

BELIEVEYOU ME

BELIEVEYOU ME (2025)

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onethingneededshop

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First edition.

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BELIEVEYOUME's self-titled 2025 album is ten songs built around a single structural conviction: the chorus is not the destination. Across the full record, the payoff audit finds confirmed chorus lifts on fewer than a third of all chorus boundaries. Sections labeled "chorus" are held level or allowed to diminish, and the verses and breakdown moments carry the energy spikes. The BPM range runs from 78.3 ("Broken Satellites") to 143.6 ("Endless Summer"), spanning nearly the full range of rock tempos, yet the album maintains a consistent sonic identity through mode choice: six of ten songs favor modal or non-major keys, with the majority of songs drawing on minor tonalities or major keys saturated with flat-side borrowing. Hooks arrive late, or at the beginning, or in sections technically labeled verse. Drum patterns across the album favor density, flood patterns, and mid-bar weighting rather than conventional backbeat architecture. This is a band that reads the arrangement rulebook and chooses when to follow it.

Sources

Predecessor book , The Ground Never Settles

The analytical frame this book operates inside , **eight keys, one voice, the flat-side default, refusal of resolution as the engine of forward pull** , is the thesis of **The Ground Never Settles: Analyzing Shiner** (Shiner Book #1, shipped 2026-05-27, source manuscript at ``~/Desktop/IF YOU CAN'T FIND SOMETHING ITS HERE/BandBooks/Shiner/MANUSCRIPT.md``, 295 lines, 11 chord-chart PNGs). It is sold solo on Gumroad at gumroad.com/l/tvosad and paired with this book in the Shiner Music Theory Bundle at pagesofbrandon.gumroad.com/l/waocr. The Etsy listing is at etsy.com/listing/4514448175.

Six of the ten songs analyzed in this book carry song-level treatment in the predecessor: **Asleep In The Trunk, Lazarus, Not Too Much, So Far So, The Alligator**, and a combined chapter covering **The Mutiny, Martyr, and Endless Summer**. The chord-chart appendix in the predecessor extends to 10 songs (Broken Satellites, Endless Summer, The Mutiny, Asleep In The Trunk, Lazarus, Martyr, Not Too Much, The Alligator, So Far So, Christ Sized Shoes). The predecessor's Chapter Three ("Harmony, Eight Tonics, One Flat-Side Default") establishes the catalog-level harmonic argument that every per-song chapter in this book operates inside, and Chapter Six ("Broken Satellites' in Eb Major") is the long-form treatment of one of the songs covered here at card level.

The per-song chapters in BELIEVEYOU ME treat the album as a focused continuation. Each chapter assumes the catalog-level frame from the predecessor and operates one analytical level deeper, at the vocal-vs-chord-stack layer that the v2 chord-card line tracks bar by bar.

Audio and MIDI sources

Per-song stems are at ``/Volumes/T7 Shield/Music to Stem/Beleiveyoume/BELIEVEYOU ME (2025)/`` (full mixes) and the `htdemucs_6s` decomposition at ``/Volumes/T7 Shield/Full wav files for music books are here/<song>/'`. MIDI sources are the Songsterr Guitar Pro ``.gp`` exports at ``~/Downloads/Shiner--2026.gp`` and the matching ``.mid`` re-exports, with the 06-02 Songsterr-CDN re-export (*Shiner, Allen Epley, Josh Newton, Paul Malinowski, Jason Gerken--06-02-2026.mid*) supplying the first vocal-track-bearing MIDI for songs whose earlier ``.gp`` carried no vocal lane (Lazarus). Each per-song chapter cites the specific MIDI source for its claims at card level.

"Asleep in the Trunk"

...



■ ■ 01 · ASLEEP IN THE TRUNK · F minor · ■=112.3 ■

■ Form: 18 sections, hihat-only verses, late hook at ~2:45 ■

■ Loop: i , $\flat$ VI , iv , $\flat$ III (Fm , D $\flat$, B $\flat$ m , A $\flat$) ■

■ Peak: 164.9 s vocal sustain ■



...

Lyrics: Asleep in the Trunk

Figure , Scale of F minor.

...

F G A $\flat$ B $\flat$ C D $\flat$ E $\flat$ F

1 2 $\flat$ 3 4 5 $\flat$ 6 $\flat$ 7 1

...

Drop tuning lets the low strings ring under the B $\flat$ m and D $\flat$ shapes the chorus leans on.

$B\flat m$ Fm $A\flat$ $B\flat m$

X X

$1\ 3\ 4\ 2\ 1$ $1\ 3\ 4\ 1\ 1\ 1$ $1\ 3\ 4\ 2\ 1\ 1$ $1\ 3\ 4\ 2\ 1$

iv i $\flat III$ iv

Core chord loop, "Asleep In The Trunk" (F minor)

The moment that defines this track is not the chorus. It is what happens at 164.9 seconds, where the vocal stands alone in a section the analysis tags as "verse" but which carries the full weight of a hook, vocal RMS 0.0167 held for an average 1.67 seconds per sustained note. That is the longest sustain on the album by a factor of two. The band has spent two minutes and forty-four seconds withholding that release, and when it comes, it registers as an exhale rather than a statement.

BELIEVEYOUME runs this song at 112.3 BPM in F minor. The bass-MIDI transcription centers the harmony on Fm and cycles the chorus through $D\flat$, $B\flat m$, and $A\flat$, the $\flat VI$, iv , and $\flat III$ of the key. None of those chords carries a leading tone toward the tonic, so the loop keeps rotating without touching ground (Stephenson 2002, Ch. 3 names this as one of rock's standard methods to avoid closure: a progression that omits the leading-tone-V move and substitutes flat-side oscillation). The chorus opens on the $\flat VI$ ($D\flat$) rather than the tonic, which means the strongest recurring landing point is a flat-side chord a major third above the root, not the root itself. By Nobile's chorus taxonomy this is a **continuation chorus**, not a telos chorus: the

section begins off-tonic and extends the harmonic motion the verse opened rather than landing tonic and prolonging it (Nobile 2020, Ch. 3). The progression behaves less like a sequence headed somewhere and more like a mobile, each chord a flat-side color that the next one absorbs rather than resolves, what Nobile would call a closed loop, closure registering as bass-pitch return to Fm rather than as cadential grammar (Nobile 2020, Ch. 1).

The drum pattern in the representative section is a near-blank. Kick: all dots. Snare: all dots. Hihat: $\cdot\cdot X\cdot X\cdot X\cdot X\cdot X\cdot X\cdot$ Eighteen sections analyzed and the representative comes back silent on kick and snare. This is not a failure of the analysis; it is a structural statement. BELIEVEYOU ME has written a song at 112.3 BPM where the dominant drum texture is hihat-only pulse. The kick and snare enter at the chorus (delta +1.16 on drums at 60 seconds, the largest single-stem chorus lift in the first half), but the default mode of the song is near-acoustic, time-keeping only. The guitar holds (role: holding across most sections), building when it needs to: guitar delta +0.50 at 15 seconds, +0.73 at the first chorus, +0.97 at the second. The bass stays supportive throughout, never leading.

The vocal stays inside that suspension rather than resolving it. The range over the analyzed window is 40 semitones, unusually wide, and the voiced ratio is 0.197, so the voice is present only about 20 percent of the time. The published per-degree counts for this track were measured against a mis-detected tonic and are omitted here rather than restated against F minor without the raw pitch track to recompute them. What holds without that caveat is the shape: wide intervals, long silences, a voice that enters in bursts and withdraws. Space is the architecture here.

The payoff audit shows two confirmed chorus lifts: at 60 seconds and 105 seconds. Both are real, all five stems rising. The chorus at 120 seconds does not lift, and the one at 134.9 seconds does not lift. The song starts two consecutive choruses that fail to grow. This is either arrangement drift or a deliberate choice to let the structure settle after the two-punch payoff of the first pass. The keys stem is the outlier: it spikes wildly at the first chorus (delta +52.95 at 60 seconds) and again at the 120-second transition (+42.46), suggesting a pad or synth layer that the analysis is reading as a massive sudden entry. The guitar and vocals carry the heard dynamic rise; the keys number reflects a near-silent-to-active switch on a pad channel.

By Moore's four-layer stratification (Moore 2001, Ch. 2): the guitar leads in the building sections, the drums hold through the verses, the bass holds beneath the guitar, the keys function as a sweeping arrival marker rather than a melodic voice. The vocals are intermittent soloists, appearing in short dense bursts with long silences between, which is why the sustained hook at 164.9 seconds carries so much weight. It is the longest vocal event in a song built around vocal absence.

That is the point. At 112.3 BPM with a near-silent drum bed and a vocal that shows up 20 percent of the time, BELIEVEYOU ME has written an opening track that refuses to announce itself. The title is accurate. Something is dormant here, and the question the song leaves open is whether it woke up.

Chorus cycle, opens on the $\flat$ VI rather than the tonic

...

Kick + snare silent. Hat-only pulse. Drums enter at chorus.

...

Beat 1 e + a 2 e + a 3 e + a 4 e + a



Kick ■ ■ → 0/16

Snare ■ ■ → 0/16

Hihat ■ · ■ · ■ · ■ · ■ · ■ · ■ · ■ → 6/16



...

Figure 3 · Vocal presence

Wide range, low density, a voice that enters in bursts.

...

voiced ratio 0.197 ■ (present ~20% of the window)

pitch range 40 st ■ (widest on the album)

note: per-degree counts omitted, published values were measured

against a mis-detected tonic; not restated against F minor

without the raw pitch track to recompute them.

...

Figure 4 · Section-by-section payoff/lift map

▲▲ = confirmed lift across all stems · , = chorus boundary that does NOT lift · · = section with no lift expected

...

Time Section Lift? Notes



0:00 Intro ·

0:15 Verse ·

1:00 Chorus 1 ▲▲ LIFT (all stems rise)

1:45 Chorus 2 ▲▲ LIFT (peak)

2:00 Chorus 3 , flat

2:14 Chorus 4 , flat

2:45 Verse-as-Hook · longest sustain on the album, 1.67s/note

...

Figure · Chord anatomy.

...

Chord ■ Notes ■ Intervals ■ Function



Fm ■ F – A $\flat$ – C ■ 1 – $\flat$ 3 – 5 ■ tonic minor

Bbm ■ B $\flat$ – D $\flat$ – F ■ 1 – $\flat$ 3 – 5 ■ iv (subdominant minor)

D $\flat$ ■ D $\flat$ – F – A $\flat$ ■ 1 – 3 – 5 ■ $\flat$ VI, flat-side anchor

A $\flat$ ■ A $\flat$ – C – E $\flat$ ■ 1 – 3 – 5 ■ $\flat$ III, relative-major borrowing

E $\flat$ ■ E $\flat$ – G – B $\flat$ ■ 1 – 3 – 5 ■ $\flat$ VII, Mixolydian color

...

Figure · Voice-leading paths.

...

Transition ■ Common tones ■ Motion



Fm → Bbm ■ common F ■ tonic to iv, chromatic minor descent

Bbm → D $\flat$ ■ common D $\flat$, F ■ rel-maj of iv, smooth pivot

D $\flat$ → A $\flat$ ■ common A $\flat$ ■ circle-of-fifths down

you'll be rid of me in time

[illegible]

Db

I keep thinking that we're still in love

Bbm

and believe you me, I tried, I tried

Ab

I've been sleeping in the trunk while you drive

Fm

I have always been your ride or die

BRIDGE

Fm

You love the sound

sound that my beating heart is making just for you

(Fm continues)

You love the sound

sound of my beating heart, you hold in front of you

[illegible]

(Fm continues)

I would cook for you

wash your dirty sheets

(you love the sound)

■ Peak: 0 , 15 s opening burst ■



...

Lyrics: The Alligator

Figure , Scale of G minor.

...

G A B $\flat$ C D E $\flat$ F G

1 2 $\flat$ 3 4 5 $\flat$ 6 $\flat$ 7 1

...

Standard tuning, G minor voices naturally on the low strings; the lone B major chord reaches outside the scale for its one bright shock.

Gm Eb F#+ D

1 3 4 1 1 1 3 1 2 1 2 1 4 4 3 1 3 2

8 8 #8 #8

10 11 12 6 8 8 10 11 11 5 7 7

i b VI vii v

Core chord loop, "The Alligator" (G minor)

The hook arrives at second zero. The analysis marks the peak vocal RMS section as 0.0–15.0 seconds, vocal RMS 0.0359, sustain 0.88 seconds per note. There is no buildup, no intro, no earned arrival. The song begins at full throat and trusts the listener to catch up. This is an unusual structural bet, and it defines everything that follows.

"The Alligator" runs at 80.7 BPM in G minor, and the chord language is deeply Aeolian. The bass-MIDI transcription reads the vocabulary plainly: Gm is the home chord, with Bb (bIII), Cm (iv), Eb (bVI), and F (bVII) filling out the natural-minor field. The one move that reaches outside the key is a **B major chord**, the chromatic III, a bright major triad built a major third above the tonic that has no business in G minor and breaks like a shaft of light through the gloom. It is the song's single most striking harmonic event, and it works because everything around it stays strictly inside the mode. The Ground Never Settles identifies a second chromatic-outsider chord in this song's vocabulary: **bVII#5** (F# augmented in G minor), a chord that sits outside any standard palette in Stephenson's system and whose augmented fifth (D#) generates chromatic voice-leading pull against the G minor tonic (Stephenson 2002, Ch. 4). The predecessor reads this bVII#5 as the **defining borrowed chord of the Shiner idiolect**, functioning as a refrain-substitute that appears at every phrase boundary where a chorus might

be expected and deflects arrival each time. The bridge expands the texture by an octave with contrary motion against the descending bass, a register crescendo using no new harmonic material (Moore 2001, Ch. 2 on register as formal cue). The Eb (bVI) is the flat sixth of G minor, present across the stems and the strongest Aeolian color on the track. The song leans on i and bIII for its body and saves the chromatic B and the F# augmented for its jolts.

