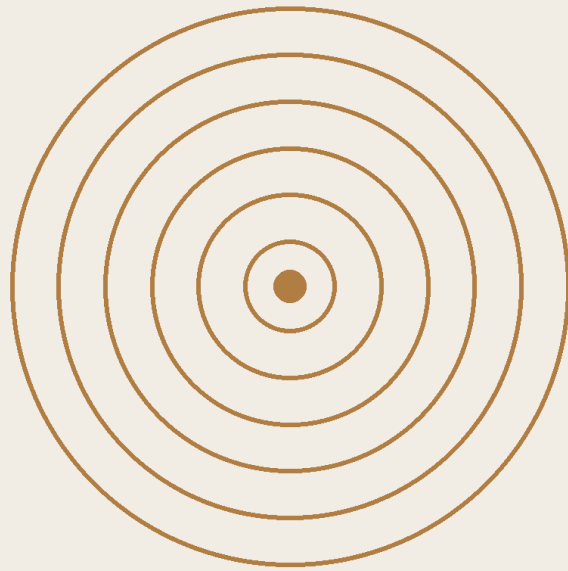


BELIEVEYOU ME · CHAPTER 1 OF



ASLEEP IN THE TRUNK

Shiner — BELIEVEYOU ME

Brandon Chavez

ONETHINGNEEDEDSHOP

Asleep in the Trunk

Shiner — BELIEVEYOU ME (2025) · Chapter 1 of 10

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Asleep in the Trunk

Shiner — BELIEVEYOU ME (2025)

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First edition.

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■ ■ 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 , Db , Bbm , Ab) ■

■ Peak: 164.9 s vocal sustain ■



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Lyrics: Asleep in the Trunk

Figure , Scale of F minor.

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F G Ab Bb C Db Eb F

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

...

Drop tuning lets the low strings ring under the Bbm and Db shapes the chorus leans on.

	13	8	11	13
T	14	9	13	14
A	15	10	13	15
B				

iv i b 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 Db, Bbm, and Ab, the bVI, iv, and bIII 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 bVI (Db) 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: ··X··X··XX·X··X· 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

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

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



Kick ■ ■ → 0/16

Snare ■ ■ → 0/16

Hihat ■ . . ■ . . ■ . . ■ ■ . ■ . ■ → 6/16



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Figure 3 · Vocal presence

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

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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.

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

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

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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

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Figure · Chord anatomy.

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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

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Figure · Voice-leading paths.

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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

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...

intro ch1 v2 ch2 v3 HOOK fade

↑

...

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Fm

in this difficult time

Cut the zip ties from my ankles

we've both got a lot on our minds

(Fm continues)

I would cook for you

wash your dirty sheets

I would feed you grapes

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

[illegible]

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)

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

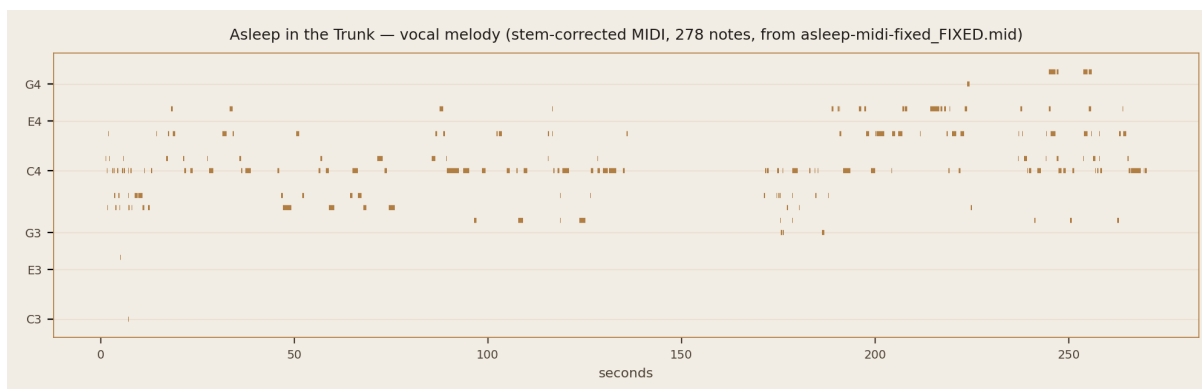
I have always been your ride or die

(held)

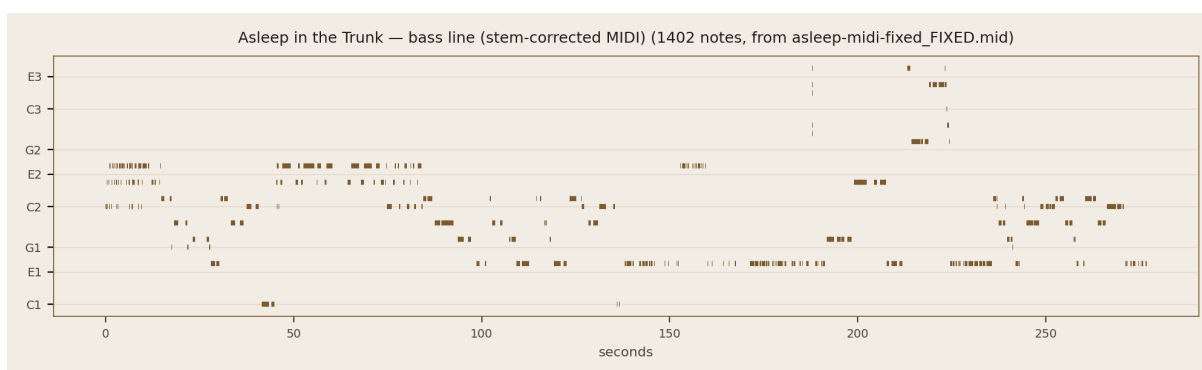
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From The Ground Never Settles, Asleep In The Trunk chapter (Song Studies). The predecessor reads this song through Drew Nobile's chorus taxonomy and notes that none of the three types (sectional, continuation, telos) appears here. The closest match is Nobile's *initiating verse*: a section that "prolongs only the initial tonic, sets up expectation for a PD-D-T circuit in other sections, an incomplete thought" (Nobile 2020, Ch. 2). The predecessor's frame for the song: "**seventeen incomplete thoughts in a row**", against the MIDI section labeler's 17 verse blocks and 15 bridge blocks, with no authentic cadence preceding the outro's Fm structural arrival. *Predecessor citation: Moore, Rock: The Primary Text, Ch. 2 (four-layer model); Nobile, Form as Harmony in Rock Music, Ch. 2 (initiating verse) and Ch. 3 (chorus taxonomy).*

Notation appendix



Vocal melody, stem-corrected MIDI (piano-roll, full song)



Bass line, stem-corrected MIDI (piano-roll, full song)

Asleep in the Trunk — chord progression by section

from the chord+lyric chart (asleep_in_the_trunk_chord_lyric_FIXED_HYBRID.md)

Verse and pre-chorus center

F5 (root + 5; rhythm guitar also rings Db as a Phrygian/Aeolian color above)

Chorus movement

Db5 to Bb5 (Bbm with the vocal Db) to Ab5 to F5

Bridge

F5 with Ab in the rhythm guitar, an unambiguous Fm voicing

Late lift inside the layered return

Ab5 to Eb5 to F5

Pre-bridge cadence ("you'll be rid of me in time")

Db5 to Bb5 to C5 to F5

Final chorus close

Db5 to Bb5 to Ab5 to F5, with the last F5 sitting under a sustained C5 voicing in the rhythm guitar

Chord progression by section, from the chord and lyric chart