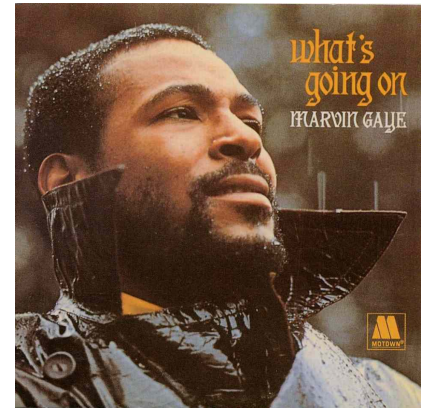


What's Going On

Alfred Cleveland, Renaldo Benson og Marvin Gaye (1970)

[I albumversionen:

*Rrrr. Hey, hey. Hey, what's happening? Brother, what's up!
Big party, man. Brother, dig this. Sucker! Right on!
What's your name? ... Hoo! Everything is everything.
To the get-down of things.]*



- 1 Mother, mother,
There's too many of you crying
Brother, brother, brother,
There's far too many of you dying.
- 5 You know we've got to find a way
To bring some loving here today.
- Father, father,
We don't need to escalate
You see, war is not the answer
- 10 For only love can conquer hate.
You know we've got to find a way
To bring some loving here today, oh, aw.
- Picket lines (*sister*), and picket signs (*sister*),
Don't punish me (*sister*) with brutality (*sister*).
- 15 Talk to me (*sister*),
So you can see (*sister*)
- Oh what's going on (*what's going on*)
What's going on (*what's going on*)
Yeah what's going on (*what's going on*),
- 20 Oh what's going on (*what's going on*).
- Ih, ah, ah ah ah ah. In the meantime..., Right on, baby. Hu. Right on, baby.
Aya i ya ya i ya ya ya...
- What's happening, brother? Right on! Cool big party...
What's her name, What's her name?
- 25 Smoking! Right on, baby, right on. Right on.
Everything is everything
Bee doo bee doo, ba doo bee doo...
- Mother, mother
Everybody thinks we're wrong.
- 30 Oh but who are they to judge us,
Simply 'cause our hair is long.
Ah, you know we've got to find a way
To bring some understanding here today, oh oh.
- Picket lines (*brother*), and picket signs (*brother*),
- 35 Don't punish me (*brother*) with brutality (*brother*).
Come on talk to me (*brother*),
So you can see (*brother*)
- Oh, what's going on (*what's going on*),
Yeah what's going on (*what's going on*)

40 Tell me what's going on (*what's going on*),
I'll tell you what's going on (*what's going on*).
Right on, Aya i ya ya i ya ya ya...

Besætning:

Vokaler, klaver, tromme: Marvin Gaye

Bas: James Jamerson

Trommer: Chet Forest

Guitar: Joe Messina og Robert White

Vibrafon: Jack Brokensha

Conga: Eddie »Bongo« Brown

Altsax: Eli Fontaine

Baggrundskor: Elgie Stover, Bobby Rodgers

Arrangement: David Van De Pitte

The song's inspiration came from [Renaldo "Obie" Benson](#), a member of the Motown vocal group the [Four Tops](#), after he and the group's tour bus arrived at [Berkeley](#) on May 15, 1969. While there, Benson witnessed [police brutality](#) and [violence](#) in the city's [People's Park](#) during a [protest](#) held by [anti-war](#) activists in what was hailed later as "Bloody Thursday". Upset by the situation, Benson said to author Ben Edmonds that as he saw this, he asked, "What is happening here?" One question led to another. Why are they sending kids so far away from their families overseas? Why are they attacking their own children in the streets?"

[Wiki: What's Going On \(song\)](#)

"In 1969 or 1970, I began to re-evaluate my whole concept of what I wanted my music to say," Marvin Gaye said. "I was very much affected by letters my brother was sending me from Vietnam, as well as the social situation here at home. I realized that I had to put my own fantasies behind me if I wanted to write songs that would reach the souls of people. I wanted them to take a look at what was happening in the world." The masterpiece that followed Gaye's awakening revolutionized black music. From its rich, string-suffused grooves to its boundless sense of possibility, *What's Going On* is the Sgt. Pepper of soul.

