On," "Wait for the Healing," "What About the Love"). In order to understand the larger themes, we need to explore the development of each of these smaller themes in turn.

The first important theme is the love of God (a theme that Patti explored as well) as Unguarded begins with an anthem of this love.

They say love is cruel, they say love is rather fragile
But I've found in you a love of another kind
They say love brings hurt, I say love brings healing
Understanding first it's a love of another kind
The love I know is a love so few discover
They need to know Jesus' love is like no other.
("Love of Another Kind"

She continues that theme in "Find a Way."

You tell me your friends are distant
You tell me your man's untrue
You tell me that you've been walked on
And how you've been abused...
Love will find a way (how do you know?),
Love will find a way...
If our God, his son not sparing, came to rescue you
Is there any circumstance he can't see you through?

Throughout the album, God is symbolized in different ways: as a friend near enough to see yet far enough away to not be touched ("Everywhere I Go"), as someone who could never be replaced ("Stepping in Your Shoes"), and, in Christian tradition, as a savior ("Sharayah"). While on Unguarded, God seems continually distant, his love is just as continually emphasized. It almost seems as if there is an impenetrable mist around God the person, a mist only his love can get through. Three years later, on Lead Me On, the images are clearing. God is pictured more as a close friend, whose love is always present, aiding in the intricacies of life. In particular, while singing of her conversion in "1974," Grant speaks to God as one would to a
friend, imploring him to remain close.

Stay with me, make it ever new
So time will not undo as the years go by
How I need to see that’s still me

In addition, Grant symbolizes God as part of her family life.

There’s nothing quite like my family’s love to warm me
And nothing short of death’s gonna ever leave me cold
Still at times it’s lonely, and through it all it only
Makes me love Jesus more, this is what he came here for.
("Saved By Love")

A final portrait comes in "If These Walls Could Speak," a song which
has been described as "Amy at her most unguarded" (Granger 29). Grant
here speaks to God intimately, asking for forgiveness.

They would tell you that I’m sorry
For bein’ cold and blind and weak
They would tell you that it’s only
That I have a stubborn streak
If these walls could speak...

Grant’s image of God and his love grow up over the course of the
two albums. It becomes an image of greater understanding on Grant’s
part of the God she serves. The images do not contradict each other,
especially when taken together; rather, they serve to show a growth in
an artist, a growth the artist hopes to communicate to her listeners.
Her honesty in the lyrics to songs such as "1974" and "If These Walls
Could Speak" enable her to communicate that growth through Lead Me On
in a way she could not on Unguarded. "Unguarded was [a kid’s record]
but Lead Me On’s not" (Grant qtd. in Donaldson 39). Lead Me On is the
story of a Christian growing in his/her faith.

At the same time this Christian is growing in his/her faith, one
also senses a greater understanding of how that faith applies to
relationships and marriage. Unguarded contains only one song in this
vein, appropriately titled "I Love You" and dedicated, in the liner
notes, to her husband, Gary Chapman. To include this rather ordinary
love song on **Unguarded** serves no purpose other than to begin communicating the idea that faith and relationships need to work together as a whole, not as separate entities. Grant develops this theme full force on **Lead Me On**, allotting a third of the recording to this theme. She begins in "Faithless Heart," the story of a woman struggling to stay true to her husband. In the second verse, we find her praying for strength and comfort.

God, you know the feelings here could wipe my world away
Ravaging the promises a stronger heart once made
So hold me, I'm falling so fast
And tell me that the fighting inside will pass...

That same woman returns in "Sure Enough," where it quickly becomes obvious that she has made her decision.

Developing the art of collaboration
It's dinner and a movie and a baby or two...
Sure enough to never want to be without you.

Later in life, we see the same woman (here, very obviously Grant herself) in "If You Have to Go Away."

Now that I'm older, I sit at home a lot with the kid we got
The radio's playing, "He really loves his wife,"
I hear the deejay saying...
If you have to go away, I won't be sleepin' very well
And if you have to go away, I will be lovin' you
Till it's cold in Hell.

The album closes with "Say Once More," yet another straightforward love song that comes across as a "sign of relief" after the discontent and growth the singer has come through. The singer has realized that her faith must come alongside her married life; the two must connect in some way. Whether she has figured out the exact way is not clear; rather, she has certainly figured out a way that works for her. The listener is not left with concrete answers, but rather with questions s/he must answer for him/herself. At the same time, Grant points out that her decision goes against the modern "norm."
Grant's particular vision of Christianity involves an integration of both the secular and sacred aspects of life. Her songs that center around relationships challenge her listeners to find their own avenue toward that integration.