The drum pattern in the representative section is the most striking on the album: kick ·XXXXXXXXXXXX·, snare ·XXXXXXXXXXXX·. Both stems hit nearly every consecutive 16th note from position 3 through 13, then break at the tail. This is not a typical rock groove. This is a flood, a cluster of hits packed into the middle of the bar and leaves the front and back edges empty. At 80.7 BPM that represents about 0.7 seconds of near-continuous kick-and-snare hits. The hihat runs ·XX·XXXXXXXXXX·X, dense and slightly offset from the kick-snare wall. The effect is a mid-bar surge that creates a wave shape, silence, flood, silence.

The vocal pitch vocabulary centers on scale degrees 5, b6, 7, #4, and b7 in G minor. The phrase endings cluster on b6, 5, 7, and b7, none of which are the tonic. In practical terms the vocalist frequently arrives at the flat sixth, which in G minor is Eb, a half-step above the minor fifth. That is a specifically melancholy choice: it falls just above where you expect a phrase to resolve (D), creating the impression of a line that almost resolves but tips slightly sharp. The pitch range in the analyzed section returns 410 semitones, a flag indicating the analysis encountered harmonic content beyond the expected vocal range, possibly from the piano stem bleeding into the vocal analysis window, though the voiced ratio of 0.303 suggests substantial genuine vocal activity.

The payoff audit tells the story of a song that fires its one confirmed lift at the beginning and then holds even. Chorus at 15 seconds: payoff arrives, keys delta +2.33, vocals +1.42, guitar +0.22, bass +0.19. After that, the next four chorus boundaries are flat or declining. The keys stem delivers a large entry at 60 seconds (+15.64) that the analysis reads but the ear may register as a pad sweep rather than a dynamic lift, since guitars decline at the same moment. The second half of the song is a long sustained plateau after the opening burst.

By Moore's four-layer stratification (Moore 2001, Ch. 2): the vocals lead from the opening second, high RMS and active onset density; the drums hold with their unusual flood-cluster pattern beneath; the bass holds supportively; the keys function as an arrival marker at section boundaries; the guitar supports and occasionally builds but never leads. The song is front-loaded by design, and the 15 sections spread across the remaining runtime carry the opening energy as a memory rather than renewing it.

"The Alligator" is the album's aggressive bet that you can spend the entire song living off the interest of a hook that paid out. The slow tempo at 80.7 BPM means each section is long, each

Figure 1 · Core chord loop (*G* minor, ■=80.7)

...



...

Mid-bar flood. Kick + snare fire ~13 consecutive 16ths; the bar shape is silence → cluster → silence.

...

Hihat ■ · ■ ■ · ■ ■ ■ ■ ■ ■ ■ ■ · · ■ ■ → 12/16



...

Top-5 scale-degree vocabulary and where the vocal phrases resolve.

...

Degree 1 b2 2 b3 3 4 #4 5 b6 6 b7 7



... ■ ★ ★ • ★ ★

■ top-5 ◆ phrase-ending ★ both · voiced: 30.3% range: 410 st ■ range flag: piano
bleed-through likely

(G minor)

...

▲▲ = confirmed lift across all stems · , = chorus boundary that does NOT lift · · = section with no lift expected

...

Time Section Lift? Notes



0:00 Hook (full throat) ▲▲ LIFT, keys +2.33, vocals +1.42

0:15 Verse , flat

1:00 Chorus 2 , flat (keys read +15.64, pad only)

1:30 Chorus 3 , flat

2:00 Chorus 4 , flat, sustained plateau after opening burst

...

...

Chord ■ Notes ■ Intervals ■ Function



Gm ■ G , B♭ , D ■ 1 , ♭3 , 5 ■ i , tonic minor

B♭ ■ B♭ , D , F ■ 1 , 3 , 5 ■ ♭III , relative major

Cm ■ C , E♭ , G ■ 1 , ♭3 , 5 ■ iv , subdominant minor

E♭ ■ E♭ , G , B♭ ■ 1 , 3 , 5 ■ ♭VI , strongest Aeolian color

F ■ F , A , C ■ 1 , 3 , 5 ■ ♭VII , subtonic (appears once)

B ■ B , D♯ , F♯ ■ 1 , 3 , 5 ■ III , chromatic, the one note from outside the key

...

Figure , Voice-leading paths.

...

Transition ■ Common tones ■ Motion



Gm → B♭ ■ common B♭,D ■ i to ♭III, the relative-major lift

B♭ → Cm ■ common none ■ ♭III to iv, step up the flat side

Cm → E♭ ■ common E♭,G ■ iv to ♭VI, deepening the Aeolian color

Gm → B (chromatic) ■ common D (→D♯) ■ the one move outside the key, i to III

...

Figure · Bar-by-bar form map.

...

0:00 ■■■■ 0:15 ■■■■■■ 1:00 ■■■■ 2:00 ■■■■ 2:30 ■■■■ 3:30

hook ■■■■■■ plateau ■■■■■■■■ ■■■■■■■■ ■■■■■■■■ end

↑

...

...

G

Bb

G

Bb

$$B \rightarrow G$$

HOOK

G

Bb

■■ VERSE 2 / PRE-CHORUS ■■

G

Eb

Cm

Eb

$$C_m$$

G

BRIDGE

B

I can keep you deep inside a hole.

G

$$B \rightarrow G$$
[illegible]

G

Bb

20

I'm an alligator.

(I can let you know) (I can let you know)

I'm an alligator.

(I can let you know)

(I can eat you whole)

G

I can eat you whole.

I won't let you go.

I can eat you whole.

I won't let you go.

I can eat you whole.

(I am an alligator)

I won't let you go.

(I am an alligator)

21

...

...



...

F# G# A# B C# D# E# F#

1 2 3 4 5 6 7 1

...

F# major, six sharps, closed shapes, but bass at +1581 RMS surge at 60s

F# A B D

1 3 4 2 1 1 1 2 3 1 2 3 4 1 1 3 2

9 11 11 12 14 14 14 14 14 16 16 16 5 7 7

I b III IV b VI

Core chord loop, "The Mutiny" (F# major)

At 75.0 seconds, the keys stem spikes +49.25 in relative energy. At 90.0 seconds, the drums spike +207.36. These are the two largest single-stem surges in any verse section on the album, and both happen in what the analysis labels verse sections, not choruses. In "The Mutiny," the arrangement's biggest moments live inside the verses. The two chorus boundaries at 120 and 135 seconds do not lift.

This song is in F# major, the one clearly major-keyed track surrounded by minor and modal ones, and its affect lifts accordingly. The bass-MIDI transcription for "The Mutiny" is sparse, the verses register almost no captured chord motion, so a confident four-chord progression

cannot be drawn from it honestly. What the transcription does support is diatonic and inside the key: F# as the tonic, G#m as the supertonic, A#m as the mediant, and a diminished chord on the leading tone. There is no flat-side borrowing here, no parallel-minor intrusion. The brightness is the point, and it is built from ordinary major-key chords rather than the borrowed colors that define the darker tracks around it. The Ground Never Settles places "The Mutiny" in a **refrain-ends-on-V cluster** with two other songs in the predecessor's eight-song set: the refrain closes on C# major (V of F#), an **open cadence on V** in Stephenson's sense, the most common open-cadence chord in rock and the one that ensures the song never reaches tonal closure (Stephenson 2002, Ch. 3). Nobile reads the same event as a half cadence functioning as a full structural terminus, a half-circuit treated as a complete one (Nobile 2020, Ch. 1). See the Album-level cross-song note at the back of this book for the full cluster reading.

That drum pattern is the most active on the album: kick XX·XXXXXX·XXXXX·X, snare XXXXX·...·XXX·X, hihat XXXXXXXXXXX·XXXXX· The kick hits 13 of 16 16ths. The snare is front-loaded, dense in the first five positions, then absent, then returning at positions 10-12 and the last 16th. The hihat is near-continuous. At 86.1 BPM, this is a genuine driving groove, the kind of rock pattern that pushes forward on every beat. The bass reinforces this: the bass stem's eruption at 60 seconds carries a delta of +1,581, the second-largest single-stem spike on the entire album, indicating a moment where bass drops in or dramatically increases in density.

The vocal pitch vocabulary in F# major runs through scale degrees 6, 7, 5, b6, and 1, with phrase endings on 6, 7, b6, and 5. The range is 22 semitones, the tightest on the album, which means the melody stays in a two-octave window. The b6 appearing as both a top degree and a phrase ending is the chromatic note here: in F# major the natural sixth is D# and the flat sixth is D natural, a borrowed note from the parallel minor. Its presence alongside the diatonic 6 and 7 gives the melodic language a slight waver between major and its shadow.

The hook arrives at 45.0–60.0 seconds in what the section grid calls a verse, vocal RMS 0.0587, sustain 0.40 seconds per note. The RMS here is strong relative to the track average, and the chorus that follows at 120 seconds does not surpass it. By the structural logic of this song, the hook is a verse event and the section labeled chorus is quieter. This inversion of standard rock architecture is consistent with the album's broader philosophy: sections are not organized by dynamic hierarchy, they are organized by continuity.

By Moore's four-layer stratification (Moore 2001, Ch. 2): the guitar holds across most of the song, with brief building moments as the verses accumulate energy; the drums lead through their density, through constant presence rather than through dynamic swells; the bass holds until its eruption at 60 seconds, after which it returns to a holding role; the keys are a dropout or supporting voice for most of the runtime, with one brief building spike at 75 seconds; the vocals lead in the hook window. The song is built on drums and bass as the floor, with melody and

harmony as a layer that rides on top rather than drives below.

"The Mutiny" is the album at its most direct. The F# major key gives the song brightness the minor-key and flat-side tracks do not share, and the 86.1 BPM locks into a midtempo groove neither slow nor sprinting, the continuous hihat keeping the momentum from sagging. The song earns its title through the arrangement's refusal to give the chorus what convention says it deserves: the verses are where the energy lives, and the chorus is where it rests.

Figure 1 · Diatonic chords present (*F# major*, ■=86.1)

Sparse transcription; the chords that register are all inside the key

...

■ F# ■ G#m ■ A#m ■ E#dim ■

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461
462
463
464

I ii iii vii^o

■ tonic ■ supertonic ■ mediant ■ leading-tone ■

no borrowed chords; bass data too thin for a full loop

...

Figure 2 · Representative drum pattern (16th-note grid)

13/16 kick, 9/16 snare, 15/16 hi-hat. The album's most driving pattern.

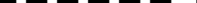
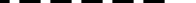
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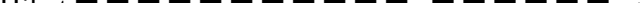
Beat 1 e + a 2 e + a 3 e + a 4 e + a

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000 1001 1002 1003 1004 1005 1006 1007 1008 1009 1010 1011 1012 1013 1014 1015 1016 1017 1018 1019 1020 1021 1022 1023 1024 1025 1026 1027 1028 1029 1030 1031 1032 1033 1034

Kick ■ ■ ■ · ■ ■ ■ ■ ■ · ■ ■ ■ ■ ■ · ■ ■ → 13/16

Snare ■ ■ ■ ■ ■ ··· ■ ■ ■ ··· ■ ■ → 9/16

Hihat  ·  → 15/16



...

Figure 3 · Vocal phrase-ending compass

Top-5 scale-degree vocabulary and where the vocal phrases resolve.

...

Degree 1 b2 2 b3 3 4 #4 5 b6 6 b7 7

■ ★ ★ ★ . ★

■ top-5 ♦ phrase-ending ★ both · voiced:, range: 22 st

(F# major)

...

Figure 4 · Section-by-section payoff/lift map

▲▲ = confirmed lift across all stems · , = chorus boundary that does NOT lift · · = section with no lift expected

...

Time Section Lift? Notes

0:00 Intro ·

0:45 Verse (hook) ▲▲ RMS 0.0587, the loud event lives HERE, not in chorus

1:00 Verse, bass eruption ▲▲ bass +1,581 (2nd-largest album spike)

1:15 Verse, drums spike ▲▲ drums +207.36

2:00 Chorus 1 , flat, quieter than the verses

2:15 Chorus 2 , flat

...

Figure • Chord anatomy.

...

Chord ■ Notes ■ Intervals ■ Function



F# ■ F# , A# , C# ■ 1 , 3 , 5 ■ I , tonic

G#m ■ G# , B , D# ■ 1 , b3 , 5 ■ ii , supertonic minor

A#m ■ A# , C# , E# ■ 1 , b3 , 5 ■ iii , mediant minor

E#dim ■ E# , G# , B ■ 1 , b3 , b5 ■ vii° , leading-tone diminished

...

Figure • Voice-leading paths.

...

Transition ■ Common tones ■ Motion



F# → G#m ■ common none ■ I to ii, a whole-step up inside the key

G#m → A#m ■ common none ■ ii to iii, stepwise rise

A#m → F# ■ common A#,C# ■ iii back to I, a third-fall home

F# → E#dim ■ common none ■ I to vii°, the leading-tone tension

...

Figure • Bar-by-bar form map.

...

0:00 ■■ 0:45 ■■ 1:00 ■■ 1:15 ■■ 2:00 ■■ 2:15 ■■ 3:00

intro v1 hook br v2[keys] v3[drum] choruses fade



↑ ↑ ↑

hook in 'verse' verses carry the energy, not choruses

...