Gaye was determined to shatter Motown's pop formula and address pressing social issues. Motown founder Berry Gordy was not pleased. He claimed that "What's Going On" was the worst song he had ever heard. As for "Mercy Mercy Me (The Ecology)," Gordy asserted that he didn't even know what the word "ecology" meant. Gaye responded that he would never record for Motown again unless "What's Going On" was released as a single. After initially being rejected by Motown's quality-control committee, it was; when the song became a Top Five hit, the album – and a burst of socially conscious music from Motown – followed soon after.

[Rolling Stone Magazine: 500 Greatest Albums of All Time](#)

Ken Sands, lydtekniker på optagelsen: »We recorded two lead vocals that Marvin wanted to compare with one another when each was incorporated into the track,» Sands explains. "He wanted me to make him two 7.5 ips copies that could be played individually, but instead of doing that I made him one stereo 7.5, with the entire track in the centre of the mix, the first vocal on the left hand side and the second vocal on the right. This was to be expeditious, so he could listen to them simultaneously or against each other. As it turned out, singing against himself worked, but I'm not going to take credit for thinking things through and saying, 'This is what I want to happen'. It just happened. That's how a lot of things happen. A lot of brilliance is bred of happenstance.«

[Richard Buskin: Marvin Gaye 'What's Going On?', i SoundOnSound](#)

What's Going On

Marvin Gaye, Al Cleveland & Renaldo Benson

4 Rrrr. | Hey, hey. Hey, what's happening? | Brother, what's up! Big party, man. | Brother, dig this. Sucker! Right on!

A $\text{♩} = 100$ Hey man, what's your name? Hoo! Everything is everything. To the get-down of things.
(Festsnak ikke i singleversionen)

Altsax E^7

Gui. 1

Gui. 2

Klaver

Bas

Congas

Trom.

etc. →

etc. →

fortsætter på lignende vis →

B E^7 $\text{C}^{\#m}$

5

Moth- er, moth- er, there's too ma- ny of you cry- ing.

Kor

Ah, Ooh- ooh. ah- ah.

Gui. 1

Vibra.

Klaver

Bas

Kasse?

(vist papkasse anslået med trommestik)

etc. →

fortsætter på lignende vis →

What's Going On s. 2

9 ⁷ Emaj ⁷ C#m

Broth- er, broth- er, broth- er, there's far too ma- ny of you dy- ing.

Gaye 2
Vokal 2 her kun i single-versionen

Kor
Ah, Ooh- ooh. ah- ah.

Vibra.

Klaver

Bas

12 ⁷ F#m

You know we've got to find a way To bring some

Gaye 2
Got to find a way

Kor
Ah,

Vibra.

Klaver

Bas

15 ⁷Amaj/H ⁹H C ⁷Emaj

lov-ing here to-day, yeah Fa-ther, fa-ther we don't need to

Gaye 2 Uh Fa-ther, fa-ther

Kor ah, ah. *Kor som før*

Fløjte

Vibra. *Vibrafon som før*

Klaver *Klaver som som før*

Bas

19 ⁷C#m ⁷Emaj

es-ca-late. You see, war is not the an-swer for on-ly love can

Gaye 2

Bas

23 ⁷C#m ⁷F#m

con-quer hate. You know, we've got to find a way

Gaye 2 con-quer hate You know we've got to find a way

Bas

26

Amaj/H⁷ H⁹

to bring some lov- ing here to- day, no

Gaye 2

to bring some lov- ing here to-day

Bas

Ow!

D

29

F#m⁷ A/H F#m⁷

Pick- et lines and pick- et signs, don't pun- ish me with bru-

Kor

Sis- ter Sis- ter Sis- ter

Vl./Vla

Vibra.

Bas

Knips etc.

32

A/H F#m⁷ A/H

ta- li- ty. Talk to me so you can see, oh, What's

Kor

Sis- ter Sis- ter Sis- ter

Vl./Vla

Vibra.

Bas

E

35 ⁷Emaj ⁷C#m

go- ing on what's go- ing on yeah what's

Kor

A- what's go- ing on A- what's go- ing on

Vl./Vla

Vibra.

Bas

37 ⁷Emaj ⁷C#m

go- ing on, oh, what's go- ing on

Gaye 2

Ih Ah

Kor

A- what's go- ing on A- what's go- ing on

Vl./Vla

Vibra.

