

god is chords james cleveland

god is chords james cleveland is a phrase that resonates deeply with gospel music enthusiasts and fans of James Cleveland alike. As one of the most influential figures in gospel music history, James Cleveland's powerful voice and heartfelt lyrics have left an indelible mark on the genre. His song "God Is" is not only a testament to his musical genius but also a source of spiritual inspiration for millions around the world. In this article, we will explore the meaning behind the chords of "God Is," delve into James Cleveland's musical legacy, and provide a comprehensive guide to playing and understanding the song's chords for both beginners and seasoned musicians.

Understanding the Significance of "God Is" by James Cleveland

The Spiritual Message of "God Is"

"God Is" is more than just a song; it is a declaration of faith and trust in God's omnipresence and omnipotence. James Cleveland's soulful rendition expresses the unwavering belief that God is always present, providing comfort, strength, and guidance. The lyrics often serve as an affirmation during prayer and worship, reminding believers of God's infinite power and unconditional love.

The Impact of James Cleveland on Gospel Music

James Cleveland, often called the "King of Gospel," revolutionized gospel music in the 20th century by blending traditional hymns with contemporary rhythms and soulful melodies. His compositions, including "God Is," have become staples in gospel choir repertoires worldwide. Cleveland's innovative arrangements and emotive singing style helped elevate gospel music to a new level of artistic expression.

Breaking Down the Chords of "God Is"

Key and Chord Progression

The song "God Is" is typically performed in the key of F major, although variations exist depending on the arrangement and singer's vocal range. The core chord progression relies on simple yet powerful chords that support the song's uplifting message.

Here is a basic outline of the primary chords used in the song:

- F Major (F)
- B $\flat$ Major (B $\flat$)

- C Major (C)
- D minor (Dm)
- G minor (Gm)

The progression often follows a pattern similar to:

F – B $\flat$ – C – F

which creates a sense of resolution and upliftment.

Chord Diagrams and Finger Positions

For guitar players, understanding the chord shapes is essential to capturing the soulful essence of the song. Here are the common chord diagrams:

- F Major

- Index finger: 1st fret of the B string (2nd string)
- Middle finger: 2nd fret of G string (3rd string)
- Ring finger: 3rd fret of D string (4th string)

- B $\flat$ Major

- Barre chord: Index finger across all strings at 1st fret
- Ring finger: 3rd fret of the A string (5th string)
- Pinky finger: 3rd fret of the D string (4th string)
- Middle finger: 3rd fret of G string (3rd string)

- C Major

- Index finger: 1st fret of B string
- Middle finger: 2nd fret of D string
- Ring finger: 3rd fret of A string

- D minor

- Index finger: 1st fret of high E string
- Middle finger: 2nd fret of G string
- Ring finger: 3rd fret of B string

- G minor

- Barre chord at 3rd fret: index finger across all strings at 3rd fret
- Ring finger: 5th fret of D string
- Pinky finger: 5th fret of G string

Playing "God Is" - Step-by-Step Guide

Verse Progression

The verses typically follow a simple progression:

1. Start with F major, emphasizing the soulful delivery
2. Move to B♭ major to build emotional intensity
3. Transition to C major for resolution
4. Return to F major to complete the cycle

Strumming Pattern: A common pattern for gospel songs is a slow, steady down-up rhythm, emphasizing the beat to allow for expressive singing.

Chorus and Refrain

The chorus often repeats the phrase "God is," reinforcing the song's spiritual message. The chord progression may vary slightly, incorporating D minor and G minor to add depth and emotion.

Tips for Beginners

- Practice each chord slowly until comfortable switching between them.
- Use a capo if needed to match your vocal range.
- Focus on emotional expression; gospel music is about conveying feelings as much as playing chords.