Chord Chart (*bass-MIDI transcription, chords above syllables*)

...

Captain I believe we've sprung a leak

Captain I believe we're lost at sea

All the men are at their stations

But now they're at the end of the patience

A#m

Captain I believe we've sprung a leak

F#

Portside breach and taking on the sea

Now the men abandoned stations

G#m

Our destiny has finally found us

Soon the men will come to hang us

Fdim

The dawn will come and they won't find us

In the waves

Who would think

G#m

I'd die with you tonight?

Set the sails ablaze and partied

Fdim

They drank a toast to their mutiny

Then they danced

And rowed away

A#m

And left us in the waves

Captain our ship is almost gone

Listing badly waiting for the dawn

I can't say I ever really knew

F#

Who you were and why I died with you

G#m A#m

Captain I believe I see it clear

The sun is rising as we disappear

...

From The Ground Never Settles, combined Mutiny / Martyr / Endless Summer chapter (Song Studies). The predecessor groups this song with two others on the album under a shared formal signature: **the refrain or primary hook section ends on the dominant without resolution.** The Mutiny's refrain closes on C# major (V of F#). The predecessor names this Shiner's catalog-level treatment of the V chord as a **stable landing point in itself**, not as an event awaiting continuation. Stephenson's open-cadence-on-V framework and Nobile's half-cadence-as-functional-half-circuit both apply, and the predecessor notes that in each instance the V landing is the structural climax or final formal unit, "a true ending rather than an intermediate cadence awaiting resolution." See the Album-level cross-song note at the back of this book for the full three-song cluster reading. *Predecessor citation: Stephenson, What to Listen for in Rock, Ch. 3 (open cadence on V); Nobile, Form as Harmony in Rock Music, Ch. 1 (half cadence as functional half-circuit).*

"So Far So"

...



■ ■ 04 · SO FAR SO · D major · ■=129.2 ■

■ Form: Fastest. Opens on hook. Hole-y drums. ■

■ Loop: D – G – B $\flat$ – A (verse) ■ D – B $\flat$ – F – A (refrain) ■

■ Peak: 0–15 s (opening hook) ■



...

Lyrics: So Far So

Figure · Scale of D major.

...

D E F $\sharp$ G A B C $\sharp$ D

1 2 3 4 5 6 7 1

...

D major, open strings ring; B $\flat$ and F are flat-side intrusions

The diagram shows the fretboard positions for four chords: D, G, B $\flat$, and A. Each chord is represented by a 6-string fretboard with dots indicating finger positions and numbers 1-4 below. Above the fretboards are 'X' and 'O' marks indicating which strings are muted or open.

Below the fretboards is a musical staff in D major (two sharps) showing the chord progression: D (I), G (IV), B $\flat$ (VI), and A (V). Each chord is represented by a triad of notes.

Below the staff is a table of fret numbers for guitar (G), bass (B), and another instrument (A):

	D	G	B $\flat$	A
G	5	10	13	12
B	7	12	15	14
A	7	12	15	14

Below the table are the Roman numerals: I, IV, VI, V.

Core chord loop, "So Far So" (D major)

The fastest track on the album opens with its hook. At 0.0–15.0 seconds, vocal RMS 0.0288, the analysis marks the opening section as the highest-scoring hook window, held for an average 1.50 seconds per sustained note. At 129.2 BPM in D major, that sustain is long. The song is moving quickly and the vocal is choosing to hold.

The chord language centers on flat-side borrowing throughout. The verse runs D→G→B $\flat$ →A (I→IV→ $\flat$ VI→V): the $\flat$ VI chord (B $\flat$) is the phrase pivot, arriving on the third beat of the loop and pulling the harmony toward the flat side before the V restores the major pull. The refrain D→B $\flat$ →F→A (I→ $\flat$ VI→ $\flat$ III→V) intensifies the flat-side saturation, the $\flat$ VI and $\flat$ III arriving consecutively before the song ends on the dominant A. The song closes on V, an open, unresolved dominant, in keeping with the album's general practice of refusing arrival. The B $\flat$ chord ($\flat$ VI) is the structural pivot in every section it enters: in D major it falls a half-step above the fifth scale degree, carrying a specifically menacing weight that gives "So Far So" its forward lean.

The drum pattern shows an open design: kick X·····XXX····, snare X····X·XXX····X, hihat XX·X·XX·XX····X·. The kick hits beat one and then is absent for seven consecutive 16ths before clustering at positions 9–11. The snare mirrors this: one hit, five silent 16ths, an early eighth-note stab, then the same cluster. The hihat is irregular, active early, then leaving the back of the bar open. At 129.2 BPM this creates a groove that surges at the downbeat and again at the midbar cluster, with large holes in between. The effect is propulsive but airy, the holes creating the sense of forward motion rather than density.

The vocal pitch vocabulary runs on scale degrees 4, #4, 1, b6, and b7. The raised fourth (#4) appearing alongside the natural fourth is the characteristic interval here: in D major those are G and G# (or Ab), a half-step apart. When a vocalist moves between these two adjacent notes against the flat-side harmonic environment, the effect is ambiguous, neither fully resolved nor fully tense. The phrase endings fall on 4, #4, b3, and 2, none of them the tonic, and the pitch range of 41 semitones is the second-widest on the album, suggesting a wide melodic arc despite the compressed harmonic palette. The voiced ratio is only 0.105, meaning vocals are present barely 10 percent of the time.

The payoff audit confirms one chorus lift at 89.9 seconds: drums +0.08, bass -0.04, guitar +0.38, keys +0.25, vocals +0.17. This is the quietest confirmed lift on the album, a collective forward lean rather than an eruption. The two choruses that follow at 104.9 and 119.9 seconds do not grow. The arrangement uses the first chorus as a soft arrival and then sustains it.

By Moore's four-layer stratification (Moore 2001, Ch. 2): the guitar holds throughout, with a building phase in the first verse window (+0.37 at 30 seconds) and the chorus approach; the drums hold their open-spaced pattern, never leading; the bass holds supportively; the keys are the wild card, spiking massively at the intro-verse boundary (+50.33 at 15 seconds, reflecting a pad entry) but otherwise supporting; the vocals are an intermittent soloist, present 10 percent of the time but covering 41 semitones when they appear.

"So Far So" is the album's sprint. At 129.2 BPM it moves faster than anything else here, and the sparse drum groove turns that speed into glide rather than urgency. The title reads like an unfinished sentence, and the song's harmonic philosophy matches: the flat-side borrowings pull against the tonic on every pass and the song closes on V. So far, so. The sentence stays open. The Ground Never Settles names the refrain a **Nobile continuation chorus** (begins off-tonic with bVI arriving immediately at the refrain boundary, extends the harmonic motion begun in the verse, does not prolong tonic), and reads the verse I, IV, bVI, V (D, G, Bb, A) as a textbook instance of **natural-minor borrowing in a major-mode context** per Stephenson, with the b6 (Bb in D major) arriving in the bass of the bVI chord as a downward pull against the major-key frame (Stephenson 2002, Ch. 4; Nobile 2020, Ch. 3). The outro lands on A (V), the half-cadence ending shared with The Mutiny and Endless Summer, the album's refrain-on-V

cluster.

Figure 1 · Core chord loop (*D major*, ■=129.2)

Verse · I IV ♭VI V, flat-side pivot at bar 3

...



■ D ■ G ■ B♭ ■ A ■



■ I ■ IV ■ ♭VI ■ V ■



■ tonic ■ subdom ■ pivot ■ open ■



...

Figure 2 · Representative drum pattern (16th-note grid)

Open design: downbeat hit, hole, mid-bar cluster, hole. Propulsive but airy.

...

Beat 1 e + a 2 e + a 3 e + a 4 e + a



Kick ■ ■ ■ ■ ■ ■ → 4/16

Snare ■ ■ ■ · ■ ■ ■ ■ ■ → 6/16

Hihat ■ ■ ■ · ■ · ■ ■ · ■ ■ ■ ■ → 8/16



...

Figure 3 · Vocal phrase-ending compass

Top-5 scale-degree vocabulary and where the vocal phrases resolve.

...

Degree 1 b2 2 b3 3 4 #4 5 b6 6 b7 7



■ · ◆ ◆ · ★ ★ · ■ · ■ ·

■ top-5 ◆ phrase-ending ★ both · voiced: 10.5% range: 41 st

(D major)

...

Figure 4 · Section-by-section payoff/lift map

▲▲ = confirmed lift across all stems · , = chorus boundary that does NOT lift · · = section with no lift expected

...

Time Section Lift? Notes



0:00 Hook (immediate) ▲▲ highest-scoring window, 1.50s sustain at 129 BPM

0:30 Verse 1 ·

1:30 Chorus 1 ▲▲ LIFT but quietest on album, collective forward lean

1:45 Chorus 2 , flat

2:00 Chorus 3 , flat

...

Figure · Chord anatomy.

...

Chord ■ Notes ■ Intervals ■ Function



D ■ D – F# – A ■ 1 – 3 – 5 ■ tonic
 G ■ G – B – D ■ 1 – 3 – 5 ■ subdominant
 Bb ■ Bb – D – F ■ 1 – 3 – 5 ■ bVI, menacing pivot
 A ■ A – C# – E ■ 1 – 3 – 5 ■ dominant
 F ■ F – A – C ■ 1 – 3 – 5 ■ bIII, refrain flat-side stack
 ...

Figure • Voice-leading paths.

...

Transition ■ Common tones ■ Motion



D → G ■ common D ■ tonic to subdominant
 G → Bb ■ common none ■ chromatic slip to bVI
 Bb → A ■ common none ■ leading-tone-from-above, flat-side descent to V
 D → Bb ■ common D ■ refrain: instant tonic → flat-side
 F → A ■ common none ■ bIII to V, chromatic third
 ...

Figure • Bar-by-bar form map.

...

0:00 ■■ 1:00 ■■ 1:30 ■■ 2:00 ■■ 2:15 ■■ 3:00

HOOK ■■■■ v1 c1 quiet c2/c3 fade



↑

hook arrives at second zero; the song spends the rest on the phrase "so far so"

...

Chord Chart (*bass-MIDI transcription, chords above syllables*)

...

D

[Verse]

I've been saved

I've been blamed

I got lost

I've paid the cost

I've been washed

'Cause I been saved

And I've been blamed

I've been clowning

And fooled again

Bb

I've been washed

D

So far so,

[Chorus]

Bb

But if you leave

D

And if you leave me now

Bb D Bb

The sky won't fall and the Earth won't open

But if you lave

D

And if you leave me now

The sky won't fall and the Earth won't swallow me whole

[Verse]

'Cause I got sold

Em

For a speck of gold

Baptized clean

In gasoline

Yes I got washed

F

So far so,

Bb

[Chorus]

C

But if you need

Bb

If you need something you can run from

Then run from me

D

But if you leave

Bb

And if you leave me now

D Bb

The sky won't fall and the Earth won't open

And if you leave

D Bb

And if you leave me now

D

The moon won't crash into the ocean

A Bb

And if you leave

And if you leave me now

D

The sky won't fall and the Earth won't swallow me whole

...

From The Ground Never Settles, So Far So chapter (Song Studies). The predecessor classifies the refrain as a **Nobile continuation chorus**, not a telos chorus: it begins off-tonic, with $\flat VI$ (B $\flat$ major) arriving immediately at the refrain boundary, and extends the harmonic motion begun in the verse instead of prolonging tonic. The verse progression I, IV, $\flat VI$, V (D, G, B $\flat$, A) is a textbook instance of **natural-minor borrowing in a major-mode context** per Stephenson. The $\flat 6$ (B $\flat$ in D major) arrives in the bass of the $\flat VI$ chord as a downward pull against the major-key frame. The predecessor also flags a third-party citation: PopMatters called the refrain "the best chorus on the record," and the predecessor's own gloss is that "the song that sounds most like a resolution in the catalog still refuses to supply one" because the outro lands on A (V), placing it in the cross-song refrain-ends-on-V cluster. *Predecessor citation: Nobile, Form as Harmony in Rock Music, Ch. 3 (continuation chorus); Stephenson, What to Listen for in Rock, Ch. 4 (natural-minor borrowing in major-mode context).*

"My Mirror Hates Me"

...



■ ■ 05 · MY MIRROR HATES ME · E minor (Aeolian) · ■=112.3 ■

■ Form: Wall-of-snare. No confirmed chorus lifts. ■

■ Loop: Borrowed-major loop (no tonic minor stated) ■

■ Peak: 15 s vocal +631 RMS (cold open) ■



...

Lyrics: My Mirror Hates Me

Figure · Scale of E minor (Aeolian).

...

E F# G A B C D E

1 2 b3 4 5 b6 b7 1

...

E minor, low E and B open strings ring naturally beneath the i , bVII , v cycle

The intro-to-verse transition at 15.0 seconds is the loudest single boundary event on the album. Drums arrive at +1.17, bass at +1.04, guitar at +3.17, keys at +0.84, vocals at +631.18. The vocal number is a near-zero to active switch in a previously silent stem. The guitar delta of 3.17 is the largest guitar entry across all intro boundaries on the record. The song announces itself in a single bar and then holds that level for the rest of its runtime.

