

god is james cleveland chords

god is james cleveland chords are an essential element for musicians, worship leaders, and gospel enthusiasts aiming to perform or study the iconic song by James Cleveland. This article delves into the chords used in "God Is" by James Cleveland, exploring the musical structure, chord progressions, and tips for playing the song effectively. Understanding these chords not only enhances one's ability to reproduce the song authentically but also deepens appreciation for Cleveland's contribution to gospel music. Whether for piano, guitar, or choir accompaniment, mastering the god is james cleveland chords unlocks the spiritual and emotional depth of this classic hymn. This comprehensive guide covers the chord breakdown, common variations, and practical advice for integrating the chords into various worship settings. The following sections provide a detailed overview of the chords, their usage, and contextual insights to facilitate proficient performance.

- Overview of "God Is" by James Cleveland
- Basic Chords Used in "God Is"
- Chord Progressions and Structure
- Playing Techniques and Tips
- Variations and Adaptations

Overview of "God Is" by James Cleveland

"God Is" is one of James Cleveland's most celebrated gospel compositions, recognized for its powerful lyrics and soulful melody. This song has become a staple in many gospel choirs and worship services due to its uplifting message and compelling musical arrangement. James Cleveland, often called the King of Gospel, infused his music with rich harmonies and expressive chord progressions that resonate deeply with listeners. Understanding the musical framework of "God Is" provides insight into Cleveland's style and the song's enduring popularity within gospel music circles. The song typically features a blend of traditional gospel piano chords and vocal harmonies, creating a dynamic and emotionally charged performance experience.

Basic Chords Used in "God Is"

The foundation of playing "God Is" lies in mastering the basic chords that James Cleveland employed throughout the song. These chords are generally rooted in gospel music traditions, combining major, minor, and seventh chords to evoke spiritual intensity and movement. For musicians, familiarity with these chords is essential to replicate the song's authentic sound accurately.

Common Chords in the Song

The primary chords used in "God Is" typically include:

- **C Major (C)** - A fundamental chord that often serves as the tonic key in many gospel arrangements.
- **F Major (F)** - Provides a strong subdominant sound, enriching the harmonic texture.
- **G7 (Dominant Seventh)** - Creates tension and resolution, a hallmark of gospel progression.
- **A minor (Am)** - Adds emotional depth and contrast within the chord sequences.
- **D minor (Dm)** - Supports the minor tonality passages, enhancing the song's expressive quality.

These chords form the backbone of the song's harmony and are vital for any instrumentalist aiming to perform the piece.

Chord Progressions and Structure

The chord progressions in "God Is" by James Cleveland follow a traditional gospel pattern that balances tension and release, creating a compelling musical narrative. The progression is designed to complement the lyrical theme of divine presence and strength.

Typical Progression Pattern

A common chord progression found in the song includes the following sequence:

1. C - F - C - G7
2. Am - Dm - G7 - C
3. F - G7 - C - C7

This progression showcases the movement between major and dominant seventh chords, which is characteristic of gospel music. The use of the C7 chord at the end introduces a bluesy feel, adding emotional color to the conclusion of phrases.

Song Structure and Dynamics

The structure of "God Is" typically involves verses and a chorus that repeat with slight variations. The chord changes align closely with the lyrical phrasing, emphasizing key moments with chord shifts or extensions. Dynamics play an essential role, with softer passages supported by minor chords and more powerful declarations underscored by dominant sevenths and major chords. This

interplay helps convey the message of faith and reassurance embedded in the song.

Playing Techniques and Tips

To perform "God Is" effectively, musicians must not only know the chords but also understand how to apply playing techniques that highlight the song's gospel roots. The following tips assist in creating a vibrant, soulful rendition consistent with James Cleveland's style.

Keyboard and Piano Techniques

On piano, "God Is" benefits from the use of rich chord voicings, including extended chords like ninths and thirteenth, which add fullness to the sound. Palm and finger techniques can accentuate rhythmic patterns, while the use of arpeggios and broken chords can enhance the expressive quality. Additionally, playing the bass notes with the left hand provides a strong foundation that supports the harmony.

Guitar Strumming and Fingerpicking

For guitarists, maintaining a steady rhythm with a mix of strumming and fingerpicking helps replicate the song's gentle yet powerful pulse. Emphasizing the dominant seventh chords and incorporating gospel-style chord embellishments can bring authenticity. Muted strums and syncopation contribute to the groove and dynamic variation essential in gospel music.