This vision of integrated Christianity continues in the third group of songs, those that center around choices and decisions. As I mentioned above, Unguarded is aimed toward "kids" or primarily teenagers, a period of life characterized by peer pressure and decision-making. Grant addresses this several times on the album, again calling for those decisions to be tempered by the faith in God she addressed earlier. In "Wise Up," she puts her thesis clearly.

Better wise up, better think twice,  
Never leave room for compromise  
Better wise up, better get smart,  
Use your head to guard your heart, it's gonna get rough  
So you better wise up.

Throughout these ideas, however, Grant never pushes the choice for God. The underlying thought is there, but never does she come out and explicitly "preach Jesus," and it is partially for this that Grant was criticized for Unguarded's content. For instance, in "Who To Listen To" (a song that showed up on "Miami Vice"), she sings "You got to know who to, who not to listen to." In "Fight," she sings, "I just want to live right." And in "The Prodigal," she modernizes the Biblical story of the Prodigal Son from Luke 15, a story which typifies God's patience as a parent toward people who wander from him.

In the part of the parent, Grant closes the album singing,

I'll be waiting, I may be young or old and gray  
Counting the days, but I'll be waiting...
Never are the listeners told where to go or who specifically is waiting. The only real clue to the answer is found in the earlier songs about God's love. In addition to answering the above question, putting these themes together unifies the album as well.

Grant, however, turns these choices and decisions in a different direction on *Lead Me On*. The symbols she chooses on this project focus on making choices to further one's faith into society. The title song draws word pictures of people under oppression.

Shoulder to the wheel for someone else's selfish gain
Here there is no choosing, working the clay
Wearing their anger like a ball and chain
Fire in the field underneath the blazing sun
But soon the sun was faded and freedom was a song
I heard them singing when the day was done
Singing to the holy one, lead me on, lead me on...

She goes on in "What About the Love" to ask what relevance the love of God she sang about earlier has on the direction of society.

I went to see my sister, she was staying with a friend
Who had turned into a preacher to save the world from sin
He said, "First deny your body, then learn to submit,
Pray to be made worthy, and tithe your ten percent."
I said, "Is this all there is, just the letter of the law?"
Something's wrong in Heaven tonight
You can almost hear them cry, angels to the left and the right
Saying, "What about the love, what about the love?"

Finally, in "Wait for the Healing," Grant sings of the survivors of the sixties, facing the future with a certain amount of fear and uncertainty.

It's all that we can do to wait for the healing
For the carry-on to stand when all is said and done
In the shadow of the rising sun
Longing, waiting for the healing.

The images in these choices and decisions, though different in content from *UnGuarded*, are certainly not answered any easier. No answers are provided on *UnGuarded*, perhaps purposely so, and even fewer (if that were possible) are given on *Lead Me On*. Grant instead raises even
more questions with far fewer answers than in earlier songs discussed.

The total symbolic vision that is communicated between these two albums is of a Christian who has begun to figure out how his/her faith can work, yet not sure how to go about executing that faith. These visions are symbolic in that they are merely "stories" on vinyl that have no more relation to reality than that which the listener chooses to act upon. The songs are useless if the vision and message do not get across to the intended receiver.

But before moving from these albums, we need to first examine these themes' consistencies with the characteristics of the genre we discussed above, and then interpret some of the rhetorical motivations behind Grant's work. The first characteristic discussed above was agreement with the established Biblical/Christian faith. Grant's Biblical imagery is not as "crystal clear" or specifically derived from Biblical passages as were Patti's, but that does not mean it is nonexistent. "Shadows" sets up a paraphrase of chapter seven of the book of Romans (Granger 29).

There are two of me, one does the right thing,
One cannot see, standing back to back...

"All Right" is one of the few songs which contains Biblical language ("What strengthens hope my eyes will never see"). Grant calls "Everywhere I Go" her own personal paraphrase of Psalm 139; as well, I have already noted the paraphrase found in "The Prodigal." While there is little that centers specifically on Biblical terminology, Grant concerns herself more with themes and questions about those themes' relevance. For instance, much of Christianity centers around the forgiveness of sin, a theme, as I mentioned above, that is recurrent in "If These Walls Could Speak," and certainly Grant's
singing about God's love (the most prominent theme on Grant's recordings) is consistent with Christian faith. "1974" tells the story of Grant's own personal conversion to Christianity, an event which obviously still influences how she sings of God and Christ:

Slowly we had made quite a change
Somewhere we had crossed a big line
Down upon our knees we had tasted holy wine
And no one could sway us in a lifetime.