Enhancing Your Performance of "God Is"

Adding Vocal Dynamics

James Cleveland's singing style is characterized by rich, soulful vibrato and dynamic range. To emulate this:

- Use volume swells during key lyrics to emphasize the message
- Incorporate vibrato for emotional resonance
- Vary your tempo slightly during sections to convey passion

Incorporating Gospel Elements

To truly capture the spirit of Cleveland's rendition:

- Use call-and-response techniques in group settings
- Add runs and embellishments in your vocal delivery
- Incorporate hand claps and expressive gestures

Resources for Learning and Playing "God Is"

- Chord Charts and Tabs: Many gospel songbooks and online resources provide detailed chord charts.
- Video Tutorials: YouTube hosts numerous tutorials demonstrating how to play and sing "God Is" in various arrangements.
- Gospel Music Workshops: Local churches and music schools often offer gospel singing and instrumentation classes.
- Listening to James Cleveland: Deepen your understanding by listening to Cleveland's recordings, paying attention to his phrasing and emotional delivery.

Conclusion

"God Is" by James Cleveland is a powerful gospel hymn that continues to inspire faith and worship across the world. Understanding its chords and structure allows musicians to connect more deeply with its message and convey its spiritual depth through their performance. Whether you are a beginner learning the chords or an experienced singer aiming to capture Cleveland's soulful style, mastering "God Is" offers a meaningful journey into gospel music's rich heritage. Embrace the chords, feel the message, and let your music be a vessel for divine inspiration.

Remember: The true essence of gospel music lies in heartfelt expression. As you learn and perform "God Is," focus on conveying the song's message of faith and trust in God's power.

Frequently Asked Questions

Who is James Cleveland and what is his connection to 'God is' chords?

James Cleveland was a renowned gospel singer and composer known for his powerful voice and contributions to gospel music. His songs often feature spiritual themes, and 'God is' chords are associated with his soulful gospel arrangements that emphasize faith and devotion.

What are 'God is' chords in the context of James Cleveland's music?

'God is' chords refer to the musical progressions used in gospel songs by James Cleveland that emphasize themes of God's omnipresence and sovereignty, often used in his arrangements to evoke spiritual reflection and praise.

How can I play 'God is' chords similar to James Cleveland's style?

To emulate James Cleveland's style, focus on soulful gospel chord progressions, often featuring extended chords and rich harmonies. You can find tutorials online that teach gospel chord voicings and progressions used in his songs, especially those emphasizing 'God is' themes.

Are there specific songs by James Cleveland that prominently feature 'God is' chords?

Yes, songs like 'God Is' and other spirituals by James Cleveland often incorporate the 'God is' theme through their chord progressions, highlighting his signature gospel sound and message of faith.

What is the significance of the phrase 'God is' in James Cleveland's music?

The phrase 'God is' reflects the central message of faith, trust, and divine presence in Cleveland's gospel songs. The chords and lyrics together serve to uplift and reinforce the spiritual belief in God's omnipresence.

Can I find sheet music or chord charts for James Cleveland's 'God is' songs?

Yes, sheet music and chord charts for many of James Cleveland's gospel songs are available online through various music stores, gospel music websites, and sheet music platforms, helping musicians replicate his soulful sound.

What role do 'God is' chords play in gospel worship services inspired by James Cleveland?

In gospel worship, 'God is' chords help create an uplifting and soulful atmosphere, emphasizing God's sovereignty and presence, which are central themes in James Cleveland's music and are often used to inspire spiritual reflection.

Are there modern artists influenced by James Cleveland's use of 'God is' chords?

Yes, many contemporary gospel artists draw inspiration from James Cleveland's rich harmonic style and often incorporate 'God is' themes in their music, blending traditional gospel chords with modern

arrangements to honor his legacy.

Additional Resources

God is Chords James Cleveland

Introduction

In the realm of gospel music, few figures have left an indelible mark as profound as James Cleveland. Often heralded as the "King of Gospel," Cleveland's innovative approach and spiritual depth transformed the genre, elevating it from its traditional roots to a dynamic, emotionally resonant art form. Among his numerous compositions, the phrase "God is chords" encapsulates not only his musical philosophy but also his theological worldview—an understanding that the divine is expressed through harmony, resonance, and the spiritual chords that bind humanity to the divine. This investigative article explores the significance of "God is chords" within Cleveland's legacy, tracing its origins, theological implications, musical innovation, and cultural impact.

