# Feels So Good

CHUCK MANGIONE Arranged by VICTOR LÓPEZ

### **INSTRUMENTATION**

Conductor 1st Trombone 1st E♭ Alto Saxophone 2nd Trombone 2nd E Alto Saxophone 3rd Trombone 1st By Tenor Saxophone 4th Trombone 2nd By Tenor Saxophone **Guitar Chords** Baritone Saxophone Guitar 1st B♭ Trumpet Piano 2nd B♭ Trumpet Bass 3rd B<sub>b</sub> Trumpet Drums 4th Bb Trumpet

#### **Optional Alternate Parts**

C Flute (Optional)
Tuba (Optional)
Horn in F (Doubles 1st Trombone)
1st Baritone T.C./B♭ Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone T.C./B♭ Tenor Saxophone (Doubles 2nd Trombone)
3rd Baritone T.C./B♭ Tenor Saxophone (Doubles 3rd Trombone)





#### NOTES TO THE CONDUCTOR

For the most authentic Mangione sound, *Feels So Good* calls for flugelhorn for the feature solo part. The introduction is rubato and can be played either freely out of tempo or with a subtle pulse to keep it together. The most important aspect of the intro is that the flugelhorn lead, and either the guitar or piano follow and support each other. If a guitar is used, an acoustic guitar will sound best, then switch to electric guitar for the rest of the chart. If an acoustic guitar is not available, try to adjust the EQ for the guitar to have a softer/gentler acoustic-like timbre.

The tempo (mm=102) established at measure 18 should be easy, relaxed and sort of loping with a "two" feel. The sixteenth notes leading into measure 39 should be relaxed, but not laid back. "Relaxed" is the key to the groove of this chart. The off-beat kicks at measure 43 should be comfortable, but don't lay back too much or it will sound like a swing tune, which it is not—keep the eighth notes even. Play these off-beat kicks detached, but not staccato. The trombone soli at measure 50 will sound best if played by the entire section.

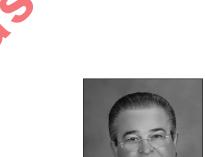
Regarding articulation, keep the staccato notes nice and tight, but not quite as short as they would be played in a classical band style—just slightly fatter. For the ghosted notes of the bones in measure 67, only play the written notes and simply imply the ghost notes.

The 4th trombone and baritone sax will need to listen to and lock in with the bass! The piano left hand often doubles the bass, so if you have a strong bassist the piano player may tacet the doubled bass notes. The guitar player should get a double time feel whenever the sixteenth-note comping occurs—but control the volume.

The rhythm section should listen to the demo recording, and if possible, to the original Mangione recording to copy the rhythmic feel.

Please enjoy!

—Victor López



## Victor López

Victor López is a highly acclaimed educator, composer, arranger, and adjudicator. He holds music degrees from the University of Florida and Florida International University, with an Ed.D. in Educational Administration and Supervision. He has served as director of bands at the middle and senior high school levels and as an administrator in the Miami-Dade County Public Schools. He has recorded and performed with various artists and has appeared in numerous music videos. He has over 450 compositions/ arrangements published as an exclusive composer, arranger and clinician for Alfred Music.