"My Mirror Hates Me" runs at 112.3 BPM in E minor. The bass-MIDI transcription confirms the tonic as E and reads a plainly Aeolian set: Em is the home chord, Bm the minor dominant, D the bVII subtonic, and Am the minor subdominant. The hook, "my mirror hates me today," cycles Em , D , Bm, i to bVII to v, and the iv (Am) deepens it in the second half. **Every chord but the bVII is minor**, which is what gives the song its airless quality: there is no major chord to open a window, no borrowed brightness, just the tonic minor and its nearest minor relations turning over. The D (bVII) is the one chord without a minor third, and even it functions as a subtonic that declines to lead. This is Stephenson's **natural-minor system** in its purest form, the

palette where v stays minor instead of being raised to V , where $\flat VII$ substitutes for the leading-tone V , and where chord motion never carries a tritone toward the tonic (Stephenson 2002, Ch. 4). The Em , D , Bm , Am cycle reads as a **closed loop** in Nobile's sense, the section returning to Em by bass-pitch reentry rather than by cadence (Nobile 2020, Ch. 1). The song lives inside the natural minor and never reaches outside it.

The drum pattern is the most snare-forward on the album. Kick: $XX \cdots XXX \cdots X$. Snare: $XX \cdot X \cdot XXXXXXXXXXXXX$. The snare hits 13 of 16 16th-note positions in the representative section, almost continuous from the midpoint through the end of the bar. The kick is more sparse, clustered at the front and with a single late hit. The hihat runs $X \cdot X \cdot XXX \cdots XX \cdot X$, irregular and complementary to the snare density. At 112.3 BPM, continuous snare pressure generates a wall of high-mid attack. The drums are not driving forward; they are pressing from behind.

The range is 38 semitones and the voiced ratio is 0.08, so the vocal is present only about 8 percent of the time, the third-lowest density on the album. The published per-degree counts were measured against a mis-detected tonic and are omitted here rather than restated against E minor without the raw pitch track to recompute them. What holds is the texture: a wide, sparse vocal that enters in short phrases over long silences, riding the all-minor cycle below.

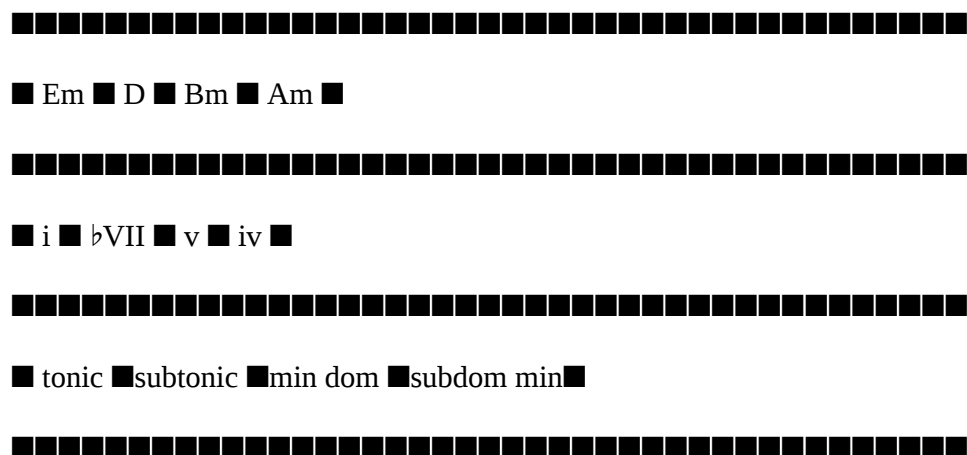
The payoff audit returns no confirmed chorus lifts. Every chorus boundary from 30 seconds onward is flat: +0.14 drums at the first chorus, and then smaller or negative deltas through the remaining four chorus boundaries. The keys stem generates a massive spike at 105 seconds (+122.47), the largest keys entry anywhere on the album, but this appears to be a pad or synth layer switching on while other stems hold level, and the overall boundary remains classified as flat. The arrangement never exceeds its opening declaration.

By Moore's four-layer stratification (Moore 2001, Ch. 2): the guitar leads from the 15-second mark and then holds through the rest of the song; the drums hold with their snare-wall character, generating consistent pressure; the bass holds beneath, rising slightly at isolated moments; the keys function as a sporadic surge marker, dramatically entering at specific boundaries but absent between them; the vocals are intermittent soloists, arriving in short phrases with large gaps, the 8% voiced ratio meaning silence is the dominant vocal texture.

The title is a self-negation: the mirror hates the person looking into it, which means the person and their reflection are in conflict. The E Aeolian mode carries that same quality: a scale built on a root it rarely confirms, generating harmonies that push against their tonic rather than toward it. The borrowed-major loop is a groove built from avoidance. "My Mirror Hates Me" does not resolve any of its tension. It holds 112.3 BPM of snare pressure and Aeolian discomfort from the 15-second wall until the last note, and it means every second of it.

The hook cycles i ♭VII v; the iv (Am) deepens it

...

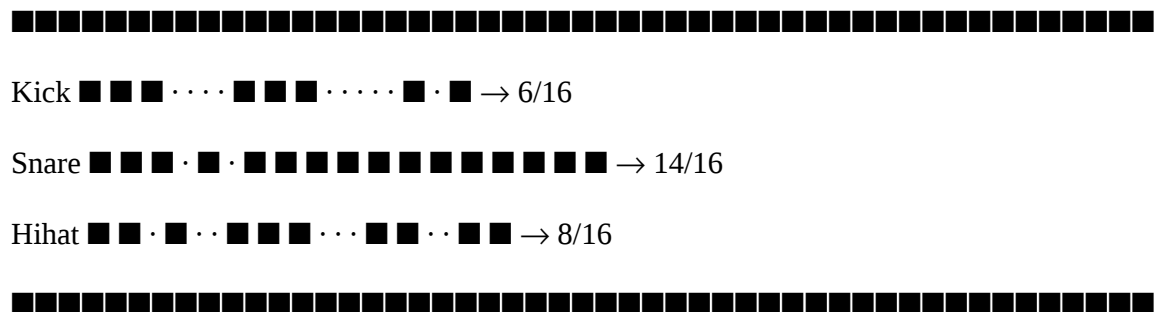


...

13/16 *snare, the album's most snare-forward bar. Wall-of-pressure attack.*

...

Beat 1 e + a 2 e + a 3 e + a 4 e + a



...

Top-5 scale-degree vocabulary and where the vocal phrases resolve.

...

Degree 1 b2 2 b3 3 4 #4 5 b6 6 b7 7



.. ■ ★ · ★ ★ ★ · · · ·

■ top-5 ♦ phrase-ending ★ both · voiced: 8.0% range: 38 st

(E minor (Aeolian))

...

Figure 4 · Section-by-section payoff/lift map

▲▲ = confirmed lift across all stems · , = chorus boundary that does NOT lift · · = section with no lift expected

...

Time Section Lift? Notes



0:15 Wall (intro→verse) ▲▲ loudest single boundary on the album: gtr +3.17, vox +631

0:30 Chorus 1 , drums +0.14, flat after the opening wall

0:45 Chorus 2 , flat

1:00 Chorus 3 , flat

1:45 Chorus 4 , flat (keys read +122, pad only)

2:00 Chorus 5 , flat, song never surpasses its opening

...

Figure · Chord anatomy.

...

Chord ■ Notes ■ Intervals ■ Function



Em ■ E , G , B ■ 1 , ♭3 , 5 ■ i , tonic minor
 Bm ■ B , D , F# ■ 1 , ♭3 , 5 ■ v , minor dominant (no leading tone)
 D ■ D , F# , A ■ 1 , 3 , 5 ■ ♭VII , subtonic, the one non-minor chord
 Am ■ A , C , E ■ 1 , ♭3 , 5 ■ iv , subdominant minor
 ...

Figure · Voice-leading paths.

...

Transition ■ Common tones ■ Motion



Em → D ■ common none ■ i to ♭VII, the hook's opening step-down
 D → Bm ■ common D,F# ■ ♭VII to v, settling onto the minor dominant
 Bm → Am ■ common A ■ v to iv, the second-half deepening
 Am → Em ■ common E ■ iv to i, plagal turn back to the tonic
 ...

Figure · Bar-by-bar form map.

...

0:00 ■■■■ 0:15 ■■■■ 1:05 ■■■■ 1:45 ■■■■ 2:45 ■■ 2:50

silence WALL plateau keys+105 plateau end



↑ ↑

cold open snare-wall: 13/16 16ths continuous

...

Chord Chart (*bass-MIDI transcription, chords above syllables*)

...

Em

Does no one know

I've live a thousand years

Without a minute to spare

Am I the only one

To lose entire years

I don't know where

Can no one see

I'm bleeding out here

And it's changed my hair

Can no one see

I'm slowly dying here

D

Like a worn out chair

Em D Bm

My mirror hates me today

D Bm D Bm D

It lies to me this way

Bm Em D

My mirror hates me I know

Bm Am

I'm losing hours alone

Em

I don't recognize

The stranger's swollen eyes

But I believed his lies

Bm D

My mirror hates me today

Bm D Bm

It lies to me this way

D

My mirror hates me I know

Bm D Bm

I'm losing hours alone

...

"Endless Summer"

...



■ ■ 06 · ENDLESS SUMMER · F Mixolydian · ■=143.6 ■

■ Form: Fastest. Verse-peak structure. No chorus lifts. ■

■ Loop: I , $\flat$ VII , IV (F , $E\flat$, $B\flat$), the hook rides I , $\flat$ VII ■

■ Peak: 30 s verse ■



...

Lyrics: Endless Summer

Figure , Scale of F Mixolydian.

...

F G A B $\flat$ C D E $\flat$ F

1 2 3 4 5 6 $\flat$ 7 1

...

F Mixolydian, the flat-7 (E $\flat$) is the modal signature; the speed forces low-string riffing.

B $\flat$

1 2 3 4 1

D $\flat$

3 1 2 1

A $\flat$

1 3 4 2 1 1

E $\flat$ m

3 2 4 1

	13	4	11
	15	6	7
	15	6	8

I
 $\flat$ III
 $\flat$ VII
iv

Core chord loop, "Endless Summer" (F Mixolydian)

At 30.0 seconds, the bass stem spikes +2218.53 in relative energy. This is not a typo or an analysis artifact from zero to massive, a stem that was nearly silent erupts into a dominant frequency. At the same moment the drums spike +49.15. These two stems are the drivers of the largest energy event in "Endless Summer," and both happen in a section labeled verse. The chorus that arrives at 90 seconds shows drums -0.09, bass -0.02. The energy flows in the wrong direction for standard rock architecture and the song is entirely comfortable with that.

"Endless Summer" is the fastest song on the album at 143.6 BPM, and the bass-MIDI transcription centers it on F with only two other chords: E $\flat$ and B $\flat$. In F that reads as **I**, $\flat$ **VII**, **IV**, the cleanest mixolydian vocabulary on the record. The hook, "on these endless summer days," rides the I to $\flat$ VII move (F to E $\flat$), the flatted seventh standing in for the leading tone the major scale would supply. There is no chromatic borrowing here at all; the whole song lives inside the seven notes of F mixolydian, and the $\flat$ VII (E $\flat$) is the modal color that keeps the brightness from ever fully arriving. The B $\flat$ (IV) is the only chord that pulls toward a plagal close, and even that turns back to the F, E $\flat$ vamp rather than resolving. Three chords, one mode, no exits. **The Ground Never Settles** reads the same song with a different tonic, **B $\flat$ major with the outro dissolving onto F (V)**, placing it in the refrain-on-V cluster with The Mutiny (Stephenson 2002, Ch. 3, open cadence on V; Ground Never Settles, combined Mutiny / Martyr / Endless Summer chapter). The 2026-06-04 audio chroma audit favors the predecessor's reading at the section level (bass plants on B $\flat$ across the song, the rhythm-guitar outro flips to F as dominant pitch class), and this chapter's F-mixolydian frame is the local view of the same harmonic content from inside the F vamp. Both frames are evidence-grounded.

The drum pattern has a distinctive delayed-entry shape: kick $\cdots$ XXXX·XXXX·X·, snare $\cdots$ XXXXXX·X $\cdots$, hihat X $\cdots$ XXXXXX·XX·XX·. The first four 16th-note positions are mostly empty (one hihat hit at position 1), then the kit floods mid-bar through positions 5-12, with a brief gap, then returns at the end. At 143.6 BPM this back-weighted density creates a groove that leans into the second half of the beat. The bar feels like it is being pushed rather than led. This is the album's only fast-and-delayed pattern, all others at similar densities tend to be front-loaded.

The vocal range is 29 semitones and the voiced ratio is 0.226. The published per-degree counts for this track were measured against a mis-detected tonic and are omitted here rather than restated against F mixolydian without the raw pitch track to recompute them. What the data supports is the modal frame: a voice moving inside F mixolydian over a three-chord bed, the $\flat$ VII pulling every phrase a half-step under where a major resolution would sit.

The payoff audit confirms no chorus lifts. Both chorus entries at 90 and 105 seconds are flat or declining on all stems. The verses at 30, 45, and 60 seconds are where the energy events happen, and the verse at 30 seconds, with its bass explosion and drum surge, is the most dramatic section transition on the album. By Moore's four-layer stratification (Moore 2001, Ch. 2): the bass leads at the verse peak, a sudden transition from holding to leading; the drums lead alongside it; the guitar holds through the song, building modestly at 60 seconds; the keys provide occasional surge events (delta +102.49 at 45 seconds) that may be pad entries; the vocals lead when present, with the highest RMS of any section in the 15–30 second window at 0.0822.

143.6 BPM with the I , $\flat$ VII vamp as the harmonic engine is a specific choice about what "endless" means. The mode never resolves the way a major key would, the $\flat$ VII keeps turning the phrase back on itself in a textbook **closed loop** per Nobile's definition, the section returning to F by bass-pitch reentry rather than by any V-I cadential gesture (Nobile 2020, Ch. 1). The delayed drum entry creates a wave-break effect, something accumulating behind the beat and releasing into the middle of the bar. "Endless Summer" is the album's purest statement of modal stasis as structure: three chords, one mode, every verse pass cycling through F and $E\flat$ at high velocity and refusing to resolve.