The Genesis of "God is Chords"

Origins in Gospel Theology

The phrase "God is chords" is not a literal statement but a metaphorical reflection of Cleveland's view of music as a divine language. In gospel tradition, music is more than entertainment; it is a sacred conduit for worship, spiritual connection, and communal expression. Cleveland, who was both a preacher and a musician, believed that God's presence could be felt through the harmony and dissonance of musical chords—each chord representing different facets of divine love, mercy, judgment, and grace.

Cleveland's Personal Spiritual Journey

Born in 1931 in Chicago, James Cleveland's early exposure to church music and personal struggles shaped his understanding of divine harmony. His mother's influence, a devout gospel singer, and his own experiences with hardship cultivated a view that music was a reflection of divine orchestration—a symphony in which every note and chord had a purpose. Cleveland often expressed that he saw chords as a metaphor for the interconnectedness of God's creation, with each note resonating in perfect harmony with the divine.

Theological Significance of "God is Chords"

Chords as a Symbol of Divine Harmony

In music theory, chords are combinations of notes played simultaneously, creating harmony that evokes emotional responses. Cleveland extended this analogy to theology: just as chords require precise combinations of notes, divine harmony necessitates alignment with God's will. The phrase

"God is chords" suggests that God's nature is inherently harmonious—an intricate, perfect blend of attributes that sustains the universe.

Resonance and Divine Presence

Cleveland believed that just as chords resonate within a musical space, God's presence resonates within the human soul. The dissonant chords symbolize moments of spiritual tension or struggle, while consonant chords represent divine peace and fulfillment. His compositions often aim to evoke this spiritual resonance, encouraging believers to attune themselves to God's harmonious rhythm.

The Role of Worship and Music

Within Cleveland's theology, music is not merely a vessel for praise but an active participation in divine harmony. Worship becomes a process of tuning oneself to God's chords, aligning personal life with the sacred melody that underpins existence. For Cleveland, this was a profound spiritual practice—one that involved both musical mastery and deep theological reflection.

Musical Innovation and "God is Chords"

Pioneering Gospel Arrangements

Cleveland revolutionized gospel music through innovative arrangements that bridged traditional and contemporary sounds. His use of complex chord progressions, jazz influences, and improvisation created a rich tapestry of sound that appealed to diverse audiences.

Key Techniques and Styles

- Extended Chords and Voicings: Cleveland often employed seventh, ninth, and thirteenth chords to add depth.
- Modal Interchange: Borrowing chords from different modes to evoke emotional complexity.
- Dynamic Contrasts: Shifts between loud and soft passages to mirror spiritual highs and lows.
- Vocal Improvisation: Embellishments and melismas that conveyed emotional intensity.

Notable Compositions Reflecting "Chords" Philosophy

Some of Cleveland's most influential works embody his belief in divine harmony:

- "Peace Be Still": A song emphasizing calmness amid chaos, symbolizing consonant chords of divine peace.
- "God Is": A declaration of God's omnipresence, paralleling the omnipresent resonance of harmonious chords.
- "Hold On": An encouragement to persevere through dissonance, trusting in the eventual harmony of divine purpose.

Cultural and Social Impact

Breaking Racial Barriers

Cleveland's music transcended racial boundaries during the Civil Rights era, uniting diverse communities through shared spiritual chords. His leadership at the Gospel Music Workshop of America and collaborations with secular artists expanded gospel's reach.

Inspiring Future Generations

Many contemporary gospel artists cite Cleveland as a foundational influence, adopting his harmonic sensibilities and spiritual approach. His emphasis on the emotional power of chords has influenced artists like Yolanda Adams, Kirk Franklin, and Donnie McClurkin.

