



Feel It Still Deconstructed Essentials

PORTUGAL. THE MAN

HIT SONGS DECONSTRUCTED

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Feel It Still is the second single from Portugal. The Man's 2017 album, *Woodstock*. Equally accessible and left-of-center, the song has gone on to become the most successful of the band's career, connecting with Portugal. The Man's core Rock audience and successfully crossing over into the Pop mainstream.

To date, *Feel It Still* has landed in the Top 10 on over 20 charts throughout the world, cracked the Billboard Hot 100 Top 5, and charted at #1 on four Billboard charts including the Adult Top 40, Alternative Songs, Hot Rock Songs and Mainstream Top 40 charts.

To get the most out of this report, please listen to this song in its entirety now

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AT-A-GLANCE

Artist: Portugal. The Man

Song: *Feel It Still*

Songwriters: Eric Howk, Jason Sechrist, John Gourley, Kyle O'Quin, Zachary Carothers, Asa Taccone, John Hill
(Brian Holland, Freddie Gorman & Robert Bateman - *Please Mr. Postman* sample credit)

Producers: Asa Taccone, John Hill

Record Label: Atlantic

Primary Genre: Rock

Influences: Alt/Rock, Blues, Dance, R&B/Soul, Psychedelic, Retro-1960s, *Please Mr. Postman* (chorus vocal)

Length: 2:38

Full Form: I – A – B – A – B – C – C – B

Key: C# Minor

Tempo: 158 BPM

First Chorus: 0:24 / 15% of the way into the song

Intro Length: 0:15

Electronic vs. Acoustic Instrumentation: Acoustic/Electronic Combo

Prominent Instruments: Bass, drums/percussion, guitar, horns, organ, synths

Primary Lyrical Themes: Lifestyle

Title Appearances: *Feel It Still* appears eight times within the song

Primary Lyrical P.O.V: 1st

Section Abbreviations:

I= Intro, A= Verse, B= Chorus, C= Bridge

STRUCTURE

Form

I / A – B / A – B / C – C – B

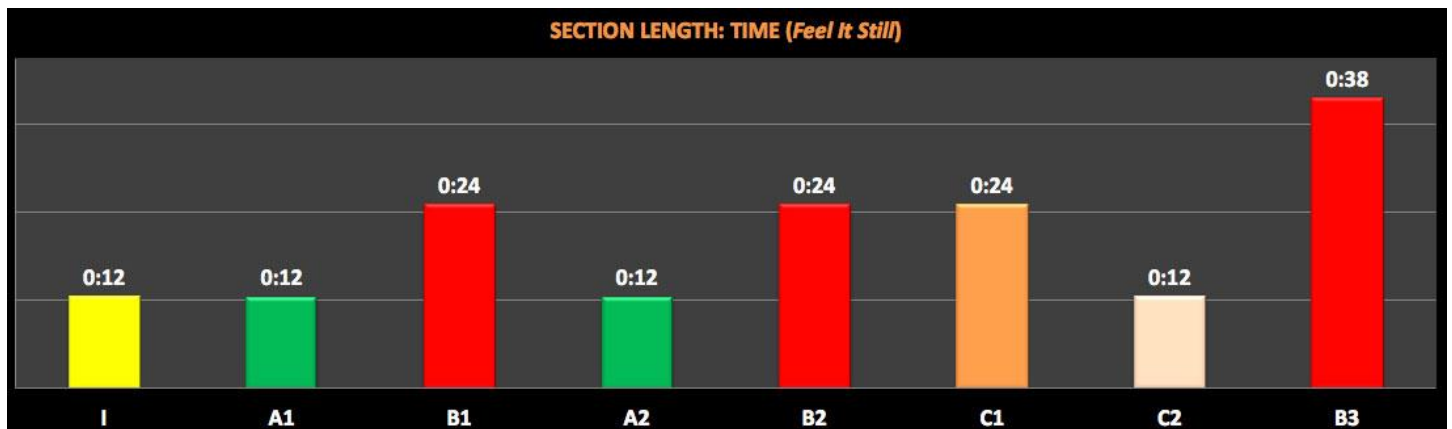
Feel It Still kicks off with the intro and is directly followed by a 2x verse – chorus sectional progression. Following the second chorus, a bridge 1 – bridge 2 – chorus sectional progression ensues, bringing the song to a conclusion.

Section Length

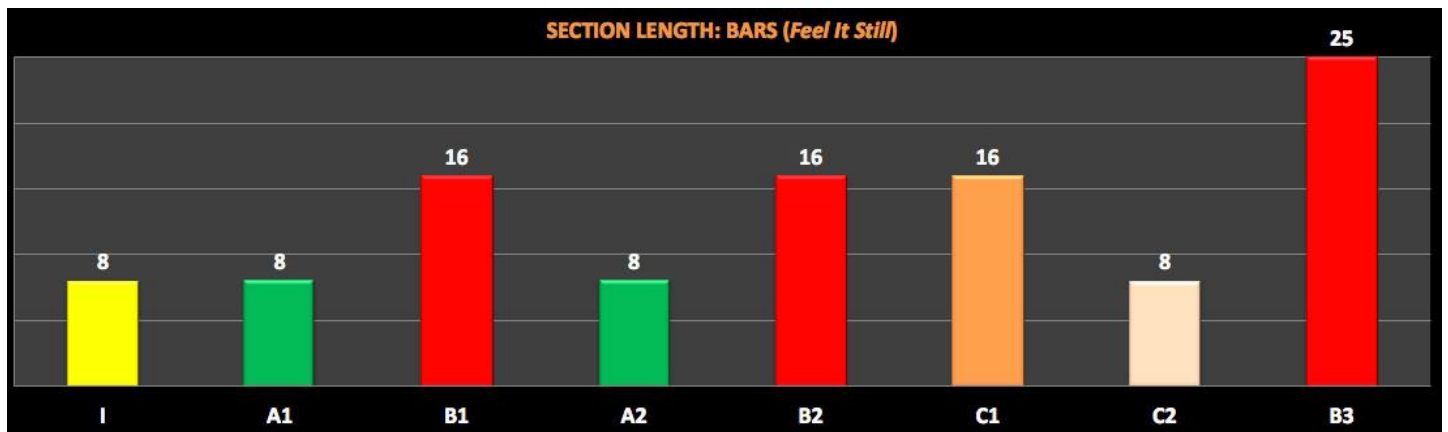
The listener is moved through the song quite quickly due to the short 12-second / 8-bar intro, verse and bridge 2 lengths and the lack of pre-choruses. The greatest amount of time is spent in the song’s primary “hook centers” – the choruses – the first two of which are twice the length of the aforementioned sections (24 seconds / 16 bars) and the third which is more than three times as long (38 seconds / 25 bars).

Note that choruses 1 and 2 and bridge 1 are composed of two 12 second / 8 bar stanzas, both of which possess similar and contrasting qualities compared to one another. Chorus 3 is unique in that it is the only section that is comprised of three stanzas.

Time



Bars

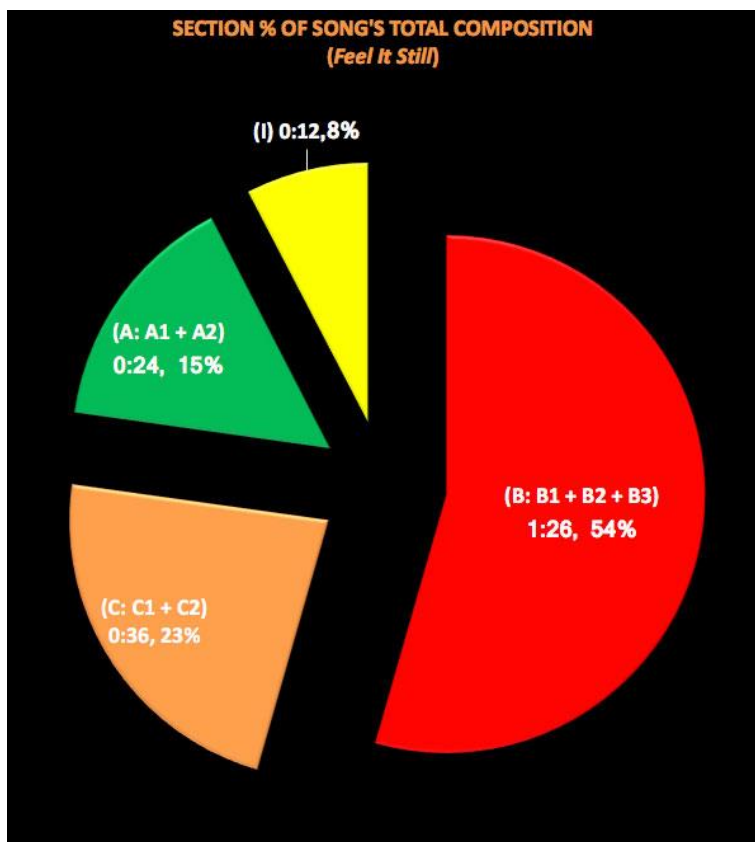


Sectional Allocation

The greatest amount of time in the song is spent in the chorus, which comprises 54% of *Feel It Still's* total composition. Note that of the 53 songs that charted in the Top 10 of the Hot 100 during the first three quarters of 2017, only two have their chorus comprising over 50% of their total composition – *Juju On That Beat* and *Tunnel Vision*.

23% of the song is spent in the bridge sections (15% in bridge 1 and 8% in bridge 2), 15% is spent in the verse, and 8% in the intro.

Section % of *Feel It Still's* Total Composition



SECTION-BY SECTION

In this section of the report, we will look at song sections and their characteristics in the order they appear. We recommend listening to each song section both before and after reading the corresponding analysis.

Intro

CATEGORY	COMPOSITIONAL CHARACTERISTICS
Section Length	8 bars / 12 seconds
Influences	Alt/Rock, Blues, Retro-1960s
Prominent Instruments	Bass (Electric), Drums/Perc (Hi-hat), Fx (Guitar)
Energy Level	Moderate
Harmonic Progression	C#m – E – F#m – C#m (C#m: i-III-iv-i)

The intro is the only section in the song that is entirely instrumental. It's one of the sparsest sections in the song, consisting of just two instruments – hi-hat and electric bass. Together, they achieve the following:

- **Groove Establishment:** The electric bass and hi-hat lock the listener into the song's infectious groove right from the get go. The electric bass is the driving force, delivering a retro Blues-influenced riff that is featured in each section of the song. The hi-hat, which is playing straight eighth notes with accents on beats 2 and 4, provides driving forward momentum.
- **Influence & Vibe Establishment:** The qualities of both the electric bass and hi-hat establish the song's live, retro-1960s vibe. The electric bass is high-pass filtered and processed with pronounced spring reverb, with a sound reminiscent of early/mid-1960s groups such as the Ventures and Dick Dale. The pattern itself is reminiscent of the song *Comin' Home Baby*, which was popular both in instrumental and vocal form throughout the 1960s.
- **Standing Out:** The live-played, 1960s-vibe that the electric bass and hi-hat impart sets *Feel It Still* apart from many of its mainstream contemporaries. As a result, when the intro is heard in an airplay environment, it easily cuts through airwave clutter, grabs the listener's attention, hooks them into the infectious groove, and keeps them engaged until the verse takes over just 12 seconds in.

Transition Into the Following Section

In the second-to-last measure of the intro, a reverb and delay effected, abrasive, muted guitar strum is heard, which is followed in the last measure by the vocal pickup into the verse that follows.

Verse 1

CATEGORY	COMPOSITIONAL CHARACTERISTICS
Section Length	8 bars / 12 seconds
Lead Vocal(s)	Solo Male – Sung (natural voice)
Background Vocal(s)	None
Narrative	Sets the scene and engages the listener in the narrative. It ambiguously conveys that the protagonist is preparing to take some form of action if necessary to ensure that his “baby girl” is taken care of.
Influences	Alt/Rock, Blues, Dance, R&B/Soul, Retro-1960s
Prominent Instruments	Bass (Electric), Drums/Perc (Hi-hats, Claps)
Energy Level	Increase compared to the intro
Harmonic Progression	C#m – E – F#m – C#m (C#m: i-III-iv-i)

Accompaniment

The listener remains locked in the infectious retro groove due to the hi-hat and electric bass from the intro carrying over into the first verse. The section features three changed up/new elements as well – modified hi-hat, modified electric bass and claps – all of which contribute to the groove.

The additional brighter hi-hat layer provides increased vibrancy; the bass, which has less reverb and is not high-pass filtered like the intro provides a greater degree of bottom end and power, and the acoustic claps augment the hi-hat accents on beats 2 and 4, which provides the section with more punch and momentum.

A second hi-hat layer is introduced that is brighter than the first which provides more vibrancy, the bass has less reverb than in the intro and is not high-pass filtered which provides more bottom end and power, and the acoustic claps augment the hi-hat accents on beats 2 & 4, providing the section with more momentum.

Lyrics & Vocals

Verse 1 consists of one stanza, four lines, is conveyed in the first-person singular and utilizes an effective blend of detail, imagery, action and emotion that delivers the narrative in a compelling manner.

The opening line – “*Can’t keep my hands to myself*” – successfully captures the listener’s attention and piques curiosity for what comes next. However, in contrast to what one may expect, a romantic love/relationship themed song does not ensue (as is the case in Selena Gomez’s *Hands To Myself*, for example, which features the same opening line). Instead, two relatively cryptic lines follow, the latter pertaining to the protagonist’s

“baby girl,” which provides the section with a serious undertone. This particular theme is revisited and expounded on in the second verse.