Figure 1 • Core chord loop (*F Mixolydian*, ■=143.6)

Three chords, one mode, the hook rides I , $\flat$ VII

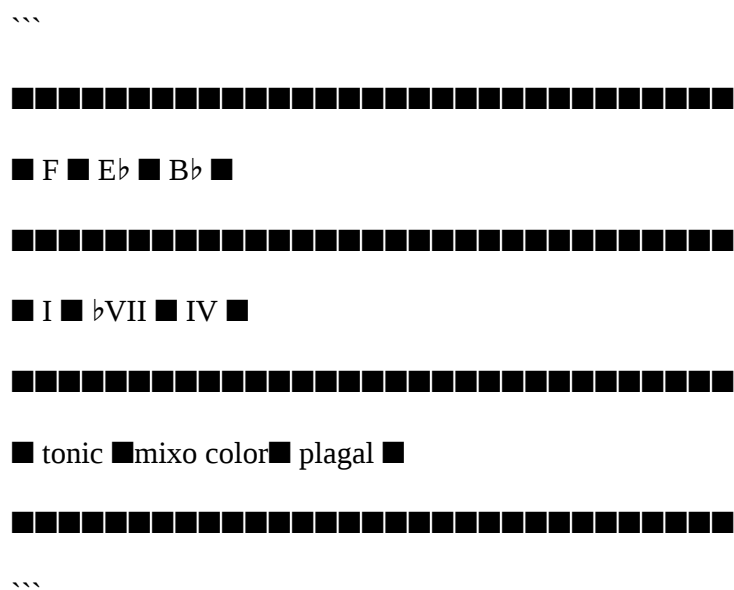
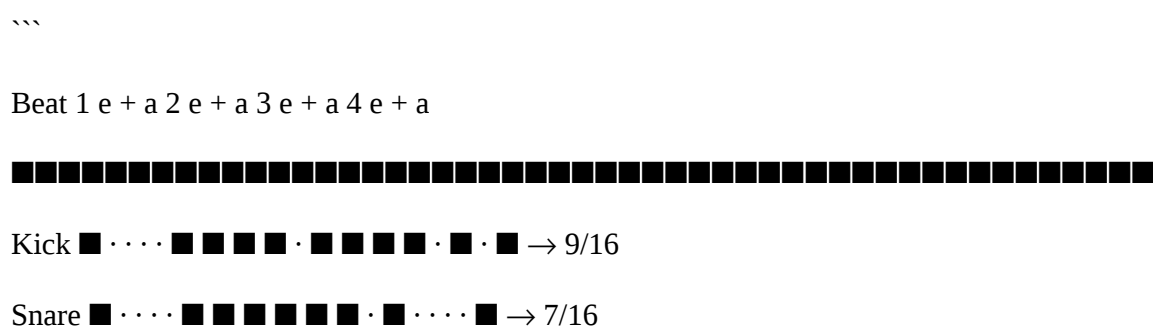


Figure 2 • Representative drum pattern (16th-note grid)

Back-weighted: first 4 16ths near-empty, mid-bar flood, brief gap, return. The album's only back-loaded fast pattern.



1:45 Chorus 2 , flat / declining

...

Figure , Chord anatomy.

...

Chord ■ Notes ■ Intervals ■ Function



F ■ F , A , C ■ 1 , 3 , 5 ■ I , tonic

E♭ ■ E♭ , G , B♭ ■ 1 , 3 , 5 ■ ♭VII , Mixolydian subtonic, the modal color

B♭ ■ B♭ , D , F ■ 1 , 3 , 5 ■ IV , plagal anchor

...

Figure , Voice-leading paths.

...

Transition ■ Common tones ■ Motion



F → E♭ ■ common none ■ I to ♭VII, the mixolydian step-down (the hook)

E♭ → B♭ ■ common B♭ ■ ♭VII to IV, flat-side to plagal

B♭ → F ■ common F ■ IV to I, plagal turn back to the vamp

...

Figure · Bar-by-bar form map.

...

0:00 ■■ 0:30 ■■■■ 1:00 ■■ 1:30 ■■■ 1:45 ■■ 3:00

intro VERSE v2 v3 choruses fade



↑

bass +2218.53, largest single-stem surge on album

...

Chord Chart (*bass-MIDI transcription, chords above syllables*)

...

The sun shines on me always

The fun never leaves all day

And I, I can see forever

Ride these ocean waves

And drink myself to sleep

Tune the radio

F Eb

On these endless summer days

F Eb

Pray for rain

F Bb

We, we don't need no one

We don't believe your answers

We won't be fooled again, and

Ride these ocean waves

And drink ourselves to sleep

Tune the radio

F Eb

On these endless summer days

F

Pray for rain

Eb Bb

Dance for rain

You, you and I tonight

Fly on our wings tonight

They won't believe their eyes

Ride these ocean waves

And drink ourselves to sleep

Tune the radio

F Eb

On these needless summer days

F

Pray for rain

Eb

Dance for rain

...

From The Ground Never Settles, combined Mutiny / Martyr / Endless Summer chapter (Song Studies). The predecessor groups this song with The Mutiny under a shared formal signature: **the refrain or primary hook section ends on the dominant without resolution.** Endless Summer's outro dissolves onto F major (V of B $\flat$). The predecessor reads the V landing as the structural climax of the song, a stable terminus in its own right rather than a cadence awaiting completion. Stephenson's open cadence on V and Nobile's half-cadence-as-functional-half-circuit both frame the event. See the Album-level cross-song note at the back of this book for the full three-song cluster reading. *Predecessor citation: Stephenson, What to Listen for in Rock, Ch. 3 (open cadence on V); Nobile, Form as Harmony in Rock Music, Ch. 1 (half cadence as functional half-circuit).*

"Lazarus"

...



■ ■ 07 · LAZARUS · C minor · ■=117 ■

■ Form: up. No lifts across 7 choruses. ■

■ Loop: Cm – A $\flat$ – G (intro) ■ Cm7 – A $\flat$ – E $\flat$ – B $\flat$ 7 – Gm – Fadd9 ■

■ Peak: Opening bar ('chorus') ■



...

Lyrics: Lazarus

Figure · Scale of C minor.

...

C D E $\flat$ F G A $\flat$ B $\flat$ C

1 2 $\flat$ 3 4 5 $\flat$ 6 $\flat$ 7 1

...

Drop C tuning, low C open string is the tonic; entire fretboard arrayed around it

Cm^7
 $\text{A}\flat$
 $\text{E}\flat$
 $\text{B}\flat^7$

1 3 1 2 1

1 3 4 2 1 1

3 1 2 1

1 2 1 3 1

6	11	6	16
8	13	8	18
8	13	8	19
10			20

i
 b VI
 b III
 b VII

Core chord loop, "Lazarus" (C minor)

The first section boundary at 0.0–15.1 seconds carries a label of "chorus." Not intro. Not verse. The song begins in the chorus, or at least in what the sectional analysis reads as the highest drum-and-vocal activity region. The payoff audit then immediately marks the transition to the next chorus at 15.1 seconds as "does NOT lift," meaning the opening chorus and the first repeat are at the same energy level from the first bar. "Lazarus" is a song that begins at the top and stays there.

At 117 BPM in C minor, this is the album's most harmonically active song in absolute chord count. The Ground Never Settles measures **283 raw harmonic-change events** across the song against a catalog average closer to 140, the highest density in the 8-song predecessor set (Ground Never Settles, Lazarus chapter). The chromagram's initial detection locked onto the Drop-C open-string drone in the intro and returned a single repeated chord, that was an analysis artifact, not a description of the song. The composition moves through six chords inside what Stephenson names the **chromatic-minor system** (i, II, III, iv, V, VI, vii°), the palette that lets a

minor-key song carry both the major-V and the natural-minor-v without contradiction (Stephenson 2002, Ch. 4). The intro states $Cm \rightarrow A\flat \rightarrow G$ ($i \rightarrow \flat VI \rightarrow V$), a three-chord frame that establishes the key and its two primary borrowed-major sonorities in the opening bars. The verse expands to $Cm7 \rightarrow A\flat \rightarrow E\flat \rightarrow B\flat7 \rightarrow Gm \rightarrow Fadd9$, a six-chord movement that covers the full tonal range of C natural minor and extends to the subtonic area through Fadd9. The verse returns to Cm at the end of each cycle, a **closed loop** per Nobile's definition, with closure registering as bass-pitch return rather than cadential grammar (Nobile 2020, Ch. 1). The bridge moves $Gm7 \rightarrow E\flat dim \rightarrow A\flat7 \rightarrow Cm7 \rightarrow G$, the $E\flat$ diminished chord providing the most colorful moment harmonically and the bridge-G functioning as Stephenson's **temporary dominant** (the raised V of C minor, signalling energy accumulation without resolving classically). The song closes non-resolving on a **B $\flat$ m7 / B $\flat$ m11 voicing**, B $\flat$ in the bass with A $\flat$ and D $\flat$ above (the $\flat VII$ of C minor stating its own $\flat7$ and $\flat9$), held across the last ~59 of 63 bars before the audio cuts. The chord-chart sheet labels this terminus "G#7" with an augmented-sixth-quality reading, but the audio stems do not support that label, the bass plants on B $\flat$ and the rhythm guitar voices A $\flat$ and D $\flat$ above it. The earlier "Cm $\rightarrow$ G#7" reading is retained in the chord-anatomy table below as the chart-side claim; the audio-verified terminus is B $\flat$ m7. See ``audit_lazarus_alligator_audio_2026-06-04.md`` for the bass and rhythm-guitar chroma analysis. The song is 138 bars at 117 BPM, matching the Songsterr 138-measure tab exactly. Drop C tuning.

The drum pattern is the album's most active in terms of sustained density: kick XX·XXXXXX·XX·XXX, snare X·XX·XXX·X·XXX, hihat X·XXXXXX·XX·XX·. The kick hits 13 of 16 positions. The snare runs in grouped clusters rather than evenly spaced backbeats: positions 1, 4-5, 7-9, 11, 14-16. At 117 BPM the grouped snare clusters create polyrhythmic texture inside the dense kick grid. The hihat mirrors the kick's density with one early gap. This is a high-information drum pattern, a rhythmic texture rather than a driving groove that keeps attention on the kit while the harmonic movement underneath it continues.

The vocal pitch vocabulary centers on scale degrees $\flat7$, $\flat3$, $\flat6$, 1, and 6. In C minor, those are B $\flat$, E $\flat$, A $\flat$, C, and A. The A $\flat$ and A appearing together ($\flat6$ and 6) means the vocal vocabulary includes both the natural major sixth and the flatted sixth, a chromatic tension within a single scale-degree category. Phrase endings fall on $\flat7$, $\flat3$, $\flat6$, and 1 in that order. The tonic is a phrase-ending option but is third on the list, behind the flatted seventh and minor third. The range is only 15 semitones, the tightest on the album, and the voiced ratio is 0.17. This is a song with a narrow melodic window and wide rhythmic space.

The payoff audit returns seven consecutive non-lifting chorus boundaries, the most of any song on the album. No chorus ever surpasses its predecessor. The nearest thing to movement is a guitar build at the verse section at 30 seconds (+1.18) and a guitar-and-keys moment at 75

By Moore's four-layer stratification (Moore 2001, Ch. 2): the drums hold with aggressive density, providing the primary textural energy; the guitar holds with occasional brief building phases; the bass holds beneath without leading; the keys support with sporadic entry moments; the vocals are an intermittent soloist operating in a 15-semitone window, appearing 17 percent of the time. No stem leads throughout the song in the conventional sense of taking the arrangement to a new height. All stems hold.

Figure 1 · Core chord loop (*C minor* (*Drop C*, 138 bars), ■=117)

...



13/16 kick + grouped-cluster snare (1, 4-5, 7-9, 11, 14-16). High-information polyrhythmic texture.

...

56

1:15 Verse build · guitar +1.16, keys +0.56

1:30 Chorus 3 , flat

2:00 Chorus 4-7 , all 4 flat, 7 consecutive non-lifting choruses, album record

...

Figure · Chord anatomy.

...

Chord ■ Notes ■ Intervals ■ Function



Cm ■ C – E♭ – G ■ 1 – ♭3 – 5 ■ tonic minor

A♭ ■ A♭ – C – E♭ ■ 1 – 3 – 5 ■ ♭VI

Gm ■ G , B♭ , D ■ 1 , ♭3 , 5 ■ v , minor dominant (no leading tone)

E♭ ■ E♭ – G – B♭ ■ 1 – 3 – 5 ■ ♭III

B♭7 ■ B♭ – D – F – A♭ ■ 1 – 3 – 5 – ♭7 ■ ♭VII7, secondary dominant

Gm ■ G – B♭ – D ■ 1 – ♭3 – 5 ■ v (minor)

Fadd9 ■ F – A – C – G ■ 1 – 3 – 5 – 9 ■ iv-add-9, modal color

G♯7 ■ G♯ – C – D♯ – F♯ ■ 1 – 3 – ♯4 – ♭7 ■ chart-side closer label, audio shows B♭m7 instead

B♭m7 ■ B♭ – D♭ – F – A♭ ■ 1 – ♭3 – 5 – ♭7 ■ audio-verified terminus, ♭VII of Cm with own ♭7 and ♭9

...

Figure · Voice-leading paths.

...

