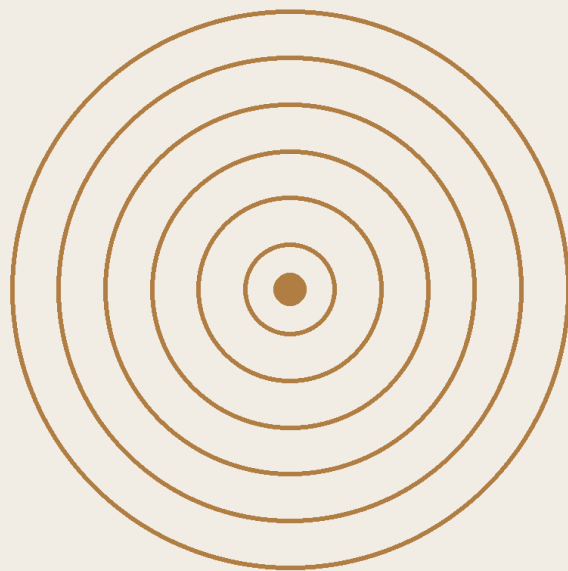


BELIEVEYOU ME · CHAPTER 3 OF



THE MUTINY

Shiner — BELIEVEYOU ME

Brandon Chavez

ONETHINGNEEDED SHOP

The Mutiny

Shiner — BELIEVEYOU ME (2025) · Chapter 3 of 10

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The Mutiny

Shiner — BELIEVEYOU ME (2025)

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First edition.

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■ ■ 03 · THE MUTINY · F# major · ■=86.1 ■

■ Form: Verses carry the energy; choruses rest ■

■ Loop: diatonic F# major (I , ii , iii); bass transcription sparse■

■ Peak: 75 s keys / 90 s drums (in VERSE sections, not choruses ■



...

Lyrics: The Mutiny

Figure · Scale of F# major.

...

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

Chord	F#	A	B	D
Fingering	1 3 4 2 1 1	1 2 3	1 2 3 4 1	1 3 2
MIDI	9 11 11	12 14 14	14 16 16	5 7 7
Symbol	I	$\flat$ III	IV	$\flat$ 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·XXXXX·XXXXX·X, snare XXXXX·...·XXX·...·X, hihat XXXXXXXXXXXX·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.

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

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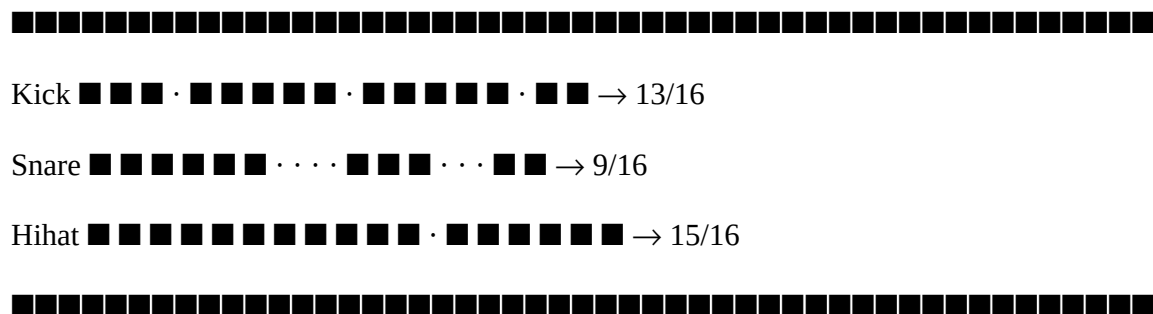
no borrowed chords; bass data too thin for a full loop

...

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

...

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:, range: 22 st

(F# major)

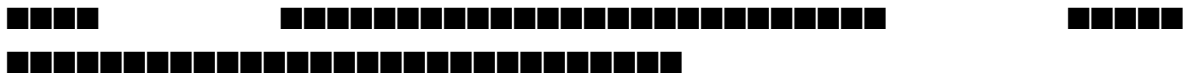
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Figure 4 · Section-by-section payoff/lift map

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

...