When taken into account with the song’s full narrative, it can be surmised that the protagonist, who is a *“rebel just for kicks”* as depicted in the chorus, is *“dusting his hands off”* and preparing to actively engage if necessary in order to ensure that his *“baby girl”* is taken care of in today’s tumultuous times.

The section concludes with a question posed directly to the listener – *“am I comin’ outta left field?”* This heightens engagement by breaking the flow of the preceding three lines while cleverly acknowledging the ambiguity of the section.

Vocally, verse 1 features Gourley’s sung lead, which is processed with ample reverb and delay. It is composed of three melodic parts, five pitches (C#, E, F#, G# and B, which are the first, third, fourth, fifth and seventh degrees of the C# minor scale, respectively), resides primarily in the third and fourth scale degrees, spans a major sixth from B3 to G#4, and is comprised mainly of eighth and quarter notes.

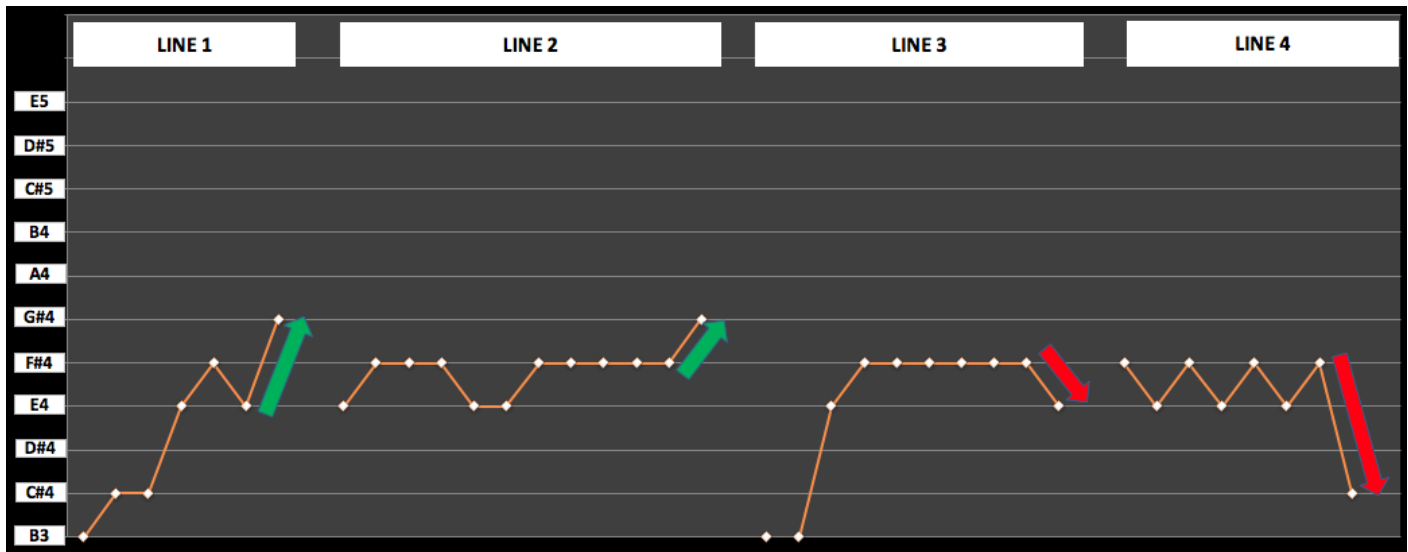
While there are two instances of the part 1 melody and two instances of the part 2 melody (there is only one instance of the part 3 melody), neither iteration repeats verbatim. As a result, the familiarity imparted heightens the memorability factor of the section, while the differences help to keep things fresh and engaging as it progresses. See the vocal chart below for details.

Additionally, note that none of the lines except for the very last conclude on the tonic. As a result, the melody is kept in motion with the listener hanging in anticipation for each subsequent line.

Transition Into the Following Section

The verse transitions seamlessly into the chorus, with a horn, bass, kick and cymbal hit marking the beginning of the chorus on beat 1. Note that this hit at the onset of the chorus is important because it provides separation from the verse, which features the same groove. Without this hit, the chorus wouldn’t connect with the listener to the same degree right off the bat.

Vocal Melody Melodic Direction



Vocal Melody Part Structure & Rhyme Scheme

LINE	VOCAL PART	LYRICS	RHYME SCHEME	SYLLABLES
1	1a	Can't keep my hands to my-self --	A	7
2	2a 1b	Think I'll dust 'em off, put 'em back up on the shelf --	A	12
3	2b	Case my lit-tle ba-by girl is in need --	B	10
4	3	Am I com-in' out-ta left field? }	B	8

Chorus 1

CATEGORY	COMPOSITIONAL CHARACTERISTICS
Section Length	16 bars / 24 seconds
Lead Vocal(s)	Solo Male – Sung (natural voice)
Background Vocal(s)	Male – Sung (harmonizes with the lead – lower pitch) Male – Shout (independent of the lead – heavily processed)
Narrative	Provides the summation of the narrative, being that the protagonist is still adamant about social and political change (i.e. he “feels it still”), but he’s passive in its implementation (i.e. he’s a “rebel JUST FOR KICKS”).
Influences	Alt/Rock, Blues, Dance, R&B/Soul, Retro-1960s, <i>Please Mr. Postman</i> chorus vocal
Prominent Instruments	Bass (Electric & Synth), Drums/Perc (Hi-hats, Claps, Kick, Snare, Tom, Tambourine, Congas, Cymbal, Vibraphone), Guitar (Electric) Horns (Low & Mid-Range), Keys (Acoustic Piano), Fx (Vocal)
Energy Level	Increase compared to verse 1
Harmonic Progression	C#m – E – F#m – C#m (C#m: i-III-iv-i)

Feel It Still's first chorus hits at 0:24 / 15% of the way into the song.

Accompaniment

The listener remains locked in the groove that was developed in the verse after first being introduced in the intro. The following instruments are added, which contribute to the groove and/or fill out the section:

- **Drums/percussion:** The addition of kick drum provides the section with increased power, punch and momentum. Prominent tambourine is added in the second stanza playing two eighth notes on beats 2 & 4.
- **Sub bass:** The addition of sub bass provides additional bottom end in the second half of the section.
- **Horns:** Low and mid-range horns provide the chorus with a distinct retro-1960s Soul vibe. The low horns accent chord changes with single or double hits sporadically throughout both stanzas. In the eighth bar of the section, mid-range horns play a lick that functions as a transitional element between the first and second stanzas.

- Acoustic Piano: Low-level acoustic piano plays low notes that double the horn hits throughout the section, providing additional texture and punch.
- Electric Guitar: An electric guitar with a touch of distortion plays a repetitive riff that follows the chord progression throughout the section. In the second stanza an additional guitar is added, which is heavily processed with spring reverb and subtle tremolo. Its timbre contributes to the retro-1960s vibe of the song a la John Barry's James Bond Theme, The Ventures (e.g. Pipeline), and Dick Dale (e.g. Miserlou).
- Drums/percussion: A low-level cymbal hit punctuates the beginning of the chorus. Congas and snare drum function in a transitional capacity between stanzas, and vibraphone is featured sporadically throughout the section, providing additional color and texture.

Lyrics & Vocals

Chorus 1 consists of two stanzas, six lines, is conveyed in the first-person singular and provides the summation of the narrative. It begins with the song-defining, *"Ooh-ooh, I'm a rebel just for kicks now"* line, which states that the protagonist is being a rebel just for the fun of it and/or for no particular reason. However, note that this contradicts the serious reasons given FOR being a rebel as stated in the verse and bridge 1 sections.

Line 2 references a particular year – 1966 – when the counterculture began to join the revolution against social and political injustice in the United States. The fact that the protagonist *"has been feelin' it"* since way back then can be construed in two ways – he was part of the movement back then, which would currently place him in his 60s or 70s, or he's a younger guy that is in tune with the revolution that began to take shape during that time period.

The last line in the stanza, line 3, features the title lyrics and provides the summation of the narrative: The rebellion that took place during the mid-1960s may be over, but the spirit of the time lives on in him (i.e. he *"feels it still"*).

The second stanza features the same lyrics as the first stanza except for line 5 – *"Lemme kick it like it's nineteen eighty-six now."* Advancing the narrative by 20 years, it cleverly references another kind of revolution – *"fighting for your right to party"* – which is a song by the Beastie Boys from their 1986 album, *License To Ill*. The lyrics *"kick it"* kick the song off.

Together, the 1966 and 1986 references enable *Feel It Still* to have cross-generational appeal, which heightens its visibility.

Vocally, chorus 1 features Gourley's solo sung lead, which like the preceding verse is processed with ample reverb and delay. However, in contrast to the preceding verse, a lower-pitch solo male background vocal panned primarily straight up the middle harmonizes with his lead throughout the section, and additional background vocals double his lead at the same pitch on lines 4 – 6 at a low level in the mix. Together, they provide the lead vocal with increased depth and texture compared to the preceding verse, enabling it to further stand out and connect with the listener due to the cross-section contrast imparted.

Additionally, heavily processed background vocal shouts are heard at the end of lines 1, 2, 4 and 5. They are reminiscent of the types of shouts heard primarily in the Reggae genre (Lee “Scratch” Perry is a notable artist/producer who uses them). This embellishment provides the chorus with a heightened degree of color and engagement value.

The chorus melody is influenced by the Marvelettes 1961 hit, *Please Mr. Postman*, for which those writers were credited. The section is composed of three melodic parts, six pitches that span an octave from C#4 to C#5 (C# in two octaves, E, F#, G# and B, which are the first, third, fourth, fifth and seventh degrees of the C# minor scale, respectively), and is comprised mainly of eighth and quarter notes. The first two lines in each stanza conclude with a melodic descent, while the two phrases in the line that follows conclude with a melodic ascent.

Both stanzas possess an almost identical melodic part structure, which heightens the section’s memorability. Each line possesses certain similarities and differences relative to one another as well, which creates familiarity while concurrently keeping the section fresh and engaging.

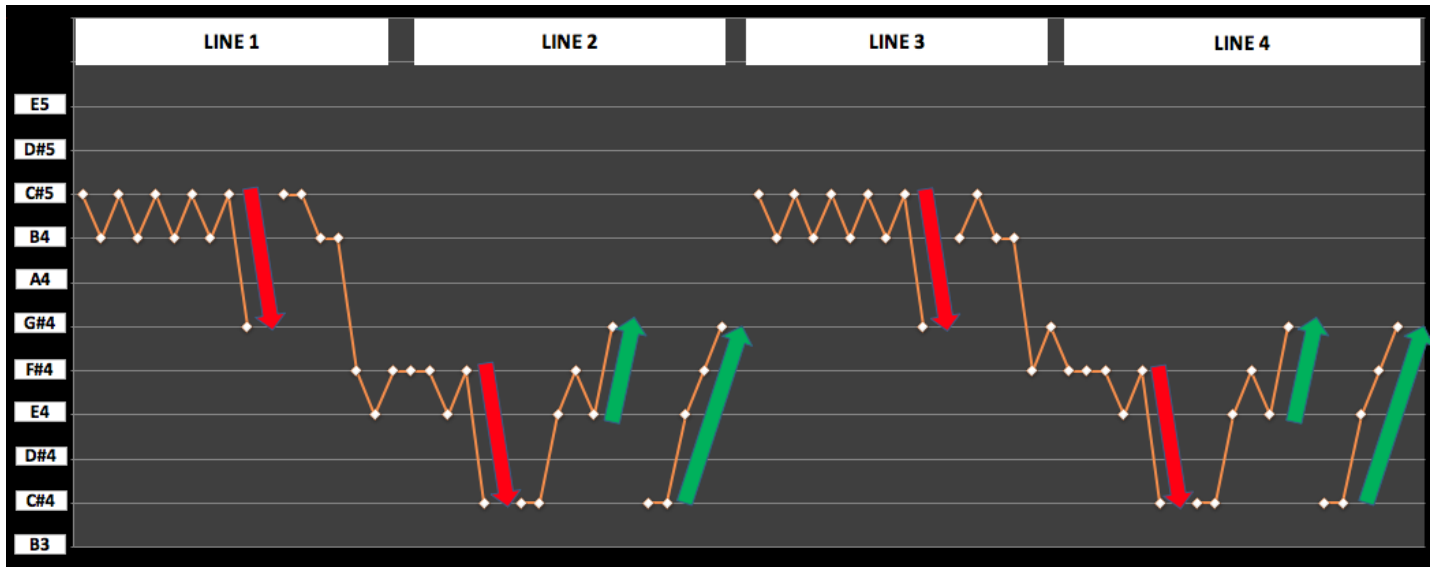
Key highlights:

- The high-register, falsetto quality of the lead vocal coupled with the eighth note runs and short rest duration between melodic phrases provides the chorus with a heightened degree of excitement and vibrancy that enables it to stand out against the verse and bridge sections that precede it.
- The “ooh-ooh” nonsense vocal that is featured at the beginning of the first stanza and reinforced at the beginning of the second stanza functions as a unique and infectious “calling card” for the section that grabs the listener’s attention coming out of the verse that directly precedes it.
- The song-defining “I’m a reb-el just for kicks now” phrase that follows the “ooh-ooh” nonsense vocal oscillates between pitches in a high-register, which provides it with an infectious spin and enables it to stand out in the scope of the section.
- The first two lines in both stanzas are composed of different melodic parts but conclude in a similar manner with a perfect fourth descent across two quarter notes on the lyrics “kicks now” and “six now.” This effectively heightens familiarity and memorability within the section despite the other melodic differences.
- While the melodies used in choruses 2 and 3 are very similar to the one used in chorus 1, they feature certain differences as well. Note that this is atypical in the Top 10 of the Hot 100, where most songs have their chorus lead vocal melody repeating verbatim from chorus to chorus.