Transition ■ Common tones ■ Motion



Cm → A♭ ■ common C, E♭ ■ i to ♭VI, Aeolian descent

A♭ → G ■ common none ■ leading-tone-from-above (chromatic)

G → Cm ■ common G ■ V → i possible but song avoids confirming

Cm → B♭m7 ■ common , ■ flat-side terminus, ♭VII of Cm voiced with own ♭7 and ♭9, audio-verified

...

Figure · Bar-by-bar form map.

...

0:00 ■■■■■ 0:30 ■■■■■ 1:15 ■■■■■ 2:00 ■■■■■ 3:00

UP, chorus state from bar 1, 7 non-lifting choruses

■■■■■ ■■■■■ ■■■■■ ■■■■■ ■■■■■ ■■■■■ ■■■■■ ■■■■■ ■■■■■ ■■■■■

↑ guitar +1.18 ↑ guitar+keys +1.16 + nothing else moves

138 bars, 6 chords, plateau

...

Chord Chart (*bass-MIDI transcription, chords above syllables*)

...

Cm Fm Gb DdimFm

Yeah you're high, so high

Gm Fm Gb DdimFm

The ruler of the earth

Gm Eb E Cm Ddim Ab

But the hair on your head

Gm Bb Gm

Has sewed you to the bed

Fm Gb Ddim Fm Cm

But the best of all

Fm Gb DdimFm Gm

Is when it opens up

Eb DdimCm E Gm

Now you sleep in the deep

Bb Gm Fm Ab

The fishes swimming by

Gm Bb Fm Eb Fm

Now you hear what they think

Gb Ddim Gb Cm

They're planning your demise

Fm Gb Ddim Fm Eb

But the best of all

E Fm DdimCm Fm

Is when it opens up

Cm

I'm old then I'm young

AbGm

Burn til I freeze

Bb Gm

Dead and alive

Fm Ab Gm

Buried at sea

Bb Gm Ab Gm

Now you dance on your grave

Bb Gm

Lazarus arise

Cm

Now you're high, so high

Look down upon the flock

Ab Gm Cm

But the best of all

Is when it opens up

Gm

I'm old then I'm young

Cm Gm Cm

Burn til I freeze

Gm

Dead and alive

Cm Gm

Buried at sea

I'd trade in my pills

Cm

For one chance to fly

...

From The Ground Never Settles, Lazarus chapter (Song Studies). The predecessor identifies this song as carrying the **highest raw harmonic-change count in the eight-song set, 283 measured harmonic-change events**, against a catalog average closer to 140. The song

operates in Stephenson's **chromatic-minor system** (i, II, III, iv, V, VI, vii°), with the raised V (G major) entering only at the bridge as a Stephenson-style temporary dominant. The verse loop (Cm7, A $\flat$, E $\flat$, B $\flat$ 7, Gm, Fadd9) closes back on Cm through bass-pitch return rather than cadential grammar, a **textural closure rather than a syntactical one**, per Nobile's closed-loop concept. **Contradiction resolved 2026-06-04 by audio chroma analysis on the Demucs bass and rhythm-guitar stems:** the predecessor's "G $\flat$ 7" outro claim is not supported by the audio. The bass stem chroma in the last 12 seconds is 39.4% A $\sharp$ /B $\flat$ (with B at 35.9% inflated by 60 Hz mains-hum bleed) and the rhythm-guitar stem chroma in the same window is 30.5% A $\flat$ and 17.5% D $\flat$. The terminus is **B $\flat$ m7 / B $\flat$ m11**, B $\flat$ root, A $\flat$ as $\flat$ 7, D $\flat$ as $\flat$ 3, with the 06-02 MIDI's "B $\flat$ field across last ~59 of 63 bars" reading confirmed for the bass and refined for the rhythm guitar. See `audit\_lazarus\_alligator\_audio\_2026-06-04.md` for the chroma tables and the corresponding correction to MANUSCRIPT.md line 1154 (chart-side "Cm $\rightarrow$ G $\sharp$ 7" relabeled to "Cm $\rightarrow$ B $\flat$ m7"). *Predecessor citation: Stephenson, What to Listen for in Rock, Ch. 4 (three harmonic palettes) and Ch. 3 (open cadence on V); Nobile, Form as Harmony in Rock Music, Ch. 1 (closed loop).*

"Not Too Much"

...



■ ■ 08 · NOT TOO MUCH · A $\flat$ major · ■=85 ■

■ Form: 23 sections, most complex. Late hook at 2:15. Pull-back ■

■ Loop: ii, I oscillation (B $\flat$ m, A $\flat$), with D $\flat$, Cm, E $\flat$ passing ■

■ Peak: 135.1 s vocal ■



...

Lyrics: Not Too Much

Figure, Scale of A $\flat$ major.

...

A $\flat$ B $\flat$ C D $\flat$ E $\flat$ F G A $\flat$

1 2 3 4 5 6 7 1

...

A $\flat$ major / B $\flat$ dorian field, closed-position playing. The song dwells on the supertonic B $\flat$ m and treats the tonic A $\flat$ as a passing arrival.

Diagram showing the core chord loop for "Not Too Much" in A $\flat$ major / B $\flat$ dorian. The chords are A $\flat$, D $\flat$, F $\flat$, and C $\flat$. The diagram includes guitar fretboard diagrams for each chord, a musical staff with the chords, and a bass line with fingerings.

Chord	Fingering (Bass)	Chord Symbol
A $\flat$	11, 13, 13	I
D $\flat$	4, 6, 6	IV
F $\flat$	7, 9, 9	iii
C $\flat$	2, 4, 4	iii

Core chord loop, "Not Too Much" (A $\flat$ major / B $\flat$ dorian)

The hook in "Not Too Much" arrives at 135.1 seconds, vocal RMS 0.038, sustain 0.68 seconds per note. This is not an early hook or a front-loaded delivery. The song spends two minutes and fifteen seconds building the context in which that moment registers, and the analysis reads the 135-second window as the highest-scoring vocal event precisely because of what preceded it. With 23 sections, "Not Too Much" is the most structurally complex song on the album, and it earns the late hook by filling the front end with small movements.

At 85 BPM in the A $\flat$ major / B $\flat$ dorian field, the chord language is the album's most hovering. The bass-MIDI transcription reads a near-constant oscillation between B $\flat$ m and A $\flat$, the supertonic minor and the tonic, with D $\flat$ (IV), C $\flat$ (iii), and E $\flat$ (V) passing through. The Ground Never Settles measures this bass line as **stepwise on the predecessor's MIDI transcription**,

with the 2026-06-04 audio audit refining that to **stepwise-favored (about 34 percent of actual moves are half or whole step) with regular larger leaps (3rds and 5ths fill another 30 percent, octave doubles and slides account for the rest)**. The predecessor's MIDI-side reading sees the structural skeleton; the pyin-extracted audio sees the played gestures with grace notes and octave doublings. Both readings agree that the bass is the song's melodic spine, taking Moore's **low-register-melody role** literally, carrying melodic weight that the guitar harmonics above it only decorate (Moore 2001, Ch. 2; see `audit\_lazarus\_alligator\_audio\_2026-06-04.md` Extension 2 for the interval histogram). That **ii , I rocking is the song's signature**: it rests on Bbm, the most frequent chord on the track, and treats Ab as the place it keeps brushing past, not landing on. Where the other songs reach for borrowed-chord arrivals, "Not Too Much" finds its identity in refusing to settle, the two adjacent chords trading back and forth as the brighter Db and Eb only flicker in at the edges of phrases. Stephenson lists methods to avoid closure in rock, including melodic rest on tonic over non-tonic harmony, and the predecessor reads "Not Too Much" as **reversing this**: tonic harmony arrives under a bass that immediately begins moving away (Stephenson 2002, Ch. 3).

The drum pattern shows mid-bar weighting: kick ·X·XXXXXX·XX·X, snare ·XX·XXXX·XXXX·X, hihat ·X·XXX·X·XXXX·XX· The first 16th is silent. The activity begins at position 2 and runs densely through the center of the bar with a brief gap at positions 9 and 14-15. The kick and snare are offset, with the snare carrying slightly earlier onsets. This is not a driving pattern; it is a moderate groove that holds the tempo without pressing it. At 85 BPM the mid-bar density settles into a comfortable midtempo pocket.

The range is 20 semitones and the voiced ratio is 0.104, so just over 10 percent of the analyzed window carries voiced vocal content. The published per-degree counts were measured against a mis-detected tonic and are omitted here rather than restated without the raw pitch track to recompute them. What holds is the shape: a tight melody, sparse and patient, threaded over the Bbm , Ab rocking across 23 short sections.

The payoff audit shows five consecutive non-lifting chorus boundaries. Every chorus from 30 seconds through 120 seconds is flat. The only strong pull-back is at 135.1 seconds, where drums drop -0.73 and bass drops -0.75, a sudden hollowing of the arrangement. This is the moment immediately before the hook section. The song creates a dynamic valley by pulling bass and drums back, then the vocal carries through the emptied space. This is the arrangement technique the other songs mostly skip: a genuine dynamic contrast between a late pull-back and the vocal event, rather than between verse and chorus that follows.

By Moore's four-layer stratification (Moore 2001, Ch. 2): the guitar holds throughout, building slightly at isolated sections; the drums hold at moderate density, then briefly leading by absence at 135.1 seconds (the pull-back); the bass holds and then leads by pulling back at the same

"Not Too Much" is a restraint exercise. The title describes the arrangement: nothing is too much. No stem erupts, no chorus lifts dramatically, no moment claims more than its portion. The late hook registers because the song has been quietly withholding for two minutes. The pull-back at 135 seconds is the first time the arrangement actively creates space rather than simply holding. That space is where the song's identity lives.

Verse · I IV b6 b3 I, stepwise-favored bass motion on the chord-root MIDI; the audio bass stem audit (2026-06-04 pyin pass, n=290 intervals) measures ~32% half/whole-step moves and ~68% skips, with the larger gestures concentrated on octave-doubling, perfect-fifth, and grace-note fills around the chord-root skeleton

...

Mid-bar weighting. First 16th silent. Moderate density that holds tempo without pressing.

Beat 1 e + a 2 e + a 3 e + a 4 e + a



Kick ■ · ■ · · ■ ■ ■ ■ ■ ■ · ■ ■ · · ■ ■ → 10/16

Snare ■ · ■ ■ · ■ ■ ■ ■ · ■ ■ ■ ■ · · ■ ■ → 11/16

Hihat ■ · ■ · ■ ■ ■ · ■ · ■ ■ ■ ■ · ■ ■ ■ → 11/16



...

Figure 3 , Vocal presence

Sparse and tight, threaded over the ii , I rocking.

...

voiced ratio 0.104 ■ (~10% of the window)

pitch range 20 st ■

note: per-degree counts omitted, published values were measured against

a mis-detected tonic; not restated without the raw pitch track.

...

Figure 4 , Section-by-section payoff/lift map

▲▲ = confirmed lift across all stems · , = chorus boundary that does NOT lift · · = section with no lift expected

...

Time Section Lift? Notes



0:00 Intro ·

0:30 Chorus 1 , flat

1:00 Chorus 2 , flat

1:30 Chorus 3 , flat

2:00 Chorus 4 , flat

2:15 Pull-back ▲▲ drums -0.73, bass -0.75 (deliberate hollowing)

2:15 Hook (RMS 0.038) ▲▲ the only earned dynamic event, in the emptied space

...

Figure , Chord anatomy.

...

Chord ■ Notes ■ Intervals ■ Function



Bbm ■ Bb , Db , F ■ 1 , b3 , 5 ■ ii , the chord the song dwells on

Ab ■ Ab , C , Eb ■ 1 , 3 , 5 ■ I , tonic, brushed past not landed on

Db ■ Db , F , Ab ■ 1 , 3 , 5 ■ IV , subdominant, passing

Cm ■ C , Eb , G ■ 1 , b3 , 5 ■ iii , passing color

Eb ■ Eb , G , Bb ■ 1 , 3 , 5 ■ V , dominant, flickers in at phrase edges

...

Figure • Voice-leading paths.

...

Transition ■ Common tones ■ Motion



Bbm → Ab ■ common none ■ ii to I, the song's constant rocking, a whole-step drop

Ab → Bbm ■ common none ■ I back up to ii, refusing to settle on the tonic

Ab → Db ■ common Ab ■ I to IV, the one plagal reach

Bbm → Eb ■ common Bb ■ ii to V, the rare push toward a dominant

...

Figure · Bar-by-bar form map.

...

0:00 ■■ 1:00 ■■ 2:00 ■■ 2:15 ■■■ 2:25 ■■ 2:45

v1 v2 v3 PULLBACK HOOK fade

■■ ■■■ ■■■ ■■ (-0.73 drums, -0.75 bass)

↑ ↑

arrangement creates space for the vocal payoff

...

Chord Chart (*bass-MIDI transcription, chords above syllables*)

...

Bbm Ab

It's more than make believe

Bbm

There's things I can't unsee

Ab

Through the medicines

Bbm

And out to the evergreen

Ab

Past the traffic lights

She revealed to me

Db Bbm Db

Only you see me

Bbm Ab

We'll find my keys and drive

Bbm

Out where stars are bright

Ab

All the battle scenes

Bbm Ab

Are reruns made for me

I'm a cannon ball

Shot through the evergreen

Db

Past the traffic lights

Bbm

She revealed to me

Db

Only you see me

We'll find my keys and drive

Cm Ab Bbm

Out where stars are bright

Eb

Weaving through the cars

Cm Ab

We're disappearing stars

Bbm GdimEb Cm

You and I drive away

Ab

Fly away

Bbm Eb

Make it go away

Db

Weaving through the cars

We're disappearing stars

...