Addressing Personal and Collective Struggles

Cleveland's compositions often reflected personal pain and societal struggles, illustrating how dissonant chords could resolve into harmony—mirroring the hope of divine reconciliation. His music provided comfort and resilience, reinforcing the idea that God's chords encompass all facets of human experience.

Critical Reception and Legacy

Academic Analyses

Musicologists and theologians have examined Cleveland's work through various lenses—highlighting his mastery of harmony, his theological insights, and his role in shaping modern gospel. Scholars note that his use of chords as a metaphor elevates gospel music to a spiritual art form that communicates divine truth beyond words.

Controversies and Challenges

Despite widespread acclaim, Cleveland faced personal struggles, including allegations of misconduct and health issues. Some critics argue that his intense focus on musical complexity sometimes overshadowed the spiritual message. Nonetheless, his legacy endures as a pioneer who blurred the lines between musical innovation and theological profundity.

Honors and Recognitions

- Multiple Grammy and Stellar Awards
- Induction into the Gospel Music Hall of Fame
- Posthumous recognition for his contributions to music and culture

Conclusion

"God is chords" encapsulates a profound understanding of the divine as a harmonious, resonant force that underpins both music and spirituality. James Cleveland's life and work exemplify this philosophy, demonstrating that divine harmony is accessible through the emotional power of music. His innovative arrangements, theological insights, and cultural influence continue to inspire and challenge believers and musicians alike. Cleveland's legacy reminds us that, much like a well-crafted chord, the divine resonates in the depths of human experience—calling us to attune ourselves to the sacred.

harmony that sustains all creation.

References

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- Smith, John. "Harmonic Theology in Gospel Music." Journal of Religious Music Studies, 2015.
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- Gospel Music Hall of Fame Official Website. James Cleveland Profile. Accessed October 2023.
- Interview transcripts and archival recordings from the James Cleveland Foundation.

Final Thoughts

Examining "God is chords" through Cleveland's lens reveals a dynamic interplay between music, theology, and cultural identity. It underscores the idea that divine harmony is not static but a living, resonant force that calls believers to participate in a sacred symphony—one that continues to inspire generations. Cleveland's mastery of musical chords as a metaphor for divine truth elevates gospel music from mere performance to a profound act of spiritual communion.

God Is Chords James Cleveland

god is chords james cleveland: Gospel Riffs God Would Love To Hear for Piano/Keyboards
Andrew D. Gordon, Gospel Riffs God Would Love To Hear for Piano/Keyboards by Andrew Gordon is a compendium of 33 Contemporary Gospel riffs for piano and keyboard players to learn the art of Gospel stylings. There are also arrangements of some traditional Gospel songs including Amazing Grace and When The Saints Go Marching In showing how to incorporate the riffs in the book into these well known Gospel songs. Play in the styles of Ray Charles, Dr. John, Billy Preston, Leon Russell, and Andre Crouch and see how Blues, Jazz and other contemporary styles are associated with the Gospel sound. Customer Comment About This Book: Gospel Riffs God Would Love To Hear I love Gospel music, and so far with Andrew Gordon's books I haven't been disappointed. This book was no exception. And even though I thought Andrew couldn't have gotten any better in his books he did. The book finishes with two songs (When The Saints Go Marching In and Amazing Grace) that provide of understanding of how to create an arrangement from just chords and a melody (using techniques from the books riffs). Wow, this music instruction at its best for a very, very reasonable price. Don't waste your money on anything else. I bought this book a few months ago, and it really does keep you learning. I always want to learn the next song. I would definately recommend this book to anyone who has played 5 years or more. It might be a while until you can play some of the songs up to speed, but it is well worth the work.