Transition Into the Following Section

In the last bar of the chorus all of the accompaniment elements are pulled except for the drums during the vocal pickup into the ensuing verse, “*got another mouth to feed.*” The thinned-out arrangement, lower resulting energy level and the omission of the core drum/bass groove for the first time in the song provide engaging cross-section contrast, essentially functioning in the manner of a brief turnaround. Without this breakdown and groove respite, the listener’s engagement may start to wane due to the groove and energy similarities between sections.

Vocal Melody Melodic Direction



Vocal Melody Part Structure & Rhyme Scheme

LINE	VOCAL PART	LYRICS	RHYME SCHEME	SYLLABLES
1	1a	Ooh-ooh, I'm a reb-el just for kicks now †	A	10
2	2a	I been feel-in' it since nine-teen six-ty-six now †	A	12
3	3a 3b	Might be o-ver now, † but I feel it still – – †	B	10
4	1a	Ooh-ooh, I'm a reb-el just for kicks now †	A	10
5	2b	Lem-me kick it like it's nine-teen eight-y-six now †	A	12
6	3a 3b	Might be o-ver now, † but I feel it still –	B	10

Verse 2

CATEGORY	COMPOSITIONAL CHARACTERISTICS
Section Length	8 bars / 12 seconds
Lead Vocal(s)	Solo Male – Sung (natural voice)
Background Vocal(s)	None
Narrative	Provides a development in the child care aspect of the narrative that defines verse 1.
Influences	Alt/Rock, Blues, Dance, Psychedelic, R&B/Soul, Retro-1960s
Prominent Instruments	Bass (Electric), Drums/Perc (Hi-hats, Claps, Kick, Snare, Tom), Keys (Acoustic Piano, Organ), Fx (Synth)
Energy Level	Decrease compared to chorus 1
Harmonic Progression	C#m – E – F#m – C#m (C#m: i-III-iv-i)

Accompaniment

Following the brief one-bar breakdown at the end of the preceding chorus, the listener is locked back into the core drum and bass groove at the onset of the second verse. While the groove is in-line with that of the first verse (plus the kick drum part from the chorus), the second verse introduces new material that provides engaging cross-section and like-section contrast (i.e. verse 2 / verse 1 and verse 2 / chorus 1, respectively):

- Snare: Where verse 1 and chorus 1 feature only acoustic claps on beats 2 and 4, verse 2 adds snare. Its addition provides the groove with a heightened degree of punch and power.
- Organ: An organ with a Hammond B3 quality and pronounced Leslie rotary speaker effect enters in the third measure playing sustained chords and remains in effect throughout the balance of the section. Its addition augments the song's retro-1960s vibe with a Psychedelic feel. It also provides the section with a serious/melancholic undertone, which jibes with the equally serious/melancholic lyrics.
- Synth FX: A synth processed with a fast and pronounced tremolo effect plays a single sustained note during the first two measures of the section. Its addition provides a brief burst of color in addition to augmenting the section's Psychedelic vibe.

Lyrics & Vocals

Verse 2 consists of one stanza, four lines and is conveyed in the first and third person singular. It features a similar narrative structure to its verse 1 counterpart, beginning with an engaging opening line, followed by two

ambiguous, thought provoking lines, and concluding with the same questioning statement, “*am I commin’ outta left field?*”

The section expounds on the child care aspect of the narrative that was initially established in verse 1, beginning with the lyrics, “*got another mouth to feed.*” This statement provides the narrative with greater weight and seriousness due to the the protagonist’s now increased familial responsibility. It also ties in with the rebel-themed chorus in that there is now even more reason to try to right the wrongs in the world.

Lines 2 and 3 follow suit with their verse 1 counterparts due to their ambiguous, thought provoking qualities, both of which pertain to the protagonist’s child. “*Mama call a grave digger*” is particularly powerful and morbid due to its connection to the “*leave it with a babysitter*” phrase that precedes it, while “*gone with the fallen leaves*” brings the verse 2 narrative to a conclusion in a softer, more sullen and poetic manner. While both statements are subject to interpretation by the listener, as per Portugal. The Man singer Gourley, they pertain to the amount of time – or the lack thereof – that he gets to spend with his daughter.

The last line in the section, “*am I commin’ outta left field,*” both cleverly acknowledges the ambiguity of the section while heightening the song’s familiarity and memorability due to the like-section commonality (i.e. verse 1 and verse 2 conclude with the same lyrics).

Vocally, verse 2 omits the harmonizing background vocals of the preceding chorus and reverts to the solo sung lead that defines the first verse in the song. It features many melodic commonalities with its verse 1 counterpart, which heightens the song’s familiarity and memorability. However, there are some differences as well, which help to keep things fresh and engaging.

Like verse 1, verse 2 is composed of three melodic parts. However, the manner in which the parts are arranged differs slightly between sections (1 / 2-1 / 2 / 3 vs. 1 / 2-2 / 2 / 3). Also like verse 1, each part 2 iteration is slightly differentiated.

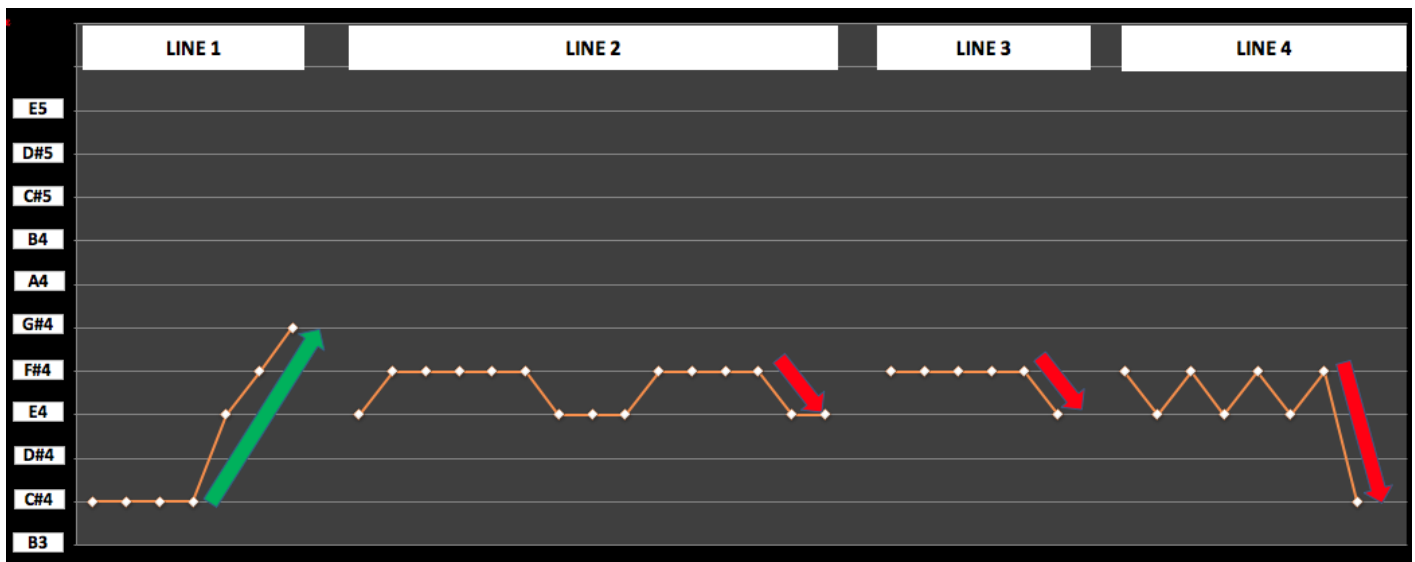
Verse 2 utilizes the same pitches as verse 1 except that it omits the seventh scale degree, B. As a result, it spans a perfect fifth as opposed to a major sixth. Also like verse 1, the melody resides primarily in the third and fourth scale degrees, is comprised mainly of eighth and quarter notes, and concludes with a part 3 iteration, which is the only part that is melodically and lyrically identical to its verse 1 counterpart.

The manner in which lines conclude between verse sections is also nearly identical (i.e. their melodic direction and the last line being the only one that concludes on the tonic). The sole difference occurs at the end of line 2, which concludes with a melodic descent as opposed to an ascent. Note that this is well warranted as it provides the solemn second phrase, “*mama call a grave digger*” with a heightened degree of melancholy and seriousness.

Transition Into the Following Section

A brief drum fill at the tail end of verse 2 marks the transition point into the chorus that follows. The fill is followed by a prominent reverb tail that fades underneath the chorus 2 vocals.

Vocal Melody Melodic Direction



Vocal Melody Part Structure & Rhyme Scheme

LINE	VOCAL PART	LYRICS	RHYME SCHEME	SYLLABLES
1	1c	Got an-oth-er mouth to feed	A	7
2	2c 2d	Leave it with a ba-by-sit-ter, ma-ma call a grave dig-ger	X	15
3	2e	Gone with the fall-en leaves	A	6
4	3	Am I com-in' out-ta left field	A	8

Chorus 2

CATEGORY	COMPOSITIONAL CHARACTERISTICS
Section Length	16 bars / 24 seconds
Lead Vocal(s)	Male – Sung (natural voice)
Background Vocal(s)	Male – Sung (harmonizes with the lead – same pitch) Male – Shout (independent of the lead – heavily processed)
Narrative	Reiterates the summation of the narrative while introducing new lyrical content that heightens interest without impeding memorability.
Influences	Alt/Rock, Blues, Dance, R&B/Soul, Retro-1960s, <i>Please Mr. Postman</i> chorus vocal
Prominent Instruments	Bass (Electric & Synth), Drums/Perc (Hi-hats, Claps, Kick, Snare, Tom, Tambourine, Congas, Cymbal, Vibraphone), Guitar (Electric), Horns (Low & Mid-Range), Keys (Acoustic Piano, Organ), Fx (Vocal)
Energy Level	Increase compared to verse 2
Harmonic Progression	C#m – E – F#m – C#m (C#m: i-III-iv-i)

Accompaniment

Chorus 2 begins in breakdown mode with a full accompaniment pull during the first two measures of the section. Note that this differs from chorus 1, which CONCLUDES with a partial accompaniment pull in order to provide contrast and separation against the verse that follows. Employing this technique at the beginning of the section achieves the following:

- It provides separation and contrasts verse 2 which precedes it. Without this pull, the chorus would not connect with the listener to the same degree due to the groove and energy similarities between sections.
- The breakdown functions to engage the listener at a heightened level due to the jarring, pronounced and unexpected moment it imparts.
- It enables one of the most important, infectious and memorable lines in the song, “*Ooh-ooh, I’m a rebel just for kicks now,*” to shine in an unadulterated manner.

The full accompaniment returns in bar 3. It features elements found in its chorus 1 counterpart coupled with the following additions, which provide engaging like-section contrast:

- Snare: Snare is utilized on beats 2 and 4, which provides the groove with increased punch and power compared to chorus 1, which only features claps on beats 2 and 4.
- Horns: Horns are introduced in the third measure of the section, marking the spot of where the full accompaniment kicks in. Note that horns are NOT featured in the third measure of the first chorus.
- Organ: Low-level organ playing sustained chords is featured throughout the section, which provides additional – albeit subtle – color and texture. A low/mid-level descending melody is heard toward the end of the section which provides additional color and texture. Its qualities are also in-line with the song’s retro-1960s vibe.
- Guitar: In the seventh measure of the section a descending guitar lick is featured for the first time in the song and remains in effect through the eighth measure. Its live, amped quality contributes to the song’s retro-1960s vibe.

Lyrics & Vocals

Chorus 2 features the same lyrics as its chorus 1 counterpart except for line 3. Here, the lyrics *“Might be over now, but I feel it still”* are switched out for *“Might’ve had your fill, I can feel it still.”* While there are certain lyrical commonalities between them, the main difference occurs in the first phrase, where the second person P.O.V. is utilized for the first and only time in the song. Its implication is that while the rebellious spirit of this other person may have come and gone (i.e. they *“had their fill”*), it still burns within the protagonist, which is communicated by *“I can feel it still.”*

While subtle, this changeup provides the chorus with additional narrative interest while not greatly impeding its memorability. However, note that most Hot 100 Top 10 hits DO NOT feature a lyrical changeup in the lead vocals in the chorus.