Bas

The musical score is written for a large ensemble. It features a piano introduction with a 7-measure phrase in E major, followed by a 7-measure phrase in C# minor. The vocal parts include a Soprano (Kor), a Tenor (Gaye 2), and a Bass (Bas). The instrumental parts include Violins/Violas (Vl./Vla), Vibraphone (Vibra.), and Bass (Bas). The score is divided into two systems, each starting at measure 35 and 37 respectively. The key signature is E major/C# minor, and the time signature is 4/4. The lyrics are: "go- ing on what's go- ing on yeah what's", "A- what's go- ing on A- what's go- ing on", "go- ing on, oh, what's go- ing on", "Ih Ah", and "A- what's go- ing on A- what's go- ing on".

What's Going On s. 6

9 Am 9 Am 9 Am 9 Am

8 *In the meantime... Right on, baby. Hoo! a- ya i ya ya i ya ya ya ya ya*

Kor *Right on, baby.*

What's happening, brother? Right on! Cool big party... What's her name, man, what's her name?

6

43 9 Am 9 Am 9 Am 9 Am

8 *Right on, baby. Right on! a- ya ya ya osv.*

Kor *Smoking! Right on! Everything is everything Festsnak fortsætter*

Smoking! Right on! Everything is everything Festsnak fortsætter

47 ⁷ Amaj/H

Be do be do de de de deb Ba du be dep de dup be

Gaye 2

Hu de deb de de de deb do be do deb

VI./Vla

Celli

Vibra.

Bas

50 ⁷ Emaj

be be da da da. Moth- er, moth- er, ev- 'ry- bo- dy

Gaye 2

dep de dup Moth- er, moth- er, ev- 'ry- bo- dy

VI./Vla

Celli

Vibra.

Bas

Knips

med violiner to oktaver under

Vibrafon som før

Bas som før med variationer

53 ⁷C#m ⁷Emaj

8 thinks we're wrong. Oh, but who are they to judge us sim- ply 'cause our

Gaye 2

8 thinks we're wrong Oh, but who are they to judge us sim- ply 'cause our

VI./Vla 8va

57 ⁷C#m ⁷F#m

8 hair is long Ah, you know we've got to find a way

Gaye 2

8 hair is long. You know we've we've got to find a way

VI./Vla 8va

60 ⁷Amaj/H ⁹H

8 bring some un- der- stand- ing here to- day oh, oh.

Gaye 2

8 to bring som lov- ing here to- day.

VI./Vla 8va

63 ^H ⁷F#m ^{A/H} ⁷F#m

8 Pick- et lines and pick- et signs, don't pun- ish me with bru-

Kor

8 Broth- er Broth- er Broth- er

VI./Vla 8va

66 A/H F#m⁷ A/H

ta- li- ty. Come on, talk to me so you can see, oh, what's

Kor

Broth- er Sist- er Broth- er

Vl./Vla 8va

I Ema⁷ C#m⁷

go- ing on, yeah, what's go- ing on, tell me, what's

Gaye 2

Kor

A- what's go- ing on A- what's go- ing on

Vl./Vla

71 Ema⁷ C#m⁷ Til kontraststykke ad lib og fade

go- ing on I'll tell you what's go- ing on Uh...

Gaye 2

Kor

A- what's go- ing on A- what's go- ing on

Vl./Vla

Indspillet af Marvin Gaye 1970. Nedskrift: Thomas Hammer og Jakob Jensen

Note: nummeret findes i en singleversion (i mono) og en albumversion (i stereo).

Singleversionen har ikke snak i introen, har andenstemme i 1. vers, mens visse andre vokalsteder er nærmest uhørlige. Singleversionen indeholder et ekstra fade-in/ud til slut.

Besætning: Bas: James Jamerson. Trommer: Chet Forest. Guitar: Joe Messina og Robert White. Klaver: Marvin Gaye
Vibrafon: Jack Brokensha. Conga: Eddie »Bongo« Brown. Altsax: Eli Fontaine. Papkasse: Marvin Gaye
Baggrundskor: Elgie Stover, Bobby Rodgers. Arrangement: David Van DePitte