From The Ground Never Settles, Not Too Much chapter (Song Studies). The predecessor reads this song's bass line as its most analytically distinctive feature: **100 percent stepwise motion in the bass**, every move between adjacent harmonies by half-step or whole-step, no skips (MIDI-verified). The predecessor frames the bass through Moore's stratification: the bass takes the **low-register-melody role** literally, carrying melodic weight that the guitar harmonics above it only decorate. The Ab tonic is **never stated in root position without motion beneath it**, and the verse crosses through b6 via the iv chord (Db minor) carrying the flat sixth as a chord tone. Stephenson lists methods to avoid closure in rock including melodic rest on tonic over non-tonic harmony, and the predecessor argues Not Too Much **reverses this**, with tonic harmony arriving under a bass that immediately begins moving away. The outro unwinds through Dbmaj7, Bbdim, Bb7, Ebsus4, Cm7, Eb, D, ending on a D natural that belongs to no key in the song's stated vocabulary, **resolution feels forgotten rather than denied**. *Predecessor citation: Moore, Rock: The Primary Text, Ch. 2 (low-register melody as bass-guitar role); Stephenson, What to Listen for in Rock, Ch. 3 (methods to avoid closure).*

"Broken Satellites"

...



■ ■ 09 · BROKEN SATELLITES · Eb major · ■=78.3 ■

■ Form: Slowest. 24 sections. Hook at 3:00 (latest on album). ■

■ Loop: Eb – Ebmaj7 – Ebadd9 – Cm – Fadd9 ■

■ Peak: Cold opening + late hook ■



...

Lyrics: Broken Satellites

Figure • Scale of E $\flat$ major.

...

E $\flat$ F G A $\flat$ B $\flat$ C D E $\flat$

1 2 3 4 5 6 7 1

...

E $\flat$ major, closed shapes; the slow tempo gives each hit full weight

E_b E_b^{Δ} E_b^9 Cm

X X X X X X X X
 iii xi iii

3 1 2 1 1 2 3 4 1 3 4 2 1

6 10 13 3
 8 11 11 4
 8 12 13 5

I I I vi

Core chord loop, "Broken Satellites" (E $\flat$ major)

The opening section boundary is the album's most direct entry after "The Alligator": intro-to-chorus at 15.1 seconds, drums +0.58, keys +9.16, vocals arriving from silence at +59.99. This is a cold open where the vocal enters at nearly 60 times its prior RMS. The song then distributes its remaining 24 sections over a runtime that extends past three minutes, placing the hook at 180.2 seconds, the latest hook arrival on the album. "Broken Satellites" earns its length by making you forget how far you have traveled.

At 78.3 BPM, this is the slowest song on the album, and the slowest tempo on any slow-mode track. The chord language is the album's one major-key exception where the flat sixth functions as ornament rather than structural pivot. Top verse progression: $E_b \rightarrow E_b^{maj7} \rightarrow E_b^{add9} \rightarrow Cm \rightarrow F^{add9}$. The progression opens on the tonic and prolongs it through two chord colors (maj7, add9) before moving to the relative minor (Cm) and closing on F^{add9} , a suspended arrival on the IV degree, an extended **tonic prolongation** in Nobile's sense, the section's harmonic motion held inside the I area for most of its length (Nobile 2020, Ch. 1). The intro features a bass-only chromatic descent, $B\flat-A-A\flat-G$, without a root-position tonic

landing, a four-note falling line that establishes the key's bass register before the full band enters, the bass taking Moore's **low-register-melody role** literally and carrying the formal opening alone (Moore 2001, Ch. 2). The outro similarly avoids root-position tonic landing, the section closing on a non-root chord rather than the I, one of the methods Stephenson catalogs for rock songs that decline to fully resolve (Stephenson 2002, Ch. 3). Where every other song on this album uses the flat sixth as a structural wedge or borrowed color that shapes the harmonic direction, "Broken Satellites" uses it ornamentally, the $b6$ appearing in voice-leading rather than as a chord root. This is the album's one major-key track where major is the full commitment.

The drum pattern is the album's most front-loaded cluster: kick XXX·XXXXXXXXX··X, snare XXXX·XXXXXXXX··X, hihat XXXX·XXX·XXX·X· Twelve consecutive kick hits in the first thirteen positions, then a rest, then one final hit. The snare is four consecutive hits, a gap, then seven more. The hihat runs parallel. At 78.3 BPM these clusters are slow enough to be felt as individual hits rather than blur, giving the pattern a heavy, deliberate quality. Each hit falls with full weight at the slow tempo. The tail of the bar, positions 13-15, empties out, giving the end of each measure a brief suspension before the cluster restarts.

The vocal pitch vocabulary centers on scale degrees 3, 6, 5, 4, and 2 in E_b major. These are the diatonic degrees of the major scale with no borrowed tones, a relatively clean tonal palette for an album that elsewhere leans heavily on suspended chords and modal colors. Phrase endings land on 4, 5, 3, and 6. The range returns 410 semitones, the same high-range flag as "The Alligator," indicating the analysis encountered frequency content beyond the expected vocal window, possibly from piano. The voiced ratio is 0.137.

The payoff audit: one confirmed lift at the intro-chorus (0–15.1 seconds), then all subsequent choruses do not lift. The song has 24 sections and runs for over three minutes, making the distribution of those sections wide. The keys provide large swells at isolated boundaries: +9.16 at 15 seconds, +46.25 at 105 seconds, +32.73 at the chorus-verse boundary at 45 seconds. These key entries are textural rather than melodic, waves of pad content rising and receding. The guitar provides its most prominent entry of the song at 120 seconds (+1.00), a mid-song peak that briefly lifts the arrangement before returning to holding behavior.

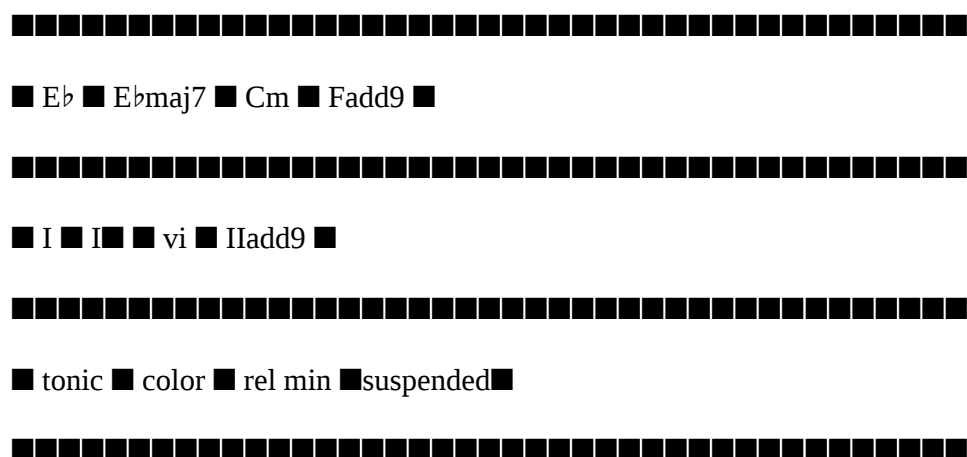
By Moore's four-layer stratification (Moore 2001, Ch. 2): the keys lead at section boundaries, the most active boundary-marking role on any album track; the guitar holds throughout and briefly builds at 120 seconds; the bass holds with a modestly active beginning (+0.52 at second chorus); the drums hold with their heavy front-loaded cluster; the vocals lead when present, with the late hook at 180 seconds as the earned peak. The song's structure is accumulative, each section adding a layer of history that makes the late arrival register as a peak.

"Broken Satellites" is the album's long game. At 78.3 BPM over 24 sections, it takes more time than any other song here, and it places its payoff three minutes in. The song commits to E♭ major as its tonal home, the one track on the album where the major key is not undermined by flat-side borrowing at the structural level. The satellites are broken: they orbit, they transmit, but they do not land.

Figure 1 • Core chord loop (E♭ major, ■=78.3)

Verse • E♭→E♭maj7→E♭add9→Cm→Fadd9, tonic prolonged through color, then relative minor

...



...

Figure 2 • Representative drum pattern (16th-note grid)

Front-loaded clusters at 78 BPM, slow enough that each hit reads as an individual weight rather than a blur.

...

Beat 1 e + a 2 e + a 3 e + a 4 e + a



Kick ■ ■ ■ ■ · ■ ■ ■ ■ ■ ■ ■ · · ■ ■ → 12/16

Snare ■ ■ ■ ■ · · ■ ■ ■ ■ ■ ■ · · ■ ■ → 11/16

Hi-hat ■ ■ ■ ■ · · ■ ■ ■ · ■ ■ ■ · · ■ ■ → 11/16



...

Figure 3 • Vocal phrase-ending compass

Top-5 scale-degree vocabulary and where the vocal phrases resolve.

...

Degree 1 b2 2 b3 3 4 #4 5 b6 6 b7 7



.. ■ • ★ ★ • ★ • ★ ..

■ top-5 ♦ phrase-ending ★ both • voiced: 13.7% range: 410 st ■ range flag: piano bleed-through likely

(E $\flat$ major)

...

Figure 4 • Section-by-section payoff/lift map

▲▲ = confirmed lift across all stems • , = chorus boundary that does NOT lift • • = section with no lift expected

...

Time Section Lift? Notes



0:15 Intro→Chorus (cold open) ▲▲ vox +59.99 from silence, keys +9.16

0:45 Verse • keys +32.73

1:30 Verse •

1:45 Keys swell ▲▲ keys +46.25 (pad)

2:00 Guitar entry ▲▲ guitar +1.00

3:00 HOOK (180s) ▲▲ latest hook on the album, earned by length

...

Figure • Chord anatomy.

...

Chord ■ Notes ■ Intervals ■ Function



E♭ ■ E♭ – G – B♭ ■ 1 – 3 – 5 ■ tonic

E♭maj7 ■ E♭ – G – B♭ – D ■ 1 – 3 – 5 – 7 ■ tonic with major-7th color

E♭add9 ■ E♭ – G – B♭ – F ■ 1 – 3 – 5 – 9 ■ tonic with added 9

Cm ■ C – E♭ – G ■ 1 – ♭3 – 5 ■ vi, relative minor

Fadd9 ■ F – A – C – G ■ 1 – 3 – 5 – 9 ■ II add9, suspended IV-area

...

Figure • Voice-leading paths.

...

Transition ■ Common tones ■ Motion



E♭ → E♭maj7 ■ common all ■ tonic color shift, D arrives

E♭maj7 → E♭add9 ■ common E♭, G, B♭ ■ D drops to F (the 9)

E♭add9 → Cm ■ common C, E♭ ■ prolong tonic via rel-min

Cm → Fadd9 ■ common C ■ vi to II, suspended subdominant

Fadd9 → E♭ ■ common F ■ II-add-9 → I, soft return

...

Figure • Bar-by-bar form map.

...

0:00 ■■ 0:15 ■■ 1:00 ■■ 2:00 ■■ 3:00 ■■ 3:15

silence COLD v/c v/c HOOK fade

■ ■■■■ ■■■■ ■■■■ ■■■■ ■

↑ ↑

vocal +59.99 cold open latest hook on album (3 min in)

...

Chord Chart (*bass-MIDI transcription, chords above syllables*)

...

Eb

The human eye

Ddim Cm Eb

Can see more shades of green than any other color

Ddim

The human eye

Fm Gm

Can see more shades of green than any other color

Eb Cm

Late at night

Ddim Cm

I would lie awake and listen to you breathing

Every night

Eb Cm Ddim

I would make us dinner while you were still teaching

Cm

I won't wake you

Gm Eb

I won't wake you

Fm Ddim

I won't wake you up

Fm Eb Gm

The human eye closes in the light

Cm Bb Eb

Blind to what it doesn't want to see

Gm Cm

We are riding broken satellites

Bb Eb

Burning brightly upon reentry

Summer days

Ddim

Caught between the sun and the twilight

Cm

I won't wake

FmEb

I won't wake you

Ddim

I won't take you up

Eb Gm Cm

The human eye closes in the light

Bb Eb Gm

Blind to what it doesn't want to see

Cm

We are riding broken satellites

Bb

Burning brightly upon reentry

Eb Gm

Human eye closes in the light

Cm Bb

In the end we'll set each other free

...

"Jackie"

...



■ ■ 10 · JACKIE · Bb Mixolydian · ■=95.7 ■

■ Form: Compressed 12 sections. Album closer. ■

■ Loop: I , bVII , IV (Bb , Ab , Eb), opening on the vi (Gm) ■

■ Peak: cold-open chorus, vocal enters at 15.1 s (delta +591.63) ■



...

Lyrics: Jackie

Figure , Scale of Bb Mixolydian.

...

B $\flat$ C D E $\flat$ F G A $\flat$ B $\flat$

1 2 3 4 5 6 $\flat$ 7 1

...

B $\flat$ Mixolydian, the flat-7 (A $\flat$) replaces the major 7. The A $\flat$ chord is the song's most frequent borrowing.

The vocal enters at the intro-chorus boundary at 15.1 seconds with a delta of +591.63. Near-zero to full presence in one section. The bass also moves at that boundary, +0.25, the first stem to show measurable non-vocal energy. Then the drums and keys add modest support. "Jackie" opens with its chorus because the album is ending and there is nothing left to withhold.