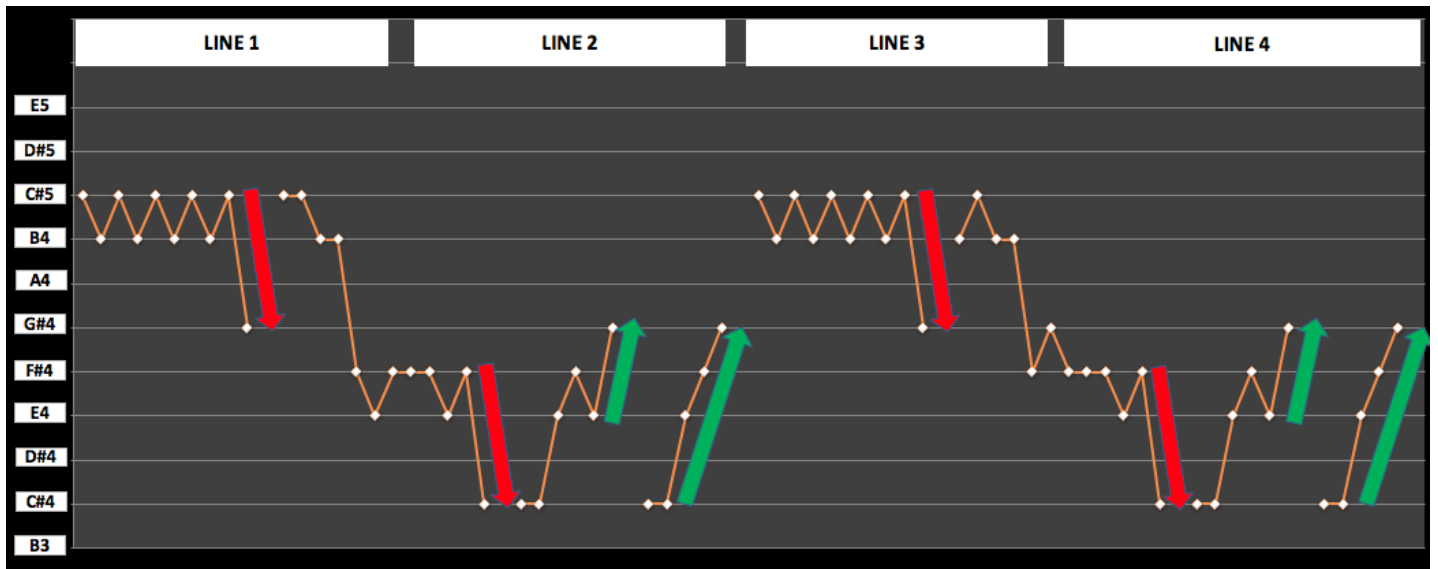
Vocally, chorus 2 begins with the same vocal characteristics as the preceding verse – NOT its chorus 1 counterpart – with the first three lines featuring Gourley’s solo sung lead without background vocal harmony. The second half of the section (lines 4 – 6) incorporates background vocals into the mix, but only doubling at the same pitch, not the lower-pitch harmony that is featured throughout chorus 1. Note that the doubling is more prominent in the mix than in the first chorus, which provides heightened in-section contrast against the non-harmonized first-half of the section.

Much of the chorus 2 melody is the same as chorus 1 with the exception of the minor changeups that occur on lines 3 and 5. These changeups provide chorus 2 with heightened melodic interest without sacrificing like-section memorability.

Transition Into the Following Section

In the last measure of the chorus the listener is ushered into the subsequent bridge by a vocal *“ooh”* swell in conjunction with conga and snare drum fills.

Vocal Melody Melodic Direction



Vocal Melody Part Structure & Rhyme Scheme

LINE	VOCAL PART	LYRICS	RHYME SCHEME	SYLLABLES
1	1a	Ooh-ooh, I'm a reb-el just for kicks now ‡	A	10
2	2a	I been feel-in' it since nine-teen six-ty-six now ‡	A	12
3	3b 4a	Might-'ve had your fill, ‡ I can feel it still ‡ – –	B	10
4	1a	Ooh-ooh, I'm a reb-el just for kicks now ‡	A	10
5	2b'	Lem-me kick it like it's nine-teen eight-y-six now ‡	A	12
6	3a 3b	Might be o-ver now, ‡ but I feel it still –	B	10

Bridge 1

CATEGORY	COMPOSITIONAL CHARACTERISTICS
Section Length	16 bars / 24 seconds
Lead Vocal(s)	Male – Sung (natural voice)
Background Vocal(s)	Male – Sung (harmonizes with the lead – same pitch) Male – Sung (independent of the lead – heavily processed)
Narrative	Develops the narrative beyond the verse theme by focusing on world issues, the protagonist’s life situation and children in general.
Influences	Alt/Rock, Blues, Dance, R&B/Soul, Retro-1960s
Prominent Instruments	Bass (Electric), Drums/Perc (Hi-hats, Claps, Kick, Snare, Tom, Vibraphone, Cymbal), Guitar (Electric), Horns (Low, Mid, & High-Range), Keys (Organ, Synth), Fx (Guitar, Chimes)
Energy Level	Decrease compared to chorus 2
Harmonic Progression	A-F#m-C#m (C#m: VI-iv-i)

Accompaniment

Bridge 1 strips down to the core accompaniment that defines verse 2, which provides engaging contrast against the relatively dense chorus 2 that precedes it. The section also possesses qualities that have not been heard in the song thus far:

- Chord progression changeup: In contrast to the i-III-iv-i (C#m-E-F#m-C#m) progression that defines the preceding sections, bridge 1 utilizes a VI-iv-i (A-F#m-C#m) progression. This provides the original drum and bass groove with a different feel, which prevents it from becoming overly monotonous.
- Instrument and vocal effects: An assortment of new instrumental and vocal effects provide bridge 1 with a heightened degree of color and texture. Additionally, horns function in a transitional capacity between stanzas and bridge 2 that follows.

Together, these qualities provide contrast against the sections that precede it and heighten the engagement value of the song.

Lyrics & Vocals

Bridge 1 consists of two stanzas, eight lines, and is conveyed primarily in the first-person singular and first-person plural. In contrast to the verse sections, which focus primarily on the protagonist’s children, bridge 1

provides a development in the narrative by focusing on world issues, the protagonist's life situation, and children in general.

As is the case with the verse sections, bridge 1 begins with a highly engaging opening line – *“we could fight a war for peace.”* Per Gourley, this paradoxical statement was influenced by the comedian George Carlin's line, *“fighting for peace is like screwing for virginity.”* It's followed by another iteration of the *“ooh-ooh, I'm a rebel just for kicks now”* line from the chorus, which is now delivered as a highly processed background vocal. Note that bridge 1 is the only section in the song where a line from the chorus is recycled in another section. Its return both heightens cross-section familiarity and reinforces this key aspect of the narrative as it pertains to the protagonist.

Following this line, the next three lines infer what *“could”* happen if the protagonist, and others, DID NOT rebel against injustice. This includes becoming complacent and essentially giving up on his/their *“hopes and dreams”* for a better world.

The second stanza begins with another *“we could”* statement, this time pertaining to *“waiting until the walls come down.”* This powerful statement is subject to interpretation by the listener and has many implications, ranging from the literal (e.g. the Berlin wall coming down in 1989 or the proposed wall going up on the United States border with Mexico), to the analogic (e.g. walls between people and cultures). And as is the case in the first stanza, this line is directly followed by another *“ooh-ooh, I'm a rebel just for kicks now”* chorus vocal, which reinforces it within the scope of the song.

Line 6 that follows provides a shift in the narrative by returning to the children theme that defines the verse sections. However, this time around it pertains to ALL of the *“kids in the middle”* of the world's injustices – not just the protagonist's kids – and that they need to be taken care of, which is implied by the lyrics *“give a little.”*

The last two lines, lines 7 and 8, bring the section to a conclusion on an intriguing note that ties in with the chorus. They illustrate that while the protagonist is waiting on social/political change (i.e. for the walls to fall) he's not willing to get up and fight for it (i.e. *“won't bother me”*), hence, he's a *“rebel just for kicks.”*

Vocally, bridge 1 features Gourley's solo sung lead throughout the majority of the section without background vocal harmony, which is in-line with the verse sections and the first half of chorus 2. The only instance of background vocals occurs toward the end of the section, where his lead is doubled at the same pitch on lines 9 and 10 (Note that this is the same type of vocal characteristic that is featured in the second half of choruses 1 and 2). This enables these important lyrics to further stand out and connect with the listener, while concurrently providing engaging in-section contrast.

Bridge 1 also features background vocals independent of the lead. Following the first line in both stanzas (lines 1 and 6), the first line from the chorus – *“Ooh-ooh, I'm a rebel just for kicks now”* is featured, but in a heavily processed manner. This provides the section with an engaging spin while concurrently reinforcing one of the song's key lines in the listener's head.

The section is composed of four melodic parts, five pitches (C#, E, F#, G# and B, which are the first, third, fourth, fifth and seventh degrees of the C# minor scale, respectively), resides primarily in the fourth scale degree, spans a major sixth from B3 to G#4, and is comprised mainly of eighth and quarter notes.

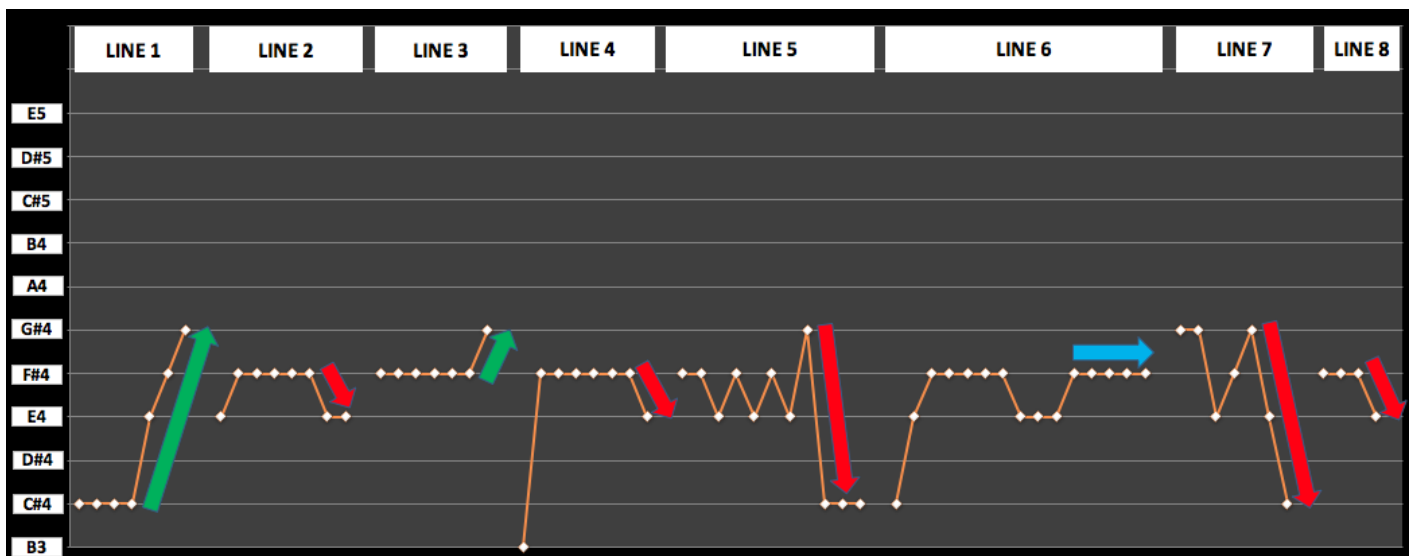
Melodically, bridge 1 is similar to the verse sections, which is most apparent in their respective melodic parts 1 and 2. However, parts 3 and 4 in the second stanza of the bridge are more differentiated compared to the verse melodies, which helps to set the section apart in addition to the lyrical, accompaniment and harmonic differences.

Additionally, while lines 5 and 7 conclude with a descent to the tonic, the last line in the section, line 8, does not. This keeps the listener hanging in anticipation for the section that follows, in this case bridge 2. Note that differs from the verse sections, which conclude on the tonic.

Transition Into the Following Section

Three measures from the end of bridge 1, high-register horns enter the mix playing sustained chords that ascend in pitch and increase in level as the section heads toward a conclusion. They reach an apex in pitch and level at the end of the section, where a brief drum fill enters marking the transition point into bridge 2 that follows.

Vocal Melody Melodic Direction



Vocal Melody Part Structure & Rhyme Scheme

LINE	VOCAL PART	LYRICS	RHYME SCHEME	SYLLABLES
1	1a	We could fight a war for peace ˘ ˘ – –	A	7
2	2a	Give in to that eas-y liv-ing	X	8
3	1b	Good-bye to my hopes and dreams –	A	7
4	2b	Stop flip-pin' for my en-e-mies ˘ ˘	A	8
5	3	Oh, we could wait un-til the walls come down – – ˘ ˘	X	10
6	2c	It's time to give a lit-tle to the kids in the mid-dle	X	14
7	4	But oh, un-til it falls	X	6
8	2d	Won't both-er me –	A	4

Bridge 2

CATEGORY	COMPOSITIONAL CHARACTERISTICS
Section Length	8 bars / 12 seconds
Lead Vocal(s)	Male – Sung (heavily processed)
Background Vocal(s)	Male – Laugh (independent of the lead – heavily processed)
Narrative	Features the repetition of a single line that both breaks from and ties in with the other sections – is the revolution coming back?
Influences	Alt/Rock, Blues, Dance, Psychedelic, Retro-1960s
Prominent Instruments	Bass (Electric), Drums/Perc (Kick, Snare), Guitar (Electric), Keys (Synth), Fx (Vocal)
Energy Level	Decrease compared to bridge 1
Harmonic Progression	A-F#m-C#m (C#m: VI-iv-i)

Accompaniment

Bridge 2 features the most highly differentiated accompaniment in the scope of the song, and is the most overtly Psychedelic. While it retains the chord progression and core drum and bass groove from bridge 1 that precedes it (minus the hi-hat), the kick, snare, and bass are heavily processed with a low-pass filter. The bass cuts through the most, while the snare and kick take more of a back seat in the mix.

The section also features two new elements that make their first and only appearance in the song: flange-effected electric guitar and a harpsicord-sounding synth. Both augment the section's retro-1960s Psychedelic vibe.

Along with bridge 1 that precedes it, the pronounced accompaniment shift in bridge 2 relative to the other sections in the song serves to engage the listener at a heightened level.