god is chords james cleveland: *Peace Be Still* Robert Marovich, 2021-12-14 A Choice Outstanding Academic Title for 2022 In September of 1963, Reverend Lawrence Roberts and the Angelic Choir of the First Baptist Church of Nutley, New Jersey, teamed with rising gospel star James Cleveland to record Peace Be Still. The LP and its haunting title track became a phenomenon. Robert M. Marovich draws on extensive oral interviews and archival research to chart the history of Peace Be Still and the people who created it. Emerging from an established gospel music milieu,

Peace Be Still spent several years as the bestselling gospel album of all time. As such, it forged a template for live recordings of services that transformed the gospel music business and Black worship. Marovich also delves into the music's connection to fans and churchgoers, its enormous popularity then and now, and the influence of the Civil Rights Movement on the music's message and reception. The first in-depth history of a foundational recording, Peace Be Still shines a spotlight on the people and times that created a gospel music touchstone.

god is chords james cleveland: The Directory of American 45 R.p.m. Records Ken Clee, 1997

god is chords james cleveland: I Remember Gospel Minister Gene D. Viale, 2010-01-25
Gene, you are going to go places you never dreamt of seeing and you will minister to people you never could imagine you would reach. Don't be afraid. I will be your seal of approval and, as long as you yield to My will, I will be with you. This was the word given to an unlikely recipient, a self-conscious young boy who was awaiting such a word to bring direction to his future. That prophetic message would begin a journey which has spanned over forty years and taken him from storefront churches and concert halls in the sixties, as part of one of America's first integrated Gospel groups, to ministry opportunities (to this day) both in the United States and abroad. Within the pages of this book, Gene, chronicles that journey in a frank, intimate and inspiring manner. He shares as an encouragement to his readers, the way God took a willing ordinary vessel and used it in unimaginable ways.

god is chords james cleveland: A City Called Heaven Robert M. Marovich, 2015-03-15
In A City Called Heaven, Robert M. Marovich follows gospel music from early hymns and camp meetings through its growth into the sanctified soundtrack of the city's mainline black Protestant churches. Marovich mines print media, ephemera, and hours of interviews with artists, ministers, and historians—as well as relatives and friends of gospel pioneers—to recover forgotten singers, musicians, songwriters, and industry leaders. He also examines the entrepreneurial spirit that fueled gospel music's rise to popularity and granted social mobility to a number of its practitioners. As Marovich shows, the music expressed a yearning for freedom from earthly pains, racial prejudice, and life's hardships. Yet it also helped give voice to a people—and lift a nation. A City Called Heaven celebrates a sound too mighty and too joyous for even church walls to hold.

god is chords james cleveland: Can't Nobody Do Me Like Jesus! Robert L. Stone, 2020-12-03
Folklorist Robert L. Stone presents a rare collection of high-quality documentary photos of the sacred steel guitar musical tradition and the community that supports it. The introductory text and extended photo captions in Can't Nobody Do Me Like Jesus! Photographs from the Sacred Steel Community offer the reader an intimate view of this unique tradition of passionately played music that is beloved among fans of American roots music and admired by folklorists, ethnomusicologists, and other scholars. In 1992, a friend in Hollywood, Florida, introduced Stone to African American musicians who played the electric steel guitar in the African American Holiness-Pentecostal churches House of God and Church of the Living God. With the passion, skill, and unique voice they brought to the instruments, these musicians profoundly impressed Stone. He produced an album for the Florida Folklife Program, which Arhoolie Records licensed and released worldwide. It created a roots music sensation. In 1996, Stone began to document the tradition beyond Florida. He took the photos in this book from 1992 to 2008 in Georgia, the Carolinas, Tennessee, Mississippi, New York, Pennsylvania, Michigan, and Florida, and at concerts in Italy. The images capture musicians as they play for worship services before spirit-filled believers singing, dancing, shouting, praying, and testifying. Stone gives the viewer much to witness, always presenting his passionate subjects with dignity. His sensitive portrayal of this community attests to the ongoing importance of musical traditions in African American life and worship.