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

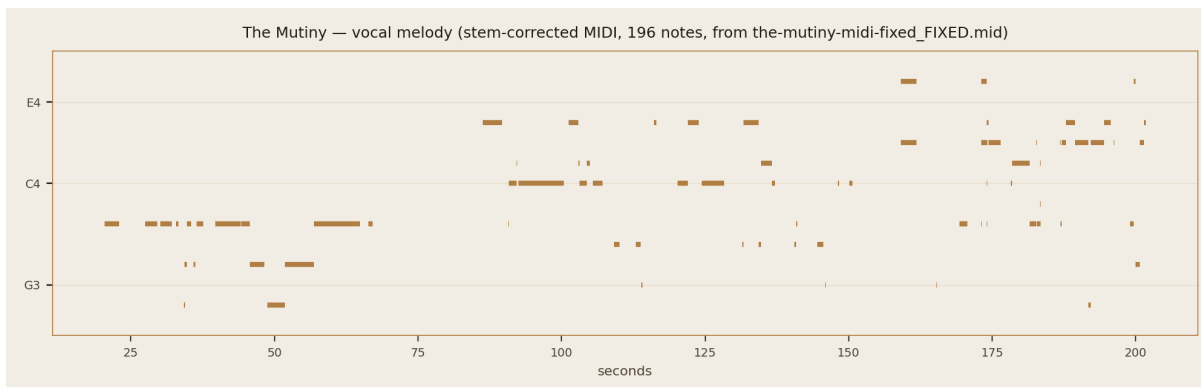
Captain I believe I see it clear

The sun is rising as we disappear

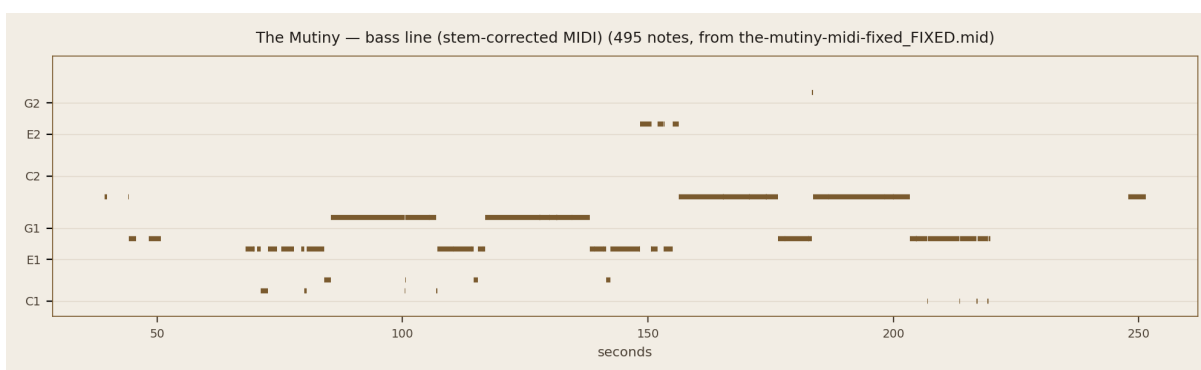
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From The Ground Never Settles, combined Mutiny / Martyr / Endless Summer chapter (Song Studies). The predecessor groups this song with two others on the album under a shared formal signature: **the refrain or primary hook section ends on the dominant 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).*

Notation appendix



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



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

The Mutiny — chord progression by section

from the chord+lyric chart (the_mutiny_chord_lyric_FIXED_HYBRID.md)

Verse 1

F# | A#m | F# | A#m

Verse 2

A#m | F# | G#m | G#m

Bridge

G#m → Fdim → G#m (the Fdim is the song's most-arresting chromatic moment)

Refrain

G#m | F# | A#m

Final verse

F# (held)

Closing couplet

G#m | A#m | F#

Chord progression by section, from the chord and lyric chart