Lyrics & Vocals

Bridge 2 features the repetition of just one core line – *“is it comin’?”*, and is the only section in the song that is conveyed entirely in the third person singular. It is essentially a continuation from the end of bridge 1 – *“but oh until it falls”* – posing the question, is the revolution comin' that will affect change? The section also ties in with the chorus via the inclusion of the lyric *“back”* at the end of line 6, which hearkens back to the revolutions that took place in 1966 and 1986.

Vocally, bridge 2 differs from all of the other sections in the song in that it's the only one that features heavily processed LEAD vocals. The vocals in this section are low-pass filtered and processed with a stereo Leslie-type effect. This vocal processing is similar to the processing used on the background vocals in lines 2 and 7 in the preceding bridge. The pronounced contrast relative to the other sections significantly heightens the song's engagement value, while bolstering its retro-1960s Psychedelic vibe.

Melodically, bridge 2 is the most simplistic and repetitive compared to the other sections in the song. It contains the fewest melodic parts – just one as opposed to three or four – with the same four-note melody repeating across the first five lines of the section. Each line, save for the last, concludes on the second scale degree, which keeps the melody in motion. The last line differs in that it features an additional note that concludes on the tonic, which brings the section to a resolution.

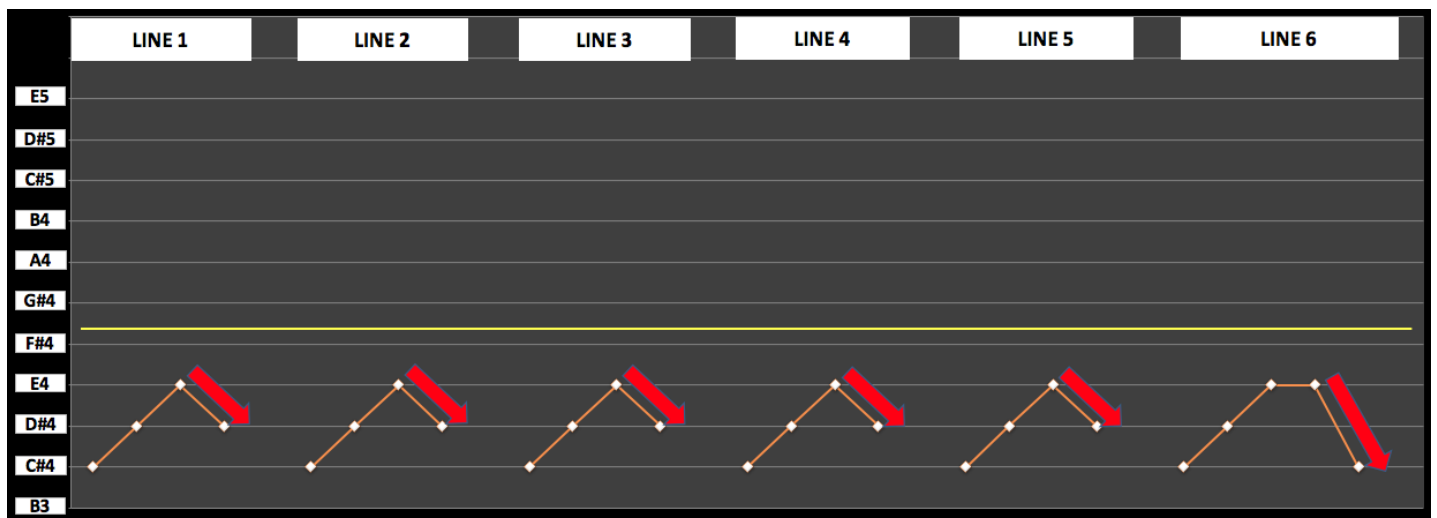
It's composed of three pitches (C#, D# and E, which are the first, second and third degrees of the C# minor scale, respectively) and is sung an octave below the other sections, spanning a minor third from C#3 to E3.

Additionally, note that bridge 2 is also the only section in the song that breaks from the pentatonic or blues scales by utilizing the second scale degree, D#.

Transition Into the Following Section

During the last two measures in bridge 2, the accompaniment begins to thin out. It begins in the seventh measure of the section where the electric bass, electric guitar and the harpsichord synth are pulled from the mix. The drums remain in effect until the onset of the eighth measure, leaving only the pitch-processed descending laugh and harpsichord synth tail. A bass and horn hit follows on beat 1 of the ensuing chorus, punctuating its arrival.

Vocal Melody Melodic Direction



Vocal Melody Part Structure & Rhyme Scheme

LINE	VOCAL PART	LYRICS	RHYME SCHEME	SYLLABLES
1	1a	Is it com-in'? ‡	A	4
2	1a	Is it com-in'? ‡	A	4
3	1a	Is it com-in'? ‡	A	4
4	1a	Is it com-in'? ‡	A	4
5	1a	Is it com-in'? ‡	A	4
6	1b	Is it com-in' back?	X	5

Chorus 3

CATEGORY	COMPOSITIONAL CHARACTERISTICS
Section Length	25 bars / 38 seconds
Lead Vocal(s)	Male – Sung (natural voice)
Background Vocal(s)	Male – Sung (harmonizes with the lead – same & lower pitch) Male – Shout (independent of the lead – heavily processed)
Narrative	Reiterates the summation of the narrative while introducing new lyrical content that heightens narrative interest.
Influences	Alt/Rock, Blues, Dance, R&B/Soul, Retro-1960s, <i>Please Mr. Postman</i> chorus vocal
Prominent Instruments	Bass (Electric & Synth), Drums/Perc (Hi-hats, Claps, Kick, Snare, Tom, Congas, Cymbal, Vibraphone), Guitar (Electric), Horns (Low, Mid & High-Range), Keys (Acoustic Piano, Synth), Fx (Vocal, Chimes)
Energy Level	Increase compared to bridge 2
Harmonic Progression	C#m – E – F#m – C#m (C#m: i-III-iv-i)

Accompaniment

Chorus 3 is unique in the scope of the song in that it is the only section that features three stanzas as opposed to one or two.

The first stanza differs from all of the other choruses in that it's a breakdown. It is one of the sparsest parts of the song, consisting primarily of electric bass. Note that its timbre is relatively dry, which provides the stanza with an intimate characteristic. Low-level chimes are also featured, which provide texture and a sense of space.

The bass and effects are pulled out of the mix for the last two bars. A single low horn hit punctuates the second to last bar as the descending guitar lick that was initially featured in chorus 2 returns, panning from right to left over the course of two bars. Together, these developments coupled with the brief drum and bass fill at the end provide a jarring and unexpected moment that engages the listener at a heightened level as the song heads into the intense, full-accompaniment second and third stanzas.

The last two stanzas feature essentially the same instrumentation as chorus 2 (minus tambourine and organ) coupled with additional elements including more horns, synths and percussion. This creates the fullest accompaniment in the entire song and take its excitement and energy level to a grand apex as it heads toward a conclusion.

Lyrics & Vocals

The majority of the melody and lyrics in chorus 3 are the same as the other chorus sections, with one main exception. Line 2 in the first stanza, “your love is an abyss for my heart to eclipse now,” is not featured in any of the other choruses. While this provides a surprising and engaging twist, this line is in-line with most of the other lines in the song: its meaning is ambiguous, thought-provoking and poetic, which engages the listener on a heightened level.

The second stanza features the same lyrics and melody as the second stanza in chorus 1. The third stanza, however, possesses both commonalities and differences with the other choruses. While it doesn’t introduce any new lyrical content, it includes one additional line at the end – *“Might’ve had your fill, I can feel it still”* – which was initially featured at the end of the first stanza in chorus 2. This line, paired with the line that directly precedes it, *“Might be over now, but I feel it still,”* brings the song to a conclusion by expressing that the protagonist *“feels it still”* and will continue to press forward while others might have *“had their fill.”*

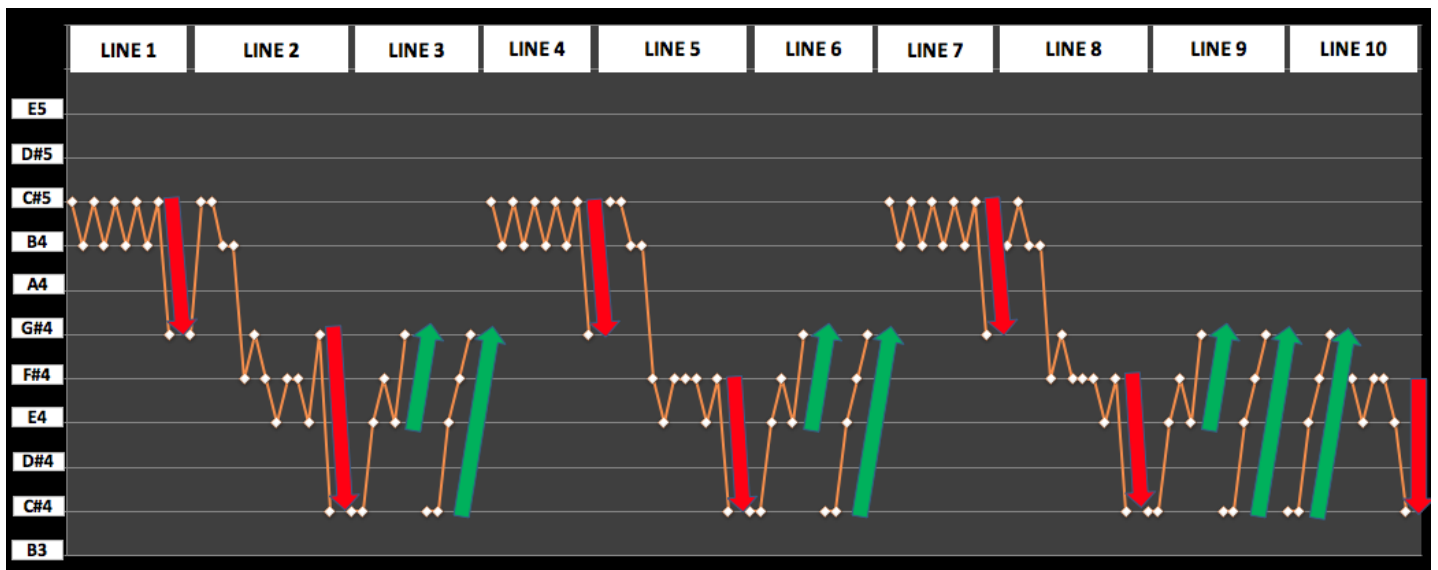
Vocally, chorus 3 possesses both commonalities and differences with its chorus 1 and chorus 2 counterparts. It begins in the same manner as chorus 1, with the first stanza (lines 1 – 3) featuring both Gourley’s solo sung lead and lower-pitch background vocal harmony. However, it differs in that the background vocal shouts are omitted this time around, and an additional layer of low-level, low-pitched harmony is instated on the third line for the lyrics *“I feel it still.”*

The second and third stanzas (lines 4 – 10) keep the lower-pitch background vocals in effect and add additional vocals that double the lead at the same pitch. Together, the combination of pronounced harmony and doubling, which is unique to chorus 3, helps the last chorus in the song to further stand out and connect with the listener as it heads toward a conclusion.

Ending

Feel It Still ends abruptly on the tonic, C#, at the end of the last chorus. Following the conclusion of the vocals there is one final effected *“ooh”* vocal/vibraphone strike. Together they function as an infectious *“cherry on top”* ending for the song.

Vocal Melody Melodic Direction



Vocal Melody Part Structure & Rhyme Scheme

LINE	VOCAL PART	LYRICS	RHYME SCHEME	SYLLABLES
1	1a	Ooh-ooh, I'm a reb-el just for kicks yeah	X	10
2	2c	Your love is an a-byss for my heart to e-clipse now †	A	13
3	3a 3b	Might be o-ver now, † but I feel it still – – †	B	10
4	1a	Ooh-ooh, I'm a reb-el just for kicks now †	A	10
5	2b	I been feel-in' it since nine-teen six-ty-six now †	A	12
6	3a 3b	Might be o-ver now, † but I feel it still – – †	B	10
7	1a	Ooh-ooh, I'm a reb-el just for kicks now †	A	10
8	2b	Lem-me kick it like it's nine-teen eight-y-six now †	A	12
9	3a 3b	Might be o-ver now, † but I feel it still †	B	10
10	3b 4b	Might-'ve had your fill, † I can feel it still †	B	10

ADDITIONAL HIGHLIGHTS & TAKEAWAYS

Standout Factors & Connection Accentuators

What follows are details about some of the key characteristics that help *Feel It Still* to stand out among its mainstream contemporaries while simultaneously connecting with a wide-reaching audience.

Crossover Appeal

Feel It Still possesses qualities that enabled it to succeed in the Rock genre, where Portugal. The Man has its core audience, and cross over and connect with a wide mainstream audience. Aspects of the song such as its accessible structure, infectious dance-oriented groove, genre and time period influences, live instrumentation and its raw, organic vibe enabled the song to cross over into a multitude of Billboard charts including the Hot 100, US Adult Contemporary, US Adult Top 40, US Alternative Songs, US Dance Club Songs, US Hot Rock Songs, US Mainstream Top 40 (Pop Songs chart), and US Rhythmic.

Cross-Generation Appeal

One of *Feel It Still's* core strengths is its cross-generational appeal. Lyrically, it's primed to connect with today's young demographic who want to affect change for a better future; their parents, who want to ensure a better future for their children (plus the "1986" Beastie Boys "kick it" connection); and their parents' parents, who were around during the counter-culture revolution back in "1966."