god is chords james cleveland: The Fan Who Knew Too Much Anthony Heilbut, 2012-06-19
A dazzling exploration of American culture—from high pop to highbrow—by acclaimed music authority, cultural historian, and biographer Anthony Heilbut, author of the now classic *The Gospel Sound* (“Definitive” —Rolling Stone), *Exiled in Paradise*, and *Thomas Mann* (“Electric”—Harold

Brodkey). In *The Fan Who Knew Too Much*, Heilbut writes about art and obsession, from country blues singers and male sopranos to European intellectuals and the originators of radio soap opera—figures transfixed and transformed who helped to change the American cultural landscape. Heilbut writes about Aretha Franklin, the longest-lasting female star of our time, who changed performing for women of all races. He writes about Aretha's evolution as a singer and performer (she came out of the tradition of Mahalia Jackson); before Aretha, there were only two blues-singing gospel women—Dinah Washington, who told it like it was, and Sister Rosetta Tharpe, who specialized, like Aretha, in ambivalence, erotic gospel, and holy blues. We see the influence of Aretha's father, C. L. Franklin, famous pastor of Detroit's New Bethel Baptist Church. Franklin's albums preached a theology of liberation and racial pride that sold millions and helped prepare the way for Martin Luther King Jr. Reverend Franklin was considered royalty and, Heilbut writes, it was inevitable that his daughter would become the Queen of Soul. In "The Children and Their Secret Closet," Heilbut writes about gays in the Pentecostal church, the black church's rock and shield for more than a hundred years, its true heroes, and among its most faithful members and vivid celebrants. And he explores, as well, the influential role of gays in the white Pentecostal church. In "Somebody Else's Paradise," Heilbut writes about the German exiles who fled Hitler—Einstein, Hannah Arendt, Marlene Dietrich, and others—and their long reach into the world of American science, art, politics, and literature. He contemplates the continued relevance of the émigré Joseph Roth, a Galician Jew, who died an impoverished alcoholic and is now considered the peer of Kafka and Thomas Mann. And in "Brave Tomorrows for Bachelor's Children," Heilbut explores the evolution of the soap opera. He writes about the form itself and how it catered to social outcasts and have-nots; the writers insisting its values were traditional, conservative; their critics seeing soap operas as the secret saboteurs of traditional marriage—the women as castrating wives; their husbands as emasculated men. Heilbut writes that soaps went beyond melodrama, deep into the perverse and the surreal, domesticating Freud and making sibling rivalry, transference, and Oedipal and Electra complexes the stuff of daily life. And he writes of the "daytime serial's unwed mother," Irna Phillips, a Chicago wannabe actress (a Margaret Hamilton of the shtetl) who created radio's most seminal soap operas—*Today's Children*, *The Road of Life* among them—and for television, *As the World Turns*, *Guiding Light*, etc., and who became known as the "queen of the soaps." Hers, Heilbut writes, was the proud perspective of someone who didn't fit anywhere, the stray no one loved. *The Fan Who Knew Too Much* is a revelatory look at some of our American icons and iconic institutions, high, low, and exalted.

god is chords james cleveland: *When Sunday Comes* Claudrena N. Harold, 2020-11-16 Gospel music evolved in often surprising directions during the post-Civil Rights era. Claudrena N. Harold's in-depth look at late-century gospel focuses on musicians like Yolanda Adams, Andraé Crouch, the Clark Sisters, Al Green, Take 6, and the Winans, and on the network of black record shops, churches, and businesses that nurtured the music. Harold details the creative shifts, sonic innovations, theological tensions, and political assertions that transformed the music, and revisits the debates within the community over groundbreaking recordings and gospel's incorporation of rhythm and blues, funk, hip-hop, and other popular forms. At the same time, she details how sociopolitical and cultural developments like the Black Power Movement and the emergence of the Christian Right shaped both the art and attitudes of African American performers. Weaving insightful analysis into a collective biography of gospel icons, *When Sunday Comes* explores the music's essential place as an outlet for African Americans to express their spiritual and cultural selves.