Vocal Accompaniment and Choir Integration

When accompanying vocalists or choirs, it is important to listen and adapt chord playing dynamically. Soft chord inversions during verses and fuller chord formations during choruses support the vocal delivery and enhance the overall worship experience. Timing and sensitivity to the singers' phrasing are crucial for a cohesive performance.

Variations and Adaptations

While the original chord arrangement of "God Is" by James Cleveland remains a classic, musicians often explore variations and adaptations to suit different performance contexts or instrumentation. These modifications enable the song to remain fresh and relevant across diverse worship environments.

Key Changes and Transpositions

Transposing the song to different keys allows singers to perform within their comfortable vocal ranges. Commonly, the song is shifted up or down by a whole step or half step, requiring corresponding adjustments in chord fingerings or voicings. This flexibility is essential for congregational singing and solo performances alike.

Chord Substitutions and Extensions

Advanced musicians may incorporate chord substitutions such as replacing the G7 with a G9 or G13 to add color. Similarly, using suspended chords (sus2 or sus4) before resolving to the major chord can create a more modern gospel feel. These extensions and substitutions enrich the harmonic palette without detracting from the original song's spirit.

Instrumental Arrangements

Arranging "God Is" for different instruments, such as organ, band, or a cappella choir, requires adapting the chord voicings and progressions to fit the ensemble. For example, organists might employ sustained chords and pedal tones to fill out the sound, while bands may emphasize rhythmic hits and syncopation. These adaptations showcase the versatility of the god is james cleveland chords across musical formats.

Frequently Asked Questions

What are the basic chords used in 'God Is' by James Cleveland?

The basic chords used in 'God Is' by James Cleveland typically include major and minor chords such as G, C, D, and Em, depending on the key of the arrangement.

Where can I find the chord progression for 'God Is' by James Cleveland?

You can find the chord progression for 'God Is' by James Cleveland on various gospel chord websites, music forums, or by watching tutorial videos on YouTube.

Is 'God Is' by James Cleveland usually played in a specific key?

Yes, 'God Is' by James Cleveland is often played in the key of G major, but it can be transposed to suit different vocal ranges.

Are there any guitar tutorials available for 'God Is' by James Cleveland chords?

Yes, there are several guitar tutorials on YouTube that teach how to play 'God Is' by James Cleveland, covering chords and strumming patterns.

What is the chord progression for the chorus of 'God Is' by James Cleveland?

A common chord progression for the chorus of 'God Is' by James Cleveland is G - C - D - G, but variations exist depending on the arrangement.

Can the chords of 'God Is' by James Cleveland be played on piano?

Absolutely, the chords for 'God Is' by James Cleveland can be played on piano, often using rich gospel voicings to capture the song's soulful feel.

How do I capo the guitar for 'God Is' by James Cleveland' to match the original key?

To match the original key of 'God Is' by James Cleveland, you might place a capo on the 2nd or 3rd fret depending on your vocal range and the arrangement, allowing you to use easier chord shapes.

Additional Resources

1. *Mastering James Cleveland Chords: A Guide to Gospel Piano*

This book offers an in-depth exploration of James Cleveland's chord style, focusing on gospel piano techniques. It breaks down complex chord progressions used by Cleveland and provides practical exercises for musicians to incorporate these sounds into their playing. Ideal for pianists seeking to enhance their gospel music repertoire.

2. *The Sound of Faith: Understanding God Is by James Cleveland*

A detailed analysis of the iconic song "God Is" by James Cleveland, this book delves into its musical structure and spiritual message. It highlights the chord arrangements and vocal harmonies that make the song a gospel classic. Readers will gain insight into how the music complements the song's uplifting themes.

3. *Gospel Chord Progressions Inspired by James Cleveland*

Designed for guitarists and keyboard players, this book presents chord progressions frequently used in James Cleveland's compositions. It includes charts, diagrams, and tips for improvisation within the gospel genre. The book serves as a practical resource for musicians aiming to capture Cleveland's soulful sound.

4. *The Legacy of James Cleveland: Chords and Harmonies*

This comprehensive volume examines the harmonic language of James Cleveland's music. It discusses his influence on gospel harmony and chord voicings, providing examples from his most famous works. Musicians and scholars alike will appreciate the blend of music theory and historical context.

5. *Playing Gospel Piano: James Cleveland's Chord Techniques*

Focusing specifically on piano, this book teaches readers how to replicate James Cleveland's chord voicings and rhythmic patterns. It features step-by-step tutorials and practice pieces drawn from Cleveland's catalog. The book is perfect for pianists wanting to develop a strong gospel playing style.

6. *God Is: A Chordal Breakdown of James Cleveland's Hymn*

An instructional guide dedicated solely to the song "God Is," this book breaks down each chord and progression in detail. It offers insights into the song's emotional impact through its harmonic choices. Suitable for vocalists and accompanists aiming to perform the piece authentically.