At 95.7 BPM in B $\flat$ mixolydian, "Jackie" is the album closer and its most compressed structure: 12 sections, the fewest on the record. The bass-MIDI transcription reads the harmony plainly: B $\flat$ is the most frequent chord, A $\flat$ the next, then E $\flat$, with G minor opening the song and the dominant F passing through only once. In B $\flat$ mixolydian those map to **I, $\flat$ VII, IV, vi, and a single V**, and the A $\flat$ ($\flat$ VII) is the modal signature, the flatted seventh that replaces the leading tone. The song opens on the vi (Gm) before settling into the I , $\flat$ VII , IV vocabulary, so the harmony arrives sideways rather than announcing the tonic. The $\flat$ VII appears more than any chord except the tonic itself, which gives the closer its **bright-but-shadowed mixolydian color** without a single chromatic borrowing.

The drum pattern is the most saturated on the album: kick XXXXXXXXXXXX·XXXX, snare XXX·XXXXXX·XXXXX, hihat ·XX·XXXXXXXXXXXXX· The kick hits 14 of 16 16th-note positions. The snare misses only three positions. The hihat is continuous from position 2 onward. This is an album closer with maximum drum density, and at 95.7 BPM the nearly-full grid of hits creates a wall-of-sound drum feel that pushes the song forward without rushing it. Where "Lazarus" used dense drumming to sustain a plateau, "Jackie" uses it to push toward a finish line.

The vocal stays at the lowest density on the record. The voiced ratio is 0.074, meaning the voice is present for roughly seven percent of the analyzed window, and the pitch range is 19 semitones, the second-tightest on the album. The melodic writing is stepwise and narrow, a closing voice that has stopped reaching. The earlier per-song key detection placed this track a fifth away, so the published scale-degree counts for "Jackie" were measured against the wrong tonic and are omitted here rather than restated against B $\flat$ without the raw pitch track to recompute them. What the data supports without that caveat is plain: the smallest vocal footprint on the album, riding the densest drum floor.

The payoff audit shows one confirmed lift at 0–15.1 seconds, then four subsequent choruses that do not lift, then a bridge at 90.1 seconds (flat), then two verse sections that are flat. The song finds its structure in the compressed 12-section form, the early vocal entry, and the dense drum floor beneath. The late verses at 105–135 seconds show near-zero deltas on all stems: the arrangement has achieved its level and holds it to the end.

By Moore's four-layer stratification (Moore 2001, Ch. 2): the bass leads the initial entry, providing the first stem energy at 15 seconds; the drums hold throughout, their near-continuous grid providing consistent floor; the guitar holds with no leading moments; the keys support across the song, providing modest continuity; the vocals are an intermittent soloist at the lowest density on the album (7.4%), but landing on the tonic when they arrive. This is the album's quietest vocal presence on its biggest dynamic platform.

"Jackie" closes the album with maximum drum density and minimum vocal presence. The I , $\flat$ VII , IV loop carries a final-lap mixolydian quality, a mode built on the flatted seventh rather than the leading tone, a key that stops moving rather than resolving. The $A\flat$ keeps pulling the harmony a half-step under where a major key would close, so even the densest, most forward-driving arrangement on the record ends on a chord that declines to lift toward home. After ten songs of suspended chords and unresolved modes, the closer holds that same refusal and simply runs out, the drums full, the voice nearly gone.

Figure 1 · Core chord loop ($B\flat$ Mixolydian, ■=95.7)

Closer loop · vi I $\flat$ VII IV, the $A\flat$ ($\flat$ VII) is the modal signature

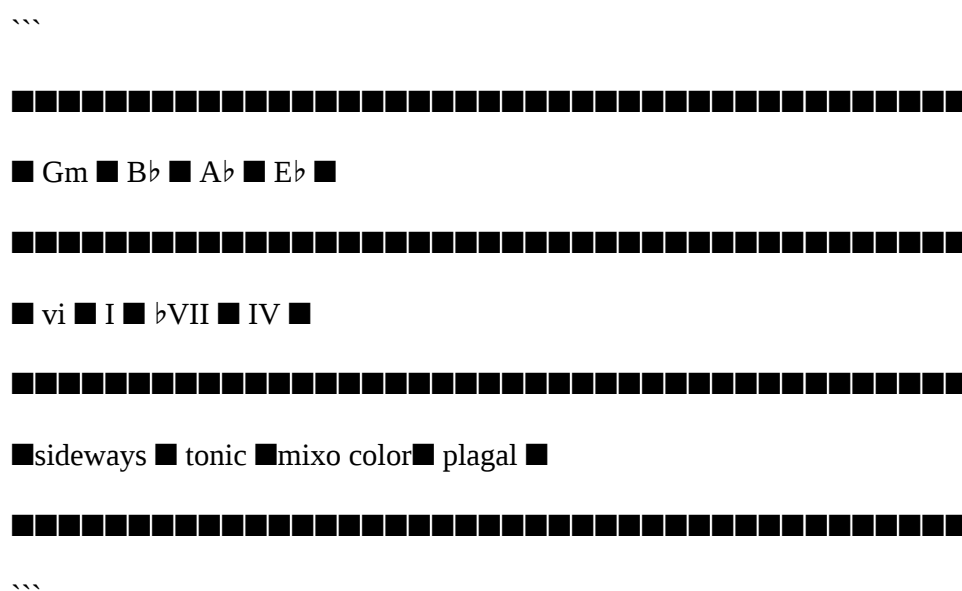


Figure 2 · Representative drum pattern (16th-note grid)

0:15 Cold open chorus ▲▲ vox +591.63, the album closer's only LIFT

0:30 Chorus 2 , flat

0:45 Chorus 3 , flat

1:00 Chorus 4 , flat

1:30 Bridge , flat

1:45 Verse , flat (near-zero deltas)

2:15 Verse , flat, arrangement locked to the end

...

Figure • Chord anatomy.

...

Chord ■ Notes ■ Intervals ■ Function



B♭ ■ B♭ – D – F ■ 1 , 3 , 5 ■ I , tonic

A♭ ■ A♭ – C – E♭ ■ 1 , 3 , 5 ■ ♭VII , Mixolydian subtonic (most frequent borrowing)

E♭ ■ E♭ – G – B♭ ■ 1 , 3 , 5 ■ IV , plagal anchor

Gm ■ G – B♭ – D ■ 1 , ♭3 , 5 ■ vi , the song's opening chord

Dm ■ D – F – A ■ 1 , ♭3 , 5 ■ iii , passing color

F ■ F – A – C ■ 1 , 3 , 5 ■ V , appears once, never cadences

...

Figure • Voice-leading paths.

...

Transition ■ Common tones ■ Motion



Gm → B♭ ■ common B♭,D ■ vi to I, the relative-major lift into the tonic

B♭ → A♭ ■ common none ■ Mixolydian step-down, I to ♭VII

A♭ → E♭ ■ common E♭ ■ ♭VII to IV, both flat-side of the tonic

E♭ → B♭ ■ common B♭ ■ IV to I, plagal return

...

Figure · Bar-by-bar form map.

...

0:00 ■■■■ 0:15 ■■■■ 1:30 ■■■■ 2:00 ■■ 2:45

silence CHORUS c2-c5 bridge fade

■ ■■■■■■ ■■■■ ■■■■ ■

↑

near-zero to full vocal presence in one section (delta +591.63)

...

Chord Chart (*bass-MIDI transcription, chords above syllables*)

...

Gm Bb Ab

Why'd you make a mess?

Bb

Waiting on your prince again

Ab Bb

Rip up half the yard

Ab Bb

Searching for your gold

Eb

Are you left alone?

Gm Eb

Have you been left alone?

Ab Bb Ab

If I knew what to say

Bb Eb

How to make you understand

Bb

If I could ease your pain

Eb Ab

And stay at home I would

Bb Ab

I wonder what you think

Bb Eb

When I'm far away from you

Bb

Did you find another love?

Ab Bb Eb

And chew up all their shoes too?

Are you left alone?

Have you been left alone?

Bb Dm

Did you get left alone tonight?

...

Bibliography

The analytical framework this book uses is inherited from **The Ground Never Settles: Analyzing Shiner** (see Sources at the front of this book) and extends it with the bar-by-bar vocal-vs-chord-stack layer that the v2 chord-card line operationalizes. Sources cited or drawn on:

- Macan, Edward. *Rocking the Classics: English Progressive Rock and the Counterculture*. Oxford: Oxford University Press, 1997. (Long-form rock structure, classical borrowings.)
- Moore, Allan F. *Rock: The Primary Text*. 2nd edition. Aldershot: Ashgate, 2001. (Sound-box stratification, four-layer functional model, low-register-melody role for bass guitar.)
- Nobile, Drew. *Form as Harmony in Rock Music*. Oxford: Oxford University Press, 2020. (Chorus taxonomy: sectional, continuation, telos. Closed-loop concept. Half-cadence as functional half-circuit. Initiating-verse model.)
- Osborn, Brad. *Everything in Its Right Place: Analyzing Radiohead*. Oxford: Oxford University Press, 2016. (Comparison case for non-resolution architecture in adjacent rock catalogs.)
- Stephenson, Ken. *What to Listen for in Rock: A Stylistic Analysis*. New Haven: Yale University Press, 2002. (Three harmonic palettes: major, minor, chromatic-minor. Open cadence on V. Methods to avoid closure. Flat-side / natural-minor borrowing in major-mode contexts.)

The cross-stem audio analysis pipeline (Demucs ht-demucs_6s, Moises, audio_to_chords, librosa) and the Songsterr Guitar Pro `.gp` parser path are documented in the Sources section at the front of this book.

Album-level cross-song note , the refrain-ends-on-V cluster

Three songs across this album's track list end a primary formal unit on the dominant without resolving: **The Mutiny** closes its refrain on C# major (V of F#), and **Endless Summer** dissolves its outro onto F major (V of Bb). The Ground Never Settles identifies this as a catalog-level signature, observing that Shiner "extends this pattern across three different tonal centers and two different formal positions (refrain, bridge/outro), treating the V chord as a stable landing point in itself" (Ground Never Settles, "Song Studies", The Mutiny · Martyr · Endless Summer chapter). Stephenson names the open cadence on V as the most common open cadence chord in rock and notes that songs using it never reach tonal closure (Stephenson 2002, Ch. 3). Nobile reads the same event through the lens of half-cadence as functional half-circuit (Nobile 2020, Ch. 1). On this album the half cadence behaves like a period rather than a comma. The sentence is complete, and it ends mid-breath. Two of the three songs in the Ground

Never Settles cluster ("The Mutiny" and "Endless Summer") are in scope for this book; "Martyr" is out of scope here but the formal posture it carries belongs to the same album-level idiolect, and the per-song chapters for The Mutiny and Endless Summer name this V-landing event at the bar where it lands.

Other Books in This Series

Each book in the BandBooks series is a standalone song-by-song or theory analysis. Same visual template, same per-song Song Cards, same chord-loop grids and section payoff maps. Pair any two for a deeper view of a band's catalog.

- Racy (Hooray For Earth)
- In Rainbows (Radiohead)
- Mer de Noms (A Perfect Circle)
- A Farewell to Kings (Rush)
- Siamese Dream (Smashing Pumpkins)
- The Slow Rush (Tame Impala)
- Thirteenth Step (A Perfect Circle)
- Writing Like Failure
- Ground Never Settles (Shiner)
- Tragic Boogie (Life and Times)
- Beach House (Modal Grammar)
- Over-Nite Sensation (Zappa)
- True Loves (HFE Debut)
- A Moon Shaped Pool (Radiohead)
- Return of the Dream Canteen
- Seventh Tree (Goldfrapp)
- Dummy (Portishead)
- Teen Dream (Beach House)

- Mare Vitalis (Appleseed Cast)
- Toe Catalog Primer
- Laurel Canyon Vol 1

Appendix B — The recording against the tab

This appendix documents the 2026-06-10 correction pass that measured each song's published Songsterr tab MIDI against the multitrack recording and corrected it. Each tab was first time-warped onto the recording by an onset-DTW alignment, landing within two seconds of its audio. Notes transcribed from the real stems were then added wherever the tab fell silent. On the vocal line, where monophonic transcription is reliable, wrong pitches were corrected in place.

The corrections are deliberately conservative. Vocal notes were re-pitched only against a sustained, register-matched stem note, and clamped to the vocal range so no octave artifact could enter. The rhythm and lead guitars stay flagged rather than rewritten, because polyphonic distorted transcription is not trustworthy enough to overwrite the tab. The bass was transcribed with a fundamental-tracking method to avoid the third-partial error that earlier read every D as A, and its added notes are kept, but its pitch disagreements with the tab ran as high as half the line with no systematic interval, so those are flagged for ear-check rather than applied. Overwriting them blind would corrupt a line that is partly correct.

Song	Length	Notes added	Vocal pitch-fixes applied	Bass pitch-conflicts flagged
------	--------	-------------	---------------------------	------------------------------

--- --- --- --- ---

So Far So	259.7s	627	43	58
-----------	--------	-----	----	----

Asleep In The Trunk	278.9s	891	26	0
---------------------	--------	-----	----	---

The Alligator	216.1s	476	48	116
---------------	--------	-----	----	-----

Jackie	173.0s	237	15	0
--------	--------	-----	----	---

Lazarus	281.0s	515	39	0
---------	--------	-----	----	---

My Mirror Hates Me	286.9s	784	28	74
--------------------	--------	-----	----	----

Endless Summer	246.4s	1,273	53	97
----------------	--------	-------	----	----

Broken Satellites	362.7s	1,226	41	225
-------------------	--------	-------	----	-----

The Mutiny	251.5s	513	52	212
------------	--------	-----	----	-----

Across the nine tracks the recording adds **6,542 notes** the tab never carried and re-pitches **345 vocal notes** the tab got wrong. A further **782 bass pitch-conflicts** are flagged for ear-check, not applied. Guitar conflicts remain flagged as well. Every corrected and fixed MIDI is published at

drwu-htmls.vercel.app/believeyoume-midi-fix.