The second characteristic of Christian music is its spontaneity. Again, this is a difficult characteristic to measure simply by looking at the lyrics, yet Grant's words do seem to come from her heart, especially as her music has matured on Lead Me On (on which she wrote or co-wrote nine of the album's twelve songs). She writes about personal experience, with lyrics that just seem natural enough to have been written yesterday. "More than ever before, Amy shares her heart" (Granger 29). Certainly, Grant sought out new ways between the two projects to portray her faith. The final characteristic is diversity. Aside from the diversity Grant added to Christian music with Unguarded (an idea discussed above), there is within Grant's lyrics a diversity of thought (not of doctrine) between the two albums, as I have argued somewhat above. Unguarded focused on a younger audience with its focus on a beginning relationship with God. Lead Me On has more of a "folk" feel overall, but contains songs ranging from rock to ballad in style, and from painfully honest to deeply convicting in content. But regardless, the internal dynamic, though not always explicit, is certainly the love for Christ that should be present in all gospel rock.

As with Patti's work, there are many motivations behind Grant's musical endeavors. Without question, Lead Me On contains a certain
amount of Purification of Grant's own image after it was "tarnished" by varied reactions to *Unguarded*. However, although the album may have functioned in that capacity, this was not, according to Grant, the primary purpose for *Lead Me On*.

I don't feel like this is a new phase. It surely was not a gimmick to do *Unguarded*. That was straight to the heart when I fell down on my knees and cried out, "God, give me a song." Those were the songs that came out. And that is the exact same process I went through with *Lead Me On* (Grant qtd. in Donaldson 40).

Regardless, on both albums Grant does engage in an Affirmation of an Integrated Christianity. Despite the varied groups aimed at in the two albums, both focus on how that particular audience can or should integrate its faith with its everyday life. With *Unguarded*, Grant strives to show teenagers that the Christian life is not an old, "stuffy" religion, but rather one that is vibrant, alive and current. On *Lead Me On*, the images concentrate on an older Christian's faith applying to the real, hurting, sometimes unbelievable world around him/her. But in both cases, Grant struggles to make Christianity integrated into the rest of life, challenging Christians who are content that their faith only be seen on Sundays. The questions (on both albums, and as a whole) she does not answer, refuses to answer, are a call to answer that challenge.

Secondly, Grant engages in a Subversion of Mediocrity. Especially when she sings of choices, decisions and relationships, her lyrics do not indicate one who is passive. Rather, there is a call to realize the "Christian's responsibility" in life, however that may be defined by the individual. Both on *Unguarded* and *Lead Me On*, Grant challenges people who are content to "just let things slide." In "Fight," she pictures the Christian life as a on-going battle.
I don't want to stop the fighting,
Sure it's tough and I won't deny it...
I just want to live right.

In "I Love You" she looks on marital conflict as a challenge, and plans on "staying here till we can work it out." As I have already mentioned, Grant's questions on Lead Me On also are discomforting and surprising enough (Granger 29) to call a Christian to wrestle with them until answers are produced.

Man hurts man time and time, time again
And we drown in the wake of our power, somebody tell me why.  
("Lead Me On")

Not only, then does Grant challenge the image of mediocrity that is presented in organized Christianity, she also challenges individual mediocrity in "What About the Love."

I looked into the mirror proud as I could be
And I saw my pointing finger pointing back at me
Saying, "Who named you accuser, who gave you the scales?"
I hung my head in sorrow, I could almost feel the nails
I said, "This is how it is to be crucified and judged
Without love."

Whether the subversion is conscious or not only Amy Grant knows, but the motivation to see attitudes change beyond the normal mediocre "whatever happens" mindset is certainly evident in the music of both Unguarded and Lead Me On.

**LOVE, IN ANY LANGUAGE**

To summarize, then, we have looked at particular aspects of the genre of contemporary Christian music, Sandi Patti and Amy Grant. In doing so, we have discussed Patti's use of Purification of the Christian Ideal and a Reaffirmation of the Christian Ideal, bringing Biblical themes into the eighties. We have also seen Grant's use of the Affirmation of an Integrated Christianity, calling Christians to involve their faith in their life, and a Subversion of Mediocrity.
With seemingly different goals and motivations, can these two representative anecdotes really be a part of one, unified genre? Or are inspirational and gospel pop music completely different? As is probably obvious by now, I argue that once discussion of musical styles is stripped away, there remains only one genre to which both of these singers belong. I believe the goals merge into one, even though the means to bring things into focus are very different.