7. *From Soul to Sanctuary: James Cleveland's Influence on Gospel Chords*

This book traces the evolution of gospel chords through the lens of James Cleveland's contributions. It highlights how his innovative chord structures reshaped gospel music and inspired future generations. Readers will discover the technical and spiritual elements intertwined in his music.

8. *Chord Voicings and Progressions in James Cleveland's God Is*

A focused study on the specific chord voicings and progressions used in "God Is," this book is a valuable tool for musicians studying gospel harmony. It provides transcriptions and theoretical explanations to help readers grasp the nuances of Cleveland's style. The book also includes practice tips for mastering these chords.

9. *Gospel Music Theory: Unlocking James Cleveland's Chord Secrets*

This theory-based book explores the foundational concepts behind James Cleveland's chord choices. It covers scales, modes, and harmonic techniques that define his gospel sound. Musicians seeking to deepen their understanding of gospel music theory will find this resource indispensable.

[God Is James Cleveland Chords](#)

God Is James Cleveland Chords: A Comprehensive Guide for Musicians and Worship Leaders

This ebook delves into the iconic gospel song "God Is" by James Cleveland, exploring its rich musical history, analyzing its chord progressions, offering various arrangements, and providing practical tips for performance and application in worship settings. We'll examine different interpretations and explore the emotional impact of this powerful hymn.

Ebook Title: Unlocking the Power of "God Is": A Chord Study and Performance Guide to James Cleveland's Masterpiece

Contents Outline:

Introduction: The Legacy of James Cleveland and the Significance of "God Is"

Chapter 1: Analyzing the Original Chord Progression: A detailed breakdown of the harmonic structure and its emotional effect.

Chapter 2: Variations and Adaptations: Exploring alternative chord voicings, key changes, and stylistic interpretations.

Chapter 3: Arranging "God Is" for Different Settings: Guidance on adapting the song for various instrumental ensembles and vocal arrangements (e.g., choir, solo, small group).

Chapter 4: Performance Techniques and Emotional Delivery: Tips on conveying the spiritual depth and power of the song through vocal technique and phrasing.

Chapter 5: Contemporary Interpretations and Modern Arrangements: Examining how modern gospel artists and musicians have reimagined "God Is".

Chapter 6: The Spiritual Significance and Theological Context: Exploring the lyrics' meaning and their resonance within the broader context of gospel music and faith.

Chapter 7: Learning Resources and Further Exploration: Links to sheet music, recordings, and other relevant resources for continued learning.

Conclusion: Reflecting on the enduring power and influence of "God Is" and its continued relevance in contemporary worship.

Detailed Explanation of Outline Points:

Introduction: This section will introduce James Cleveland's influence on gospel music, highlighting the song "God Is" as a cornerstone of his repertoire and its lasting impact on contemporary gospel. It will establish the context and purpose of the ebook.

Chapter 1: Analyzing the Original Chord Progression: This chapter will provide a thorough analysis of the original chord progression used in James Cleveland's recording of "God Is," explaining the harmonic function of each chord, the key signature, and the overall harmonic structure. We'll use musical notation and diagrams for clarity.

Chapter 2: Variations and Adaptations: This chapter explores diverse interpretations of the song, illustrating how the basic chord progression can be adapted. It will demonstrate different voicings, key changes, and stylistic approaches (e.g., adding 7th chords, sus chords, alterations), providing examples and demonstrating the impact of these changes on the overall feel of the song.

Chapter 3: Arranging "God Is" for Different Settings: This chapter provides practical advice on arranging "God Is" for various musical settings. It will cover arrangements for solo piano, small instrumental ensembles, choirs, and contemporary worship bands, offering specific suggestions for instrumentation, vocal harmonies, and rhythmic variations.

Chapter 4: Performance Techniques and Emotional Delivery: This chapter focuses on the art of performing "God Is" effectively. It will provide guidance on vocal technique, phrasing, dynamics, and emotional expression, emphasizing the importance of conveying the song's spiritual message authentically.

Chapter 5: Contemporary Interpretations and Modern Arrangements: This section explores how modern gospel artists and musicians have covered or reinterpreted "God Is," analyzing their stylistic choices and comparing them to the original. It will showcase diverse musical approaches and demonstrate the song's adaptability.

Chapter 6: The Spiritual Significance and Theological Context: This chapter analyzes the lyrics of "God Is," exploring their meaning and theological implications. It will delve into the song's message of faith, hope, and trust in God, connecting it to relevant biblical passages and theological concepts.