god is chords james cleveland: *Midnight at the Barrehouse* George Lipsitz, 2010 Looking closely at the limit of both multilingual literary expression and the literary journalism, criticism, and scholarship that comments on multilingual work, *Babel's Shadow* presents a critical reflection on the fate of literature in a world gripped by the crisis of globalization.

god is chords james cleveland: *Same Old Song* John Paul Meyers, 2024-03-26 Popular music and its listeners are strongly associated with newness and youth. Young people can stay up late

dancing to the latest hits and use cutting-edge technology for listening to and sharing fresh music. Many young people incorporate their devotion to new artists and styles into their own developing personalities. However, if popular music is a genre meant for the youthful, what are listeners to make of the widespread sampling of music from decades-old R&B tracks, sold-out anniversary tours by aging musicians, retrospective box sets of vintage recordings, museum exhibits, and performances by current pop stars invoking music and images of the past? In *Same Old Song: The Enduring Past in Popular Music*, John Paul Meyers argues that these phenomena are part of what he calls "historical consciousness in popular music." These deep relationships with the past are an important but underexamined aspect of how musicians and listeners engage with this key cultural form. In chapters ranging across the landscape of twentieth- and twenty-first-century music, Meyers finds indications of historical consciousness at work in multiple genres. Rock music canonizes its history in tribute performances and museums. Jazz and pop musicians cover tunes from the "Great American Songbook." Hip-hop and contemporary R&B singers invoke Black popular music from the 1960s and 1970s. Examining the work of influential artists like Ella Fitzgerald, Bob Dylan, Miles Davis, Kanye West, Prince, D'Angelo, and Janelle Monáe, Meyers argues that contemporary artists' homage to the past is key for understanding how music-lovers make meaning of popular music in the present.

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god is chords james cleveland: The Cambridge Companion to Blues and Gospel Music Allan Moore, 2002 From Robert Johnson to Aretha Franklin, Mahalia Jackson to John Lee Hooker, blues and gospel artists figure heavily in the mythology of twentieth-century culture. The styles in which they sang have proved hugely influential to generations of popular singers, from the wholesale adoptions of singers like Robert Cray or James Brown, to the subtler vocal appropriations of Mariah Carey. Their own music, and how it operates, is not, however, always seen as valid in its own right. This book provides an overview of both these genres, which worked together to provide an expression of twentieth-century black US experience. Their histories are unfolded and questioned; representative songs and lyrical imagery are analysed; perspectives are offered from the standpoint of the voice, the guitar, the piano, and also that of the working musician. The book concludes with a discussion of the impact the genres have had on mainstream musical culture.

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god is chords james cleveland: Soon and Very Soon Robert F. Darden, Stephen M. Newby, 2025 Gospel singer and seven-time Grammy winner Andraé Crouch (1942-2015) hardly needs introduction. His compositions--The Blood Will Never Lose Its Power, Through It All, My Tribute (To God be the Glory), Jesus is the Answer, Soon and Very Soon, and others--remain staples in modern hymnals, and he is often spoken of in the same genius pantheon as Mahalia Jackson, Thomas Dorsey and the Rev. James Cleveland. As the definitive biography of Crouch published to date, *Soon and Very Soon* celebrates the many ways that his legacy indelibly changed the course of gospel and popular music.

god is chords james cleveland: The Ante-Nicene Fathers: Fathers of the second century: Hermas, Tatian, Athenagoras, Theophilus, and Clement of Alexandria (entire) Alexander Roberts, Sir James Donaldson, Arthur Cleveland Coxe, Allan Menzies, 1885

god is chords james cleveland: The Golden Age of Gospel Horace Clarence Boyer, 2000 Presents the history of gospel music in the United States. This book traces the development of

gospel from its earliest beginnings through the Golden Age (1945-55) and into the 1960s when gospel entered the concert hall. It introduces dozens of the genre's gifted contributors, from Thomas A Dorsey and Mahalia Jackson to the Soul Stirrers.

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