The song's combination of retro and modern production qualities has cross-generational appeal as well, as does its array of influences, which include the Marvelettes 1961 *Please Mr. Postman* inspired chorus vocal melody and its fusion of Alt/Rock, Blues, Dance, Psychedelic, R&B/Soul and retro-1960s influences.

Recent Mainstream Pop Hit Commonality

Feel It Still begins with the lyrics, "Can't keep my hands to myself," which are the same lyrics featured at the beginning of Selena Gomez's 2016 hit, *Hands To Myself*. Both songs also feature a similar vocal melody on the opening line. While this might not be apparent to Portugal. The Man's core Rock audience, the commonality bolsters the song's familiarity with a mainstream Pop audience.

Atypically Short & Condensed Structure

Feel It Still possesses a structure that is very short and condensed compared to most of the songs that land in the Top 10 of the Hot 100:

- **Section Count:** *Feel It Still* is composed of eight song sections consisting of an intro, two verses, three choruses and two bridges. This is a lower section count than most of the songs that landed in the Hot 100 top 10 during the first three quarters of 2017. Of those 53 Top 10 hits, only 28% featured eight or less sections, most of which stem from the Hip Hop/Rap genre.

- **Song Length:** Clocking in at just 2:38, *Feel It Still* is the second shortest song to land in the Top 10 during the first three quarters of 2017. It follows *Juju On That Beat*, which lands at 2:24.
- **Verse Length:** The average length of a Top 10 hit verse during the first three quarters of 2017 was 31 seconds. *Feel It Still's* verse sections land at just 12 seconds, and as a result usher the listener through the song more quickly. Even when Hip Hop/Rap songs are taken out of the equation, which is the most verse-centric primary genre (the average length of a Hip Hop/Rap verse was 46 seconds), the verse sections in Dance/Club/Electronic, Pop, R&B/Soul and Rock genres average significantly longer as well, landing at 0:20, 0:25, 0:24, and 0:26, respectively.

Within this short and condensed structure, the listener is kept for the longest amount of time in its primary “hook centers” – the choruses – which comprise 54% / 1:26 of *Feel It Still's* total composition.

Lyrical Ambiguity

Feel It Still is chock-full of lyrics that are ambiguous and thought-provoking, which heightens engagement with the listener. Some of the most notable occur in the verse sections:

Verse 1

- Line 1: *Can't keep my hands to myself*
- Line 2: *Think I'll dust 'em off, put 'em back up on the shelf*

Verse 2

- Line 1: *Got another mouth to feed*
- Line 2: *Leave it with a babysitter, mama call a grave digger*

Atypical Chorus Vocal, Lyrical & Structural Changeups

Feel It Still goes against the grain of most Top 10 hits by featuring vocal and lyrical changeups in each of its choruses. These changeups are not drastic, however, and do not impede each chorus's memorability. What they do is heighten engagement.

The lines that are added or changed up are:

- Line 3, Choruses 1 & 3: *Might be over now, but I feel it still*
- Line 3, Chorus 2: *Might've had your fill, I can feel it still*
- Line 2, Choruses 1 & 2: *I been feelin' it since nineteen sixty-six now*
- Line 2, Chorus 3: *Your love is an abyss for my heart to eclipse now*

Additionally, both line 3 variations depicted above are featured in a back-to-back manner at the end of the third stanza in chorus 3. This is the only point in the song where this happens.

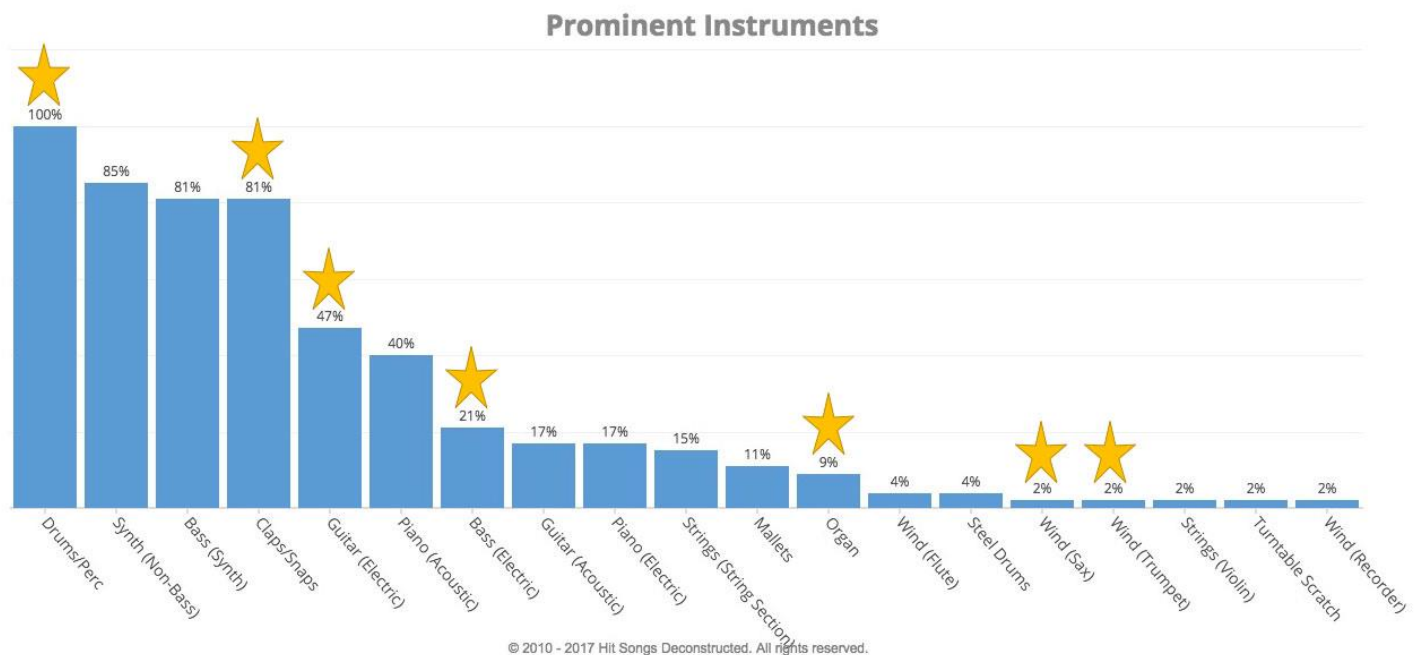
Atypical Vocal Qualities

Feel It Still features vocal qualities that are relatively uncommon in the Top 10 of the Hot 100. They include the Leslie-effected bridge 2 vocals, which impart a 1960s Psychedelic vibe (in contrast to modern pitch-processing heard in current hits) and Gourley’s falsetto lead, which is also somewhat rare. Some other notable recent hits that feature falsetto vocals are Zayn’s *Pillowtalk* and *I Don’t Wanna Live Forever*, Ed Sheeran’s *Shape Of You*, and Selena Gomez’s *Hands To Myself*.

Atypical Instruments

Feel It Still utilizes an assortment of instruments that are not commonly found in the Top 10 of the Hot 100. During the first three quarters of 2017, less than 10% of Top 10 hits utilized organ or horns, and only 20% utilized electric bass. But, even the popular instruments utilized in *Feel It Still* – drums/perc and electric guitar –possess an atypical vintage timbre, which sets them apart from many other hits that utilize more modern-sounding instrumentation.

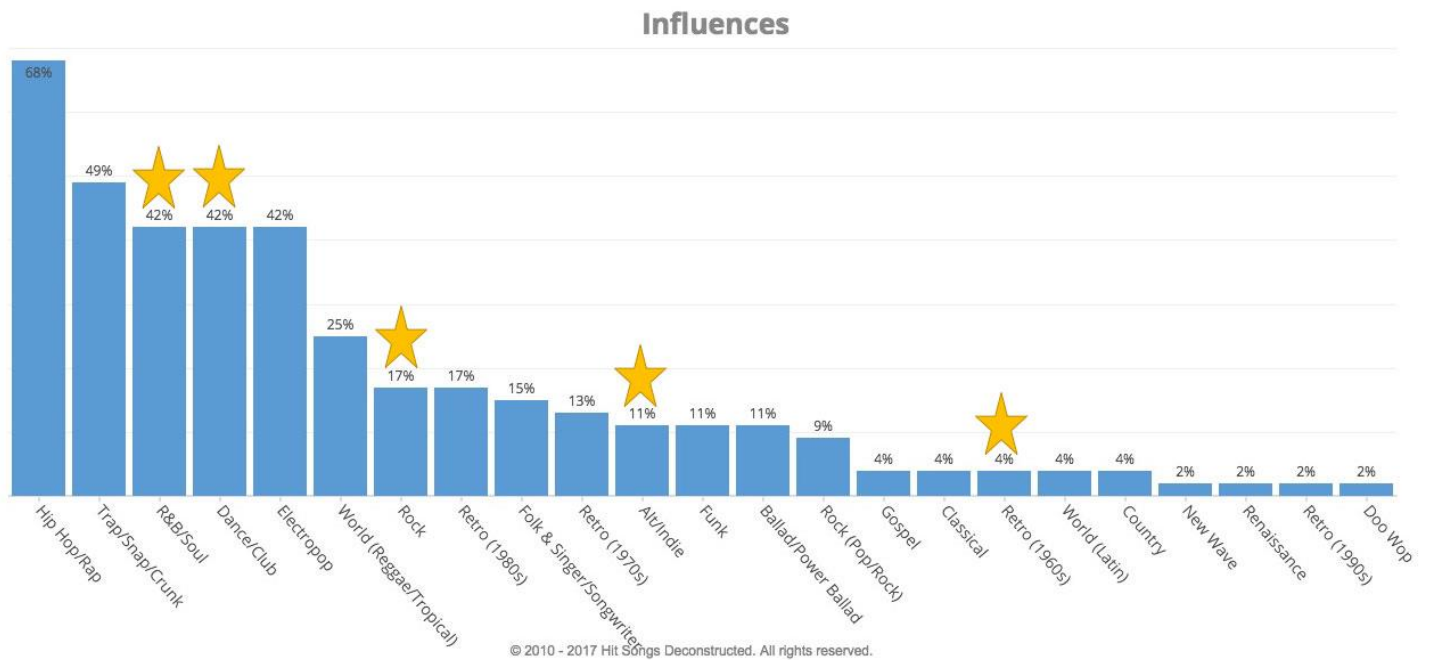
Prominent Instruments in the Hot 100 Top 10: Q1-2017 - Q3-2017



Atypical Influences (Genre & Time Period)

While *Feel It Still* features influences that are popular in the Top 10 of the Hot 100, such as Dance and R&B/Soul, which accentuate its ability to connect and resonate with a wide audience, it also possesses atypical influences that set it apart from many of its contemporaries. During the first three quarters of 2017 (January – September), only 17% of Top 10 hits featured a Rock influence, 11% an Alt/Indie influence, 4% a retro-1960s influence, and NONE featured a Blues or Psychedelic influence.

Influences in the Hot 100 Top 10: Q1-2017 - Q3-2017



Energy & Dynamics

Feel It Still progresses through four energy level “waves.” Each wave begins with a lower energy level compared to the section that precedes it and concludes with an energy level peak.

- Wave 1: Intro (I) – Chorus 1 (B1)
- Wave 2: Verse 2 (A2) – Chorus 2 (B2)
- Wave 3: Bridge 1 – Stanza 1 (C1) – Bridge 1 – Stanza 2 (C1)
- Wave 4: Bridge 2 (C2) – Chorus 3 (B3)

KEY

Wave: Indicates cross-sectional energy level flow from low to high

S.I.A.: Section impact accentuator



S.I.A.'s (Section Impact Accentuators)

Four section impact accentuator moments are employed throughout the song. They function to heighten the impact of specific sections and/or break up cross-sectional continuity in order to bolster engagement value.

S.I.A. #1: Chorus 1 into Verse 2

In the last bar of the chorus all of the instruments are pulled except for the drums during the vocal pickup into the ensuing verse, "*got another mouth to feed.*" The thinned-out arrangement, lower resulting energy level and omission of the core drum/bass groove for the first time in the song provide engaging cross-section contrast, essentially functioning as a brief turnaround. Without this breakdown and groove respite, the listener's engagement may start to wane due to the groove and energy similarities between sections.

S.I.A. #2: Verse 2 into Chorus 2

Chorus 2 begins in breakdown mode with a full accompaniment pull during the first two bars of the section. The resulting energy level lull and arrangement contrast against the preceding verse enable the chorus to stand out and connect with the listener at a heightened level. In the third measure of the chorus the full accompaniment is instated, which provides dynamic contrast against the two-measure lull that precedes it.

S.I.A. #3: Bridge 2 into Chorus 3

During the last two measures of bridge 2 the arrangement thins out, which results in a decrease in energy. This enables the chorus that follows to hit with increased perceived impact once the full instrumentation returns.

S.I.A. #4: Chorus 3, Stanza 2 into Chorus 3, Stanza 3

Toward the end of the second stanza all of the elements are pulled following a punctuating horn hit save for the descending guitar lick, which makes a return for the first time since chorus 2. The resulting energy lull and ensuing drum fill enable the full-arrangement second stanza to hit with increased perceived impact.

Genres & Influences

Feel It Still features a fusion of Alt/Rock, Blues, Dance, Psychedelic, R&B/Soul and retro-1960s influences that shape its sound and vibe. Most of these influences are in effect throughout the majority of the song and are instituted by aspects of the vocals, instruments, accompaniment and/or harmony. Additionally, the chorus vocal melody is influenced by the Marvelettes 1961 hit, *Please Mr. Postman*, for which those writers were credited.