Chapter 7: Learning Resources and Further Exploration: This chapter provides valuable links and resources for further learning, including sheet music websites, recordings of different interpretations, and articles or books on gospel music theory and history.

Conclusion: The conclusion summarizes the key takeaways of the ebook, emphasizing the enduring legacy of "God Is" and its continued relevance in worship and musical expression. It will reiterate the importance of understanding the song's musical structure and spiritual message for effective performance and appreciation.

Keywords: God Is James Cleveland, James Cleveland chords, God Is chords, gospel music chords, gospel song analysis, worship song arrangements, gospel piano chords, vocal arrangement gospel, how to play God Is, James Cleveland sheet music, God Is guitar chords, gospel music tutorial, worship music chords, contemporary gospel arrangements

FAQs

1. What key is "God Is" originally in? The original recording is commonly considered to be in C Major, though variations exist.
2. What are some common chord substitutions used in "God Is"? Seventh chords, suspensions, and passing chords are frequently employed to add depth and color.
3. How can I adapt "God Is" for a smaller ensemble? Simplify the arrangement, focusing on essential harmonies and using fewer instruments.
4. What is the best way to convey the emotion in "God Is"? Focus on dynamics, phrasing, and genuine expression of faith.
5. Where can I find sheet music for "God Is"? Various online music retailers and gospel music websites offer sheet music.
6. Are there different versions of "God Is" available? Yes, numerous recordings and interpretations exist, each with its unique style.
7. What is the theological meaning behind the lyrics? The lyrics express unwavering faith, praise, and trust in God's omnipotence and love.
8. How can I improve my vocal performance of "God Is"? Practice proper vocal technique, focusing on breath control and phrasing.
9. What other James Cleveland songs have similar chord progressions? Analyzing other works by James Cleveland can reveal similar harmonic structures and patterns.

Related Articles:

1. Analyzing the Harmonies of Traditional Gospel Music: A deep dive into the characteristic chord

progressions and harmonic language of traditional gospel.

2. Mastering Gospel Piano Chords: A Beginner's Guide: A tutorial on essential chords and techniques for playing gospel music on the piano.

3. Arranging Gospel Music for Contemporary Worship: Strategies for adapting traditional gospel arrangements for modern worship settings.

4. The Influence of James Cleveland on Contemporary Gospel Music: An exploration of James Cleveland's impact on gospel music styles and artists.

5. Vocal Techniques for Powerful Gospel Singing: A guide to mastering vocal technique for effective gospel vocal delivery.

6. Understanding Gospel Music Theory: A Comprehensive Overview: A detailed look at the theoretical foundations of gospel music harmony and rhythm.

7. Top 10 Gospel Songs with Simple Chord Progressions: A list of popular gospel songs with accessible chord structures for beginners.

8. How to Choose the Right Key for Your Gospel Song: Guidance on selecting appropriate keys for gospel songs based on vocal ranges and instrumental capabilities.

9. Improvising over Gospel Chord Progressions: Techniques and strategies for creating spontaneous musical variations over gospel chord structures.

god is james cleveland chords: 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 james cleveland chords: The Fan Who Knew Too Much Anthony Heilbut, 2012 An exploration of American culture celebrates subjects ranging from the birth of the soap opera and the obsessiveness of modern fandom to the outing of gay church members and the influence of German exiles.

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

god is james cleveland chords: 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 james cleveland chords: 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 james cleveland chords: I Remember Gospel Minister Gene D. Viale, Gene Viale, 2010
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 james cleveland chords: *The Ante-Nicene Fathers* Alexander Roberts, Sir James Donaldson, Arthur Cleveland Coxe, Allan Menzies, 1906

god is james cleveland chords: *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 james cleveland chords: *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.

god is james cleveland chords: *The Recording Locator* , 1986

god is james cleveland chords: *People Get Ready!* Bob Darden, 2004-01-01 From Africa through the spirituals, from minstrel music through jubilee, and from traditional to contemporary gospel, *People Get Ready!* provides, for the first time, an accessible overview of this musical genre.

god is james cleveland chords: *Sacred Steel* Robert Stone, 2010-10-01 In this book, Robert L. Stone follows the sound of steel guitar into the music-driven Pentecostal worship of two related churches: the House of God and the Church of the Living God. A rare outsider who has gained the trust of members and musicians inside the church, Stone uses nearly two decades of research, interviews, and fieldwork to tell the story of a vibrant musical tradition that straddles sacred and secular contexts. Most often identified with country and western bands, steel guitar is almost unheard of in African American churches--except for the House of God and the Church of the Living God, where it has been part of worship since the 1930s. *Sacred Steel* traces the tradition through four generations of musicians and in some two hundred churches extending across the country from Florida to California, Michigan to Alabama. Presenting detailed portraits of musical pioneers such as brothers Troman and Willie Eason and contemporary masters such as Chuck Campbell, Glenn Lee, and Robert Randolph, Stone expertly outlines the fundamental tensions between sacred steel musicians and church hierarchy. In this thorough analysis of the tradition, Stone explores the function of the music in church meetings and its effect on the congregations. He also examines recent developments such as the growing number of female performers, the commercial appeal of the music, and younger musicians' controversial move of the music from the church to secular contexts.