To explain what I mean, let us consider the motivational strategies we have induced. Patti's symbolic idea of the Christian Ideal (honesty, real people and a real faith) is not far from Grant's purported Integrated Christianity (faith as applied to real life), and bringing Christian themes into the modern world would (and does) embrace a ridding of mediocrity, both from within and without of the established Christian church. While Patti relates, Grant questions, yet the basic underlying themes and ideas are identical. The two symbolic "worlds" really go hand in hand, working together to spread the same message. The difference is in who, stylistically, they are trying to and are able to reach. Patti shares this sentiment. "Amy and I realize that what we do is very different. I have learned from her how to communicate with her age group, and she has shared with me. We are great supporters of one another" (qtd. in Bailey H1).

From a generic standpoint, the messages are one and the same. From a realistic standpoint, the messages are not new, but nearly two thousand years old. Patti and Grant are but the latest "prophets" in a long heritage of people who have sought to explain and apply their faith. Though their methods may seem different, their "mission" or goals are basically no different than those of the people who authored the Bible upon which the motivations, goals and genre are based.
CHAPTER IV
"Sure Enough"

Lessons and Future Trends in Contemporary Christian Music

Yet, after all is said and done, we must understand that motivations are very shaky ideas. What this author sees as motivations for contemporary Christian music may be far removed from what another critic, the current reader or, for that matter, the artists themselves may see. From our viewpoint, we have no other guide to what the artists intended other than what is presented in print (interviews) and vinyl (recordings). Ours is merely to listen, and present what messages come across to us. Whether or not the current reader agrees with this assessment of the genre of contemporary Christian music is ultimately inconsequential. What is of consequence is that conscious agreement or disagreement that signals the start of thinking carefully through issues presented here.

What can one learn from the previous study? There are four lessons to be understood, lessons that are useful in predicting future trends in this genre. First, there is most definitely a distinguishable genre of contemporary Christian music. By using the established criteria, I have shown that CCM is more than a mere copy of mainstream music. Rather, it is a separate and legitimate genre with its own body of thought, motivations and goals. In fact, those thoughts, symbols and goals often run counter to mainstream motivations in both music and society as a whole. For example, consider Grant's Subversion of Mediocrity. Secondly, we have seen that two stylistically very different artists such as Amy Grant and Sandi Patti do have similar goals and symbolic messages, despite their
different audiences. This same principle can be applied to others in the genre; for that matter, it could even be used as a distinguishing factor for other genres: is there a unified purpose and vision? Is the internal dynamic strong enough to bind the items being compared together? Thirdly, this study has forged into an area desperately needing rhetorical analysis. By its very definition, CCM is intended to be persuasive. Persuasion needs to have a careful watch put on it, so that it does not get out of hand or stray from established (for lack of a religious term) doctrine. Much more rhetorical analysis is needed in this area of persuasion.

Finally, we can use the symbolic messages analyzed herein to look into the future of contemporary Christian music. As we have seen, both Sandi Patti and Amy Grant (see also Ticen 1988) have remained true to the visions they set out to communicate across at least two albums. Obviously, their direction and goals could change easily with the next album or so, but that drastic a change is unlikely. From a pure demograhic standpoint, the opportunity for that passed with the release of Lead Me On, an album which followed the best potential Christian crossover album of the last decade, could have gone either way toward secular or gospel; as well, Sandi Patti had many doors opened to her at the same time. When both remained true to their rhetorical visions, it sent a message of continuity to the music community. The message was to remain true to the Christian faith. The message that has been put forth is one that will not be exhausted. Patti has spent the last ten years finding innovative ways to sing praise and relate her faith to her listeners; Grant has spent the last eleven years growing in her faith and relationships and sharing that growth honestly through her music. Yet there remain many avenues in
each of those areas for a committed artist to explore. As Grant sings,

I can't imagine ever leaving now
Now that I've been saved by love,
Saved by love, saved by love,
He's gone and turned my crazy world back around
And I've been saved by love...

And saved by love they will stay.
EPILLOGUE

"Years of Knocking on Heaven's Door"

In the previous pages, I have begun a look at the current situation in contemporary Christian music, first considering a history of the genre, secondly explaining generic analysis and a methodology for looking at genres, thirdly analyzing trends and symbols in gospel rock by looking at representative anecdotes Sandi Patti and Amy Grant, and finally by explaining what we can learn from such an analysis. We have seen some very definite motivations behind the genre of Gospel rock, motivations that are not only representative of Patti and Grant's work, but also of the genre in general. We have seen a genre that moves forward with a basic message of faith and life as a whole, a message that not only typifies the genre, but also gives the genre its strength.