KEY

X: Indicates an influence that is in effect throughout the entire section

-/X/X: Indicates an influence that is only in effect in the second and third stanzas.

INFLUENCES	I	A1	B1	A2	B2	C1	C2	B3
GENRE INFLUENCES								
Alt/Rock	X	X	X	X	X	X	X	X
Blues	X	X	X	X	X	X	X	X
Dance		X	X	X	X	X	X	-/X/X
R&B/Soul		X	X	X	X	X		X
Psychedelic				X			X	
TIME PERIOD INFLUENCES								
Retro (1960s)	X	X	X	X	X	X	X	X
ARTIST INFLUENCES								
Please Mr. Postman (Credited Vocal Influence)			X		X			X

Lyrics

Feel It Still is a lifestyle-themed song about a protagonist who yearns for social and political change, but is passive in its implementation - hence the song's lyrical punchline, "I'm a rebel JUST FOR KICKS now." While the song's message has universal appeal that heightens its reach potential - a commonality shared with many mainstream hits - it also goes against the grain through its highly ambiguous and thought-provoking lyrics and atypical chorus lyrical changeups.

Narrative Flow in a Nutshell

- **Verse 1:** Sets the scene and engages the listener in the narrative. It ambiguously conveys that the protagonist is preparing to take some form of action if necessary to ensure that his *“baby girl”* is taken care of.
- **Chorus 1:** Provides the summation of the narrative, being that the protagonist is still hopeful for social and political change (i.e. he *“feels it still”*), but he’s passive in its implementation (i.e. he’s a *“rebel JUST FOR KICKS”*).
- **Verse 2:** Provides a development in the child care theme of the narrative that defines verse 1.
- **Chorus 2:** Reiterates the summation of the narrative while introducing new lyrical content that heightens interest without impeding memorability.
- **Bridge 1:** Develops the narrative beyond the verse theme by focusing on world issues, the protagonist’s life situation and children in general.
- **Bridge 2:** Features the repetition of a single line that both breaks from and ties in with the other sections – is the revolution coming back?
- **Chorus 3:** Reiterates the summation of the narrative while introducing new lyrical content that heightens narrative interest.

Vocal Production

Feel It Still features a host of different vocal characteristics that take its impact to a heightened level. Among them are sung, shouted and laughed deliveries, background vocals that both harmonize and appear independently of the lead, and a combination of natural-sounding and effected vocals. These characteristics change both within and across sections, which provides for a very engaging listening experience.

VOCAL DELIVERY TYPE	I	A1	B1	A2	B2	C1	C2	B3
LEAD VOCALS								
Sung (Natural Voice)		X	X	X	X	X		X
Sung (Heavily Processed)							X	
BACKGROUND VOCALS: HARMONIZING WITH THE LEAD								
Sung (Lower Pitch Than Lead)			X					X
Sung (Same Pitch as Lead)					-/X	-/X		X
BACKGROUND VOCALS: INDEPENDANT OF THE LEAD								
Sung (Heavily Processed)						X		
Shout (Heavily Processed)			X		X			X
Laugh (Heavily Processed)							-/X	

Vocal Melody

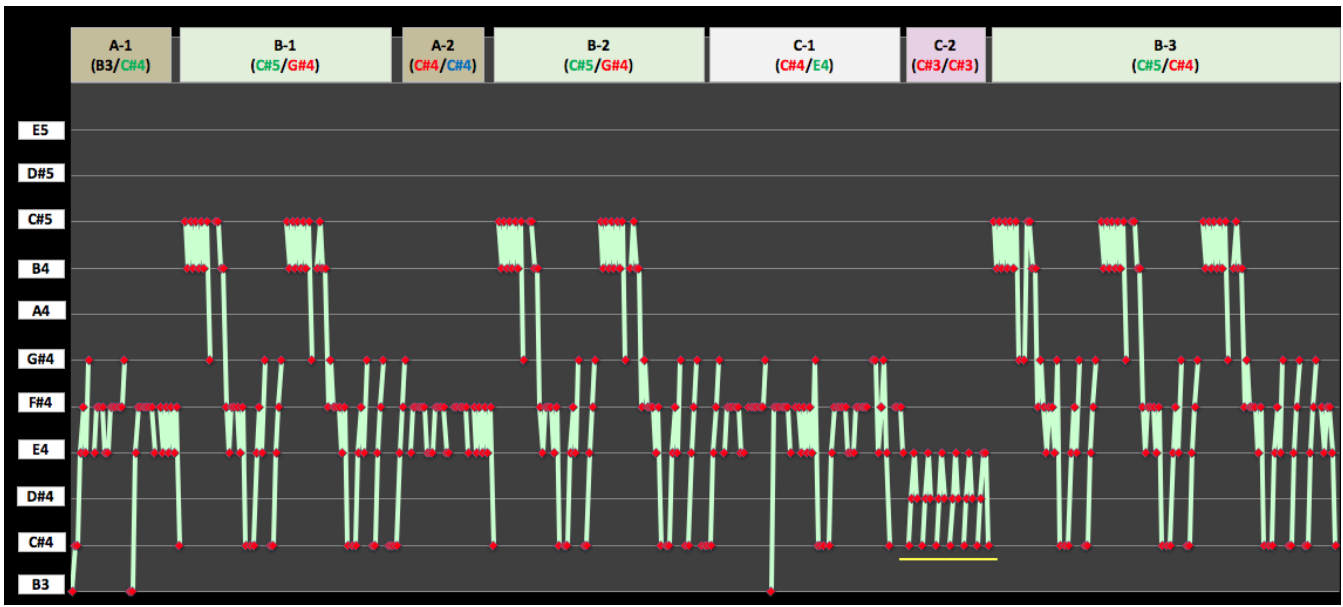
The vocal melody in *Feel It Still* spans C#3 to C#5. The verses, choruses, and bridge 1 are comprised of simple melodic phrases using the C# minor pentatonic scale (and a brief instance of the C# minor blues scale in chorus 2), and are primarily composed of three melodic parts, each. The repetition used throughout ensures that each section's melody gets ingrained in the listener's head, while the slight variations in each melodic part iteration prevent the melody from becoming overly monotonous.

Bridge 2 departs from the register, part structure, and scales used in the rest of the song. It is delivered an octave lower, features just one melodic part, and utilizes the natural minor scale (due to the inclusion of the second scale degree, D#).

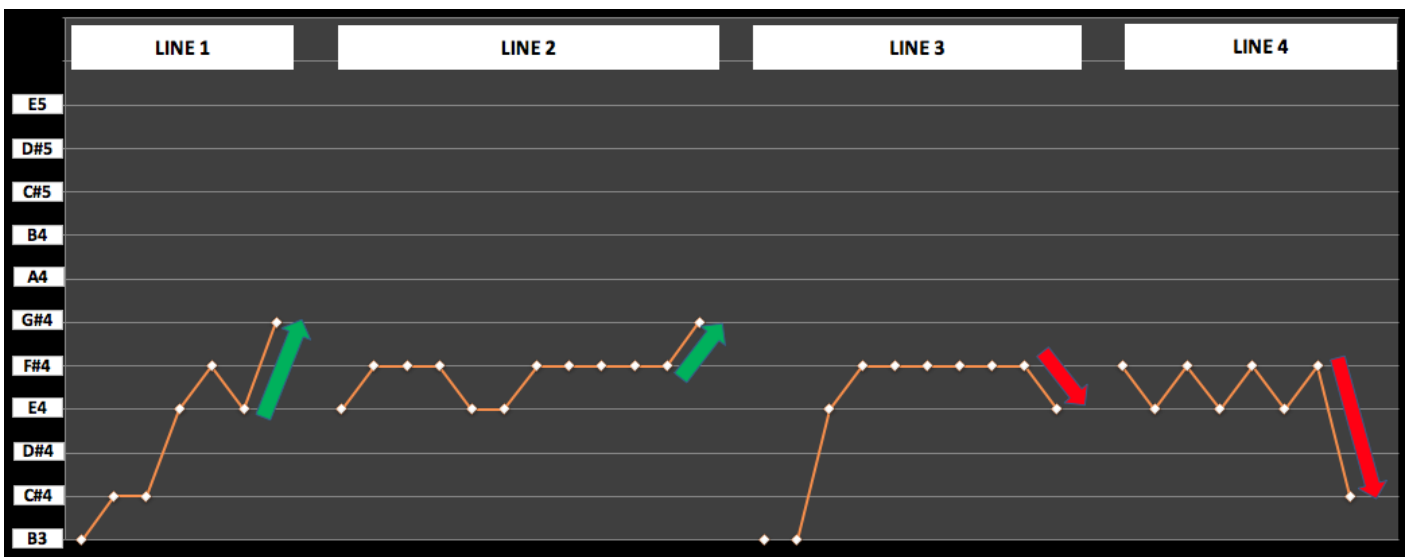
The chorus vocal melody is influenced by the Marvelettes 1961 hit, *Please Mr. Postman*, for which those writers were credited.