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god is james cleveland chords: Border Crossings Rodney Clapp, 2000-10 Shows how Christians can inhabit the whole world--public and private, body and soul--by engaging popular culture, political concerns, and cultural issues.

god is james cleveland chords: Ebony , 1972-05 EBONY is the flagship magazine of Johnson Publishing. Founded in 1945 by John H. Johnson, it still maintains the highest global circulation of any African American-focused magazine.

god is james cleveland chords: Billboard , 1982-05-08 In its 114th year, Billboard remains the world's premier weekly music publication and a diverse digital, events, brand, content and data licensing platform. Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music, video, gaming, media, digital and mobile entertainment issues and trends.

god is james cleveland chords: Bulletin of Books in the Various Departments of Literature and Science Added to the Public Library of Cincinnati During the Year... Public Library of Cincinnati and Hamilton County, 1892

god is james cleveland chords: Billboard , 1974-08-10 In its 114th year, Billboard remains the world's premier weekly music publication and a diverse digital, events, brand, content and data licensing platform. Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music, video, gaming, media, digital and mobile entertainment issues and trends.

god is james cleveland chords: The Preacher King Richard Lischer, 2020 The Preacher King investigates Martin Luther King Jr.'s religious development from a precocious preacher's kid in segregated Atlanta to the most influential America preacher and orator of the twentieth century. To give the most accurate and intimate portrait possible, Richard Lischer draws almost exclusively on King's unpublished sermons and speeches, as well as tape recordings, personal interviews, and even police surveillance reports. By returning to the raw sources, Lischer recaptures King's truest preaching voice and, consequently, something of the real King himself. He shows how as the son, grandson, and great-grandson of preachers, King early on absorbed the poetic cadences, traditions, and power of the pulpit, more profoundly influenced by his fellow African-American preachers than by Gandhi and the classical philosophers. Lischer also reveals a later phase of King's development that few of his biographers or critics have addressed: the prophetic rage with which he condemned American religious and political hypocrisy. During the last three years of his life, Lischer shows, King accused his country of genocide, warned of long hot summers in the ghettos, and called for a radical redistribution of wealth. 25 years after its initial publication, The Preacher King remains a critical study that captures the crucial aspect of Martin Luther King Jr.'s identity. Human, complex, and passionate, King was the consummate American preacher who never quit trying to reshape the moral and political character of the nation.

god is james cleveland chords: 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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Serials and Contributions to Periodicals (July - December)

god is james cleveland chords: *Second Sunday* Michele Andrea Bowen, 2008-10-31 This story is set in St. Louis in the 1970s. The 100th year anniversary celebration of Gethsemane Missionary Baptist Church is approaching and the pastor has died. How will the church pull itself back together and find a new pastor in time to prepare for the church centennial, let alone survive one more day? It seems as though everyone in the church has an idea about who the new pastor needs to be and what direction he should be going. In the tradition of Gloria Naylor's *Women of Brewster Place*, Bowen weaves the hilarious stories of several church members as they plan, plot, and connive to have their choice installed as the next pastor before the anniversary celebration. *Second Sunday* refers to one of the main worship Sundays in small traditional Baptist churches. In the book, it is the day of the scheduled centennial celebration.

god is james cleveland chords: Schwann , 1988

god is james cleveland chords: *Art Song in the United States, 1759-1999* Judith E. Carman, William K. Gaeddert, Rita M. Resch, 2001 Originally created as a teaching tool, this bibliography has taken on a second life as a research tool for various facets of American art song, including, in this edition, both current and historical discography.

god is james cleveland chords: *Come Sunday* William B. McClain, 1990 Companion to Songs of Zion; discusses liturgical time, spirituals, gospel songs; includes Scripture/ lectionary index.

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god is james cleveland chords: *The Oxford Handbook of Religion and the Arts* Frank Burch Brown, 2018 This volume offers 37 original essays from leading scholars on the crucial topics, issues, methods, and resources for studying and teaching religion and the arts.

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