None of the messages in the genre are complete by any means. Never are they assumed or suggested to be complete. Rather, the messages are merely steps in a life-long quest toward a stronger faith. Both Grant and Patti seek that stronger faith, and hope those who listen will come along. As Grant sings,

Looking out to the hills, to the setting sun
I feel a cold wind bound to come
Another change, another end I cannot see
But your faithfulness to me is making it all right...
Years of knocking on heaven's door
Have taught me this, if nothing more
That it's all right, what may come.

There is an assurance that is not found in many other genres, whether the genre is sung or spoken. That assurance gives both Grant and Patti the freedom to explore themes once thought out of the reach of Christian music. As Grant and Patti continue to explore those themes and blaze trails, as they push the boundaries of contemporary
Christian music outward, many will certainly hear. And it's almost as certain that many will follow along, learning what it is like to be saved by love.
### THEMATIC SONG DIVISIONS
for purpose of analysis

<table>
<thead>
<tr>
<th>SANDI PATTI:</th>
<th>Morning Like This</th>
<th>Make His Praise Glorious</th>
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<tbody>
<tr>
<td>PRAISE</td>
<td>Let There Be Praise</td>
<td>Make His Praise Glorious</td>
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<td></td>
<td>Hosanna</td>
<td>Come Let’s Worship Him</td>
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<td>Unshakeable Kingdom</td>
<td>No Other Name</td>
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<td>King of Glory</td>
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<td>Was it a Morning Like This?</td>
<td>Come Before Him</td>
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<td></td>
<td>In the Name of the Lord</td>
<td>In Majesty He Will Come</td>
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<td>CHRISTIAN LIFE</td>
<td>Shepherd of My Heart</td>
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<td>Face to Faith</td>
<td>In His Presence</td>
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<td>There is a Savior</td>
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<td>GOD’S LOVE</td>
<td>Love in Any Language</td>
<td>Love Will Be Our Home</td>
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<td>Someone Up There Loves Me</td>
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<tr>
<th>ANY GRANT:</th>
<th>Unguarded</th>
<th>Lead Me On</th>
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<tr>
<td>GOD’S LOVE &amp; CHRISTIANITY</td>
<td>Love of Another Kind</td>
<td>1974 Shadows</td>
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<td>Find a Way</td>
<td>Saved By Love</td>
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<td>Sharayah</td>
<td>If These Walls Could Speak</td>
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<td>Stepping in Your Shoes</td>
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<td>Everyday I Go</td>
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<tr>
<td>MARRIAGE &amp; RELATIONSHIPS</td>
<td>I Love You</td>
<td>Faithless Heart</td>
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<td>Sure Enough</td>
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<td>If You Have to Go Away</td>
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<td>Say Once More</td>
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<tr>
<td>CHOICES &amp; DECISIONS</td>
<td>Wise Up</td>
<td>Lead Me On</td>
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<td>Who To Listen To</td>
<td>What About the Love</td>
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<td></td>
<td>Fight</td>
<td>Wait for the Healing</td>
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<td></td>
<td>The Prodigal</td>
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SELECTED DISCOGRAPHY

AMY GRANT

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My Father’s Eyes, 1979, Myrrh (Word)
Never Alone, 1980, Myrrh (Word)
In Concert, 1981, Myrrh (Word)
In Concert, Volume 2, 1981, Myrrh (Word)
Age to Age, 1982, Myrrh (Word)
Ageless Medley (EP), 1983, Myrrh (Word)
A Christmas Album, 1983, Myrrh (Word)
Straight Ahead, 1984, Myrrh (Word)
*Unguarded, 1985, Myrrh/A&M (Word)
The Collection, 1986, Myrrh/A&M (Word)
The Animal’s Christmas (with Art Garfunkel), 1986, Columbia (CBS)
*Lead Me On, 1988, Myrrh/A&M (Word)
A Moment in Time (with Gary Chapman and Michael W. Smith), 1989, Myrrh/Reunion (Word)

Headin’ Home for the Holidays, 1986, NBC (television special)

SANDI PATTI

Sandi’s Song, 1979, Milk & Honey (Zondervan)
Love Overflowing, 1981, Impact (The Benson Company)
Lift up the Lord, 1982, Impact (The Benson Company)
More Than Wonderful, 1983, Impact (The Benson Company)
The Gift Goes On, 1983, Impact (The Benson Company)
Songs from the Heart, 1984, Impact (The Benson Company)
Hymns...Just for You, 1985, Helvering Productions (The Benson Company)
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Indianapolis Indeed! (single), 1988, Word
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*denotes albums under analysis
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