Sectional Melodic Direction: At-A-Glance

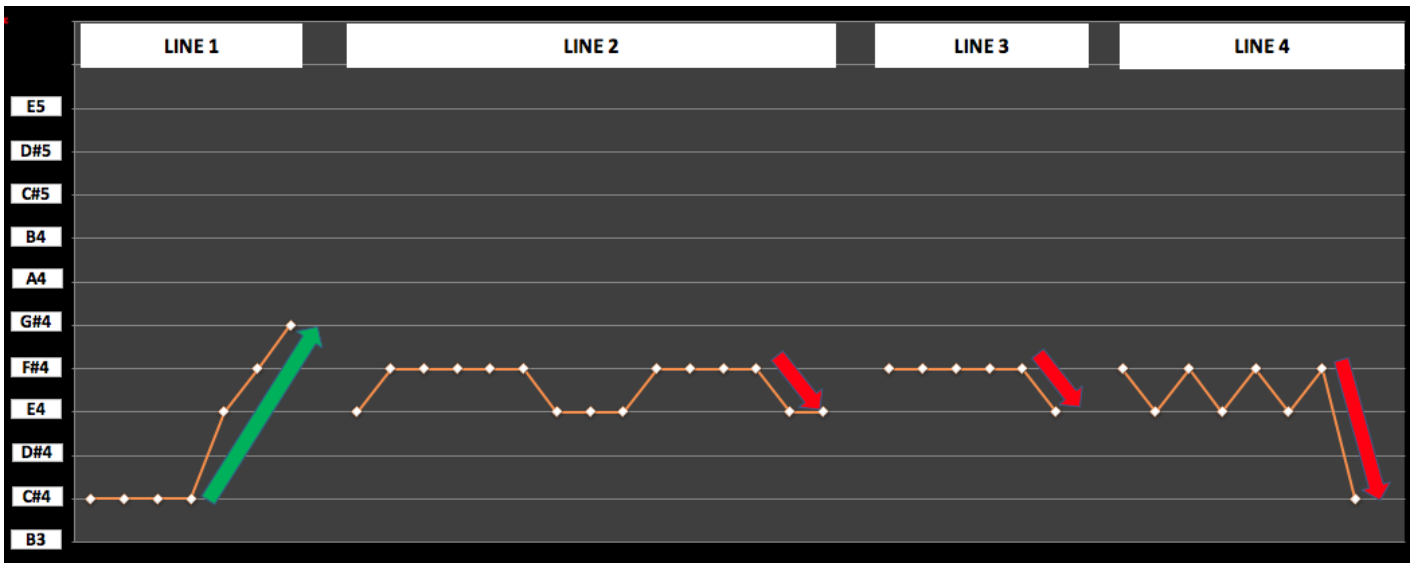
Full Song



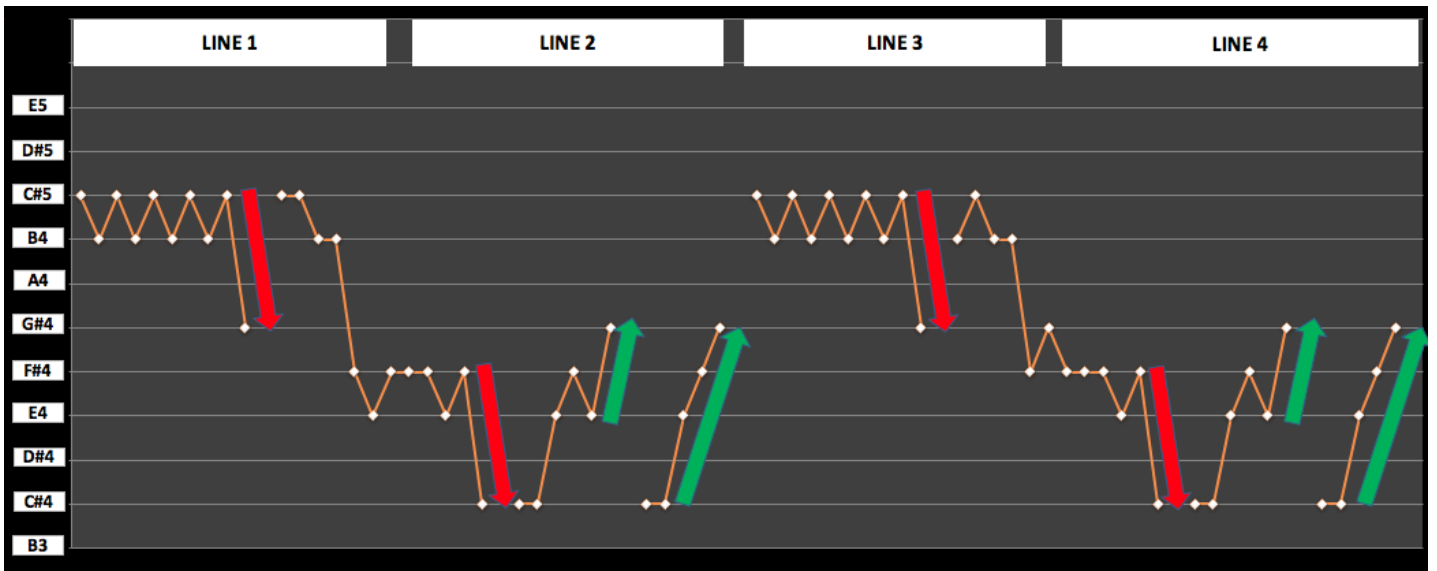
Verse 1



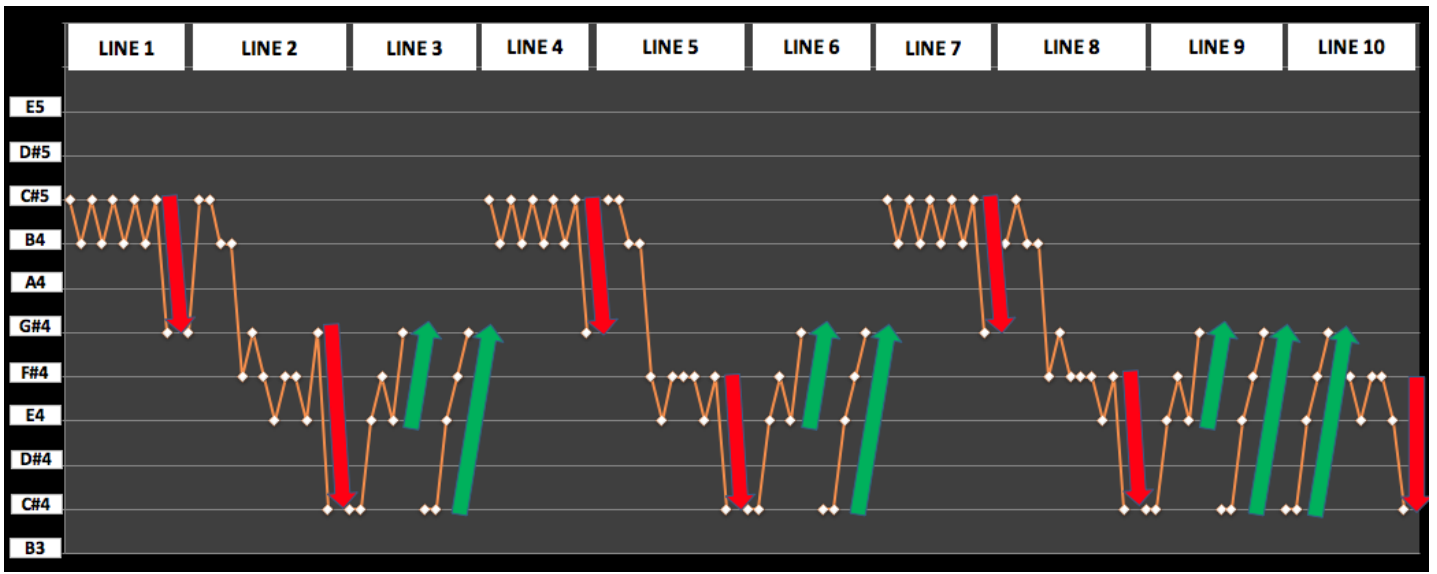
Verse 2



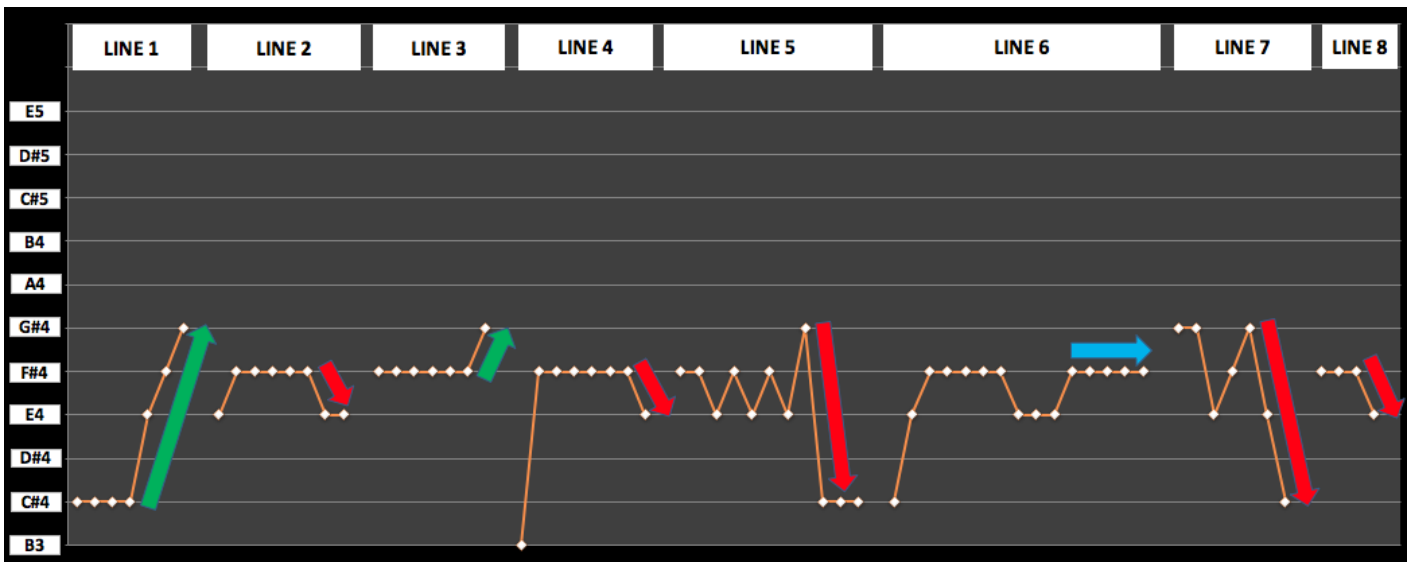
Chorus 1 & 2



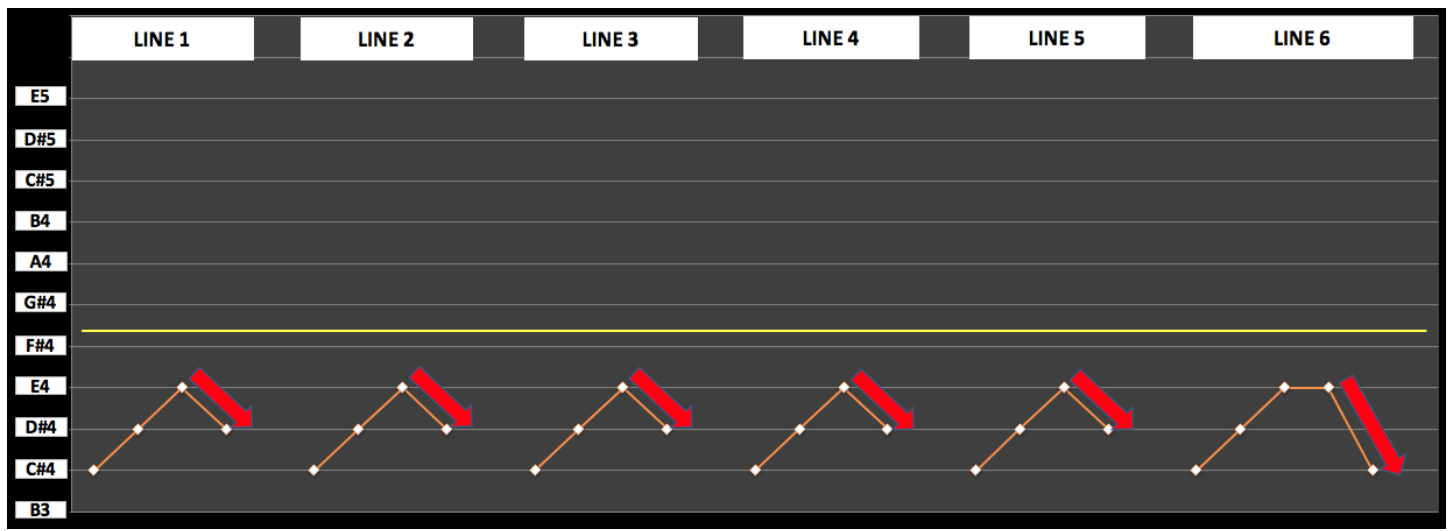
Chorus 3



Bridge 1



Bridge 2

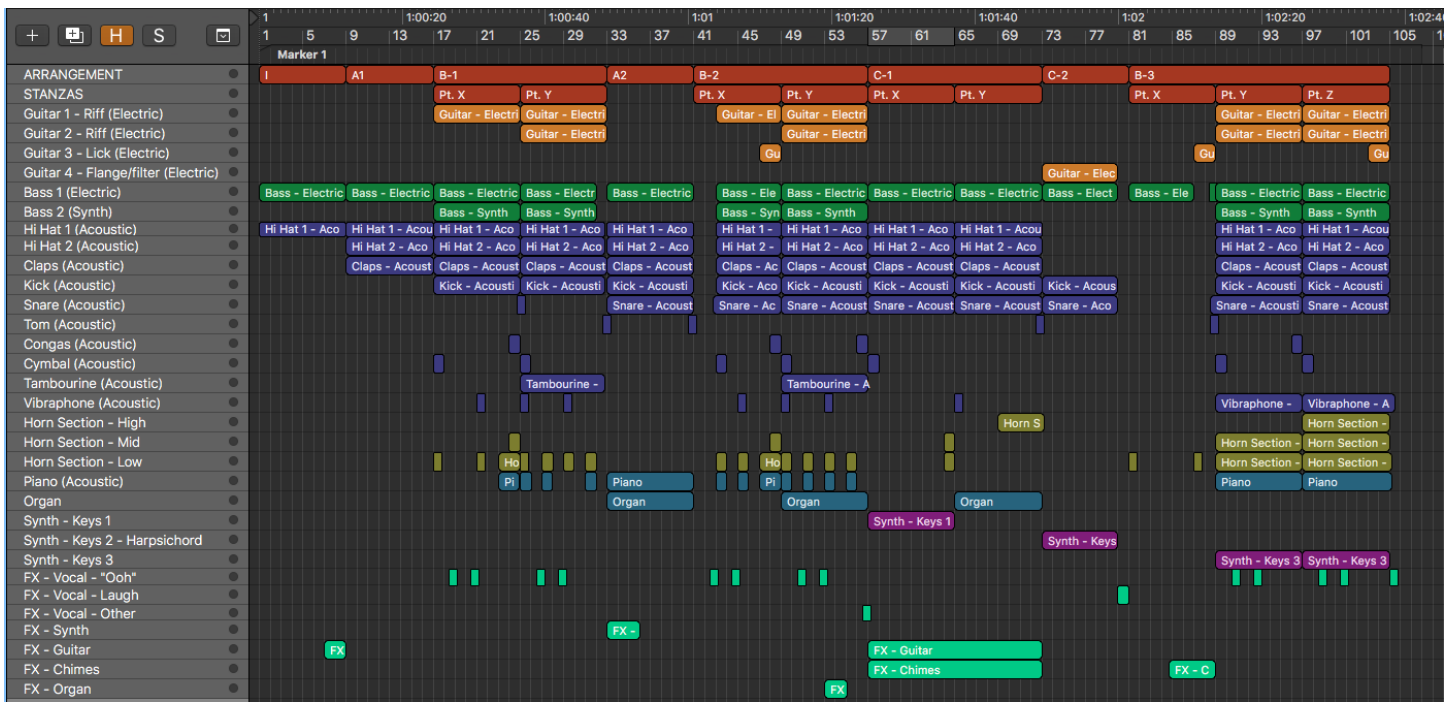


*The yellow line depicts vocals sung an octave lower than depicted

Instruments & Arrangement

Feel It Still features six primary instrument types in the mix that shape its sound and vibe – bass, guitar, drums/percussion, horns, organ and synths.

- **Bass:** Electric bass with a retro timbre delivers the song's main riff. A low-level sub bass is utilized in the chorus sections to provide additional bottom end and power. It also provides a subtle modern counter to the song's otherwise mostly retro-sounding characteristics.
- **Guitar:** Electric guitars with varying qualities are utilized throughout *Feel It Still*. They include mostly clean, clean with a touch of distortion, heavy spring reverb and vibrato, flange, and 12-string.
- **Drums/Percussion:** A wide range of acoustic drums and percussion are utilized in *Feel It Still*. They include hi-hat, claps, kick, snare, tom, congas, cymbal, tambourine and vibraphone.
- **Horns:** Low, mid and high-register horns are utilized in the chorus sections and bridge 1, playing sustained chords, hits, licks, and a retro-inspired melody.
- **Organ:** Organ with a Hammond B3 character utilizing a Leslie rotary speaker bolsters the song's retro-1960s vibe in certain sections.
- **Synths:** Three synth keyboards, all with some degree of a retro character, are utilized throughout the song.



*Click image to enlarge

Harmony

Feel It Still utilizes two chord progressions. The first chord progression is used in every section except for bridge 1 and 2, and the second progression is utilized in both bridges.

- Non-bridge progression: C#m – E – F#m – C#m (C#m: i-III-iv-i)
- Bridge progression: A-F#m-C#m (C#m: VI-iv-i)