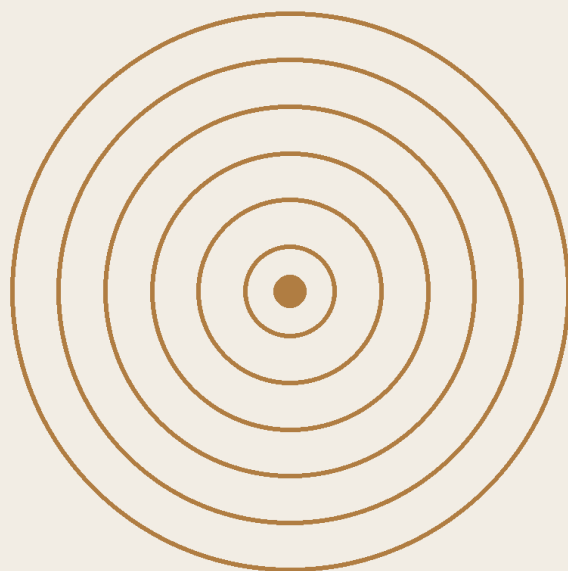


BELIEVEYOUUME · CHAPTER 4 OF



SO FAR SO

Shiner — BELIEVEYOUUME

Brandon Chavez

ONETHINGNEEDEDSHOP

So Far So

Shiner — BELIEVEYOU ME (2025) · Chapter 4 of 10

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So Far So

Shiner — BELIEVEYOU ME (2025)

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First edition.

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■ ■ 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

D **G** **B $\flat$** **A**

X X O O O O X X O O

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

5 7 7 10 12 12 13 15 15 12 14 14

I **IV** **$\flat$ 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 (bars from Shiner-SoFarSo-FROMCDN.mid)

...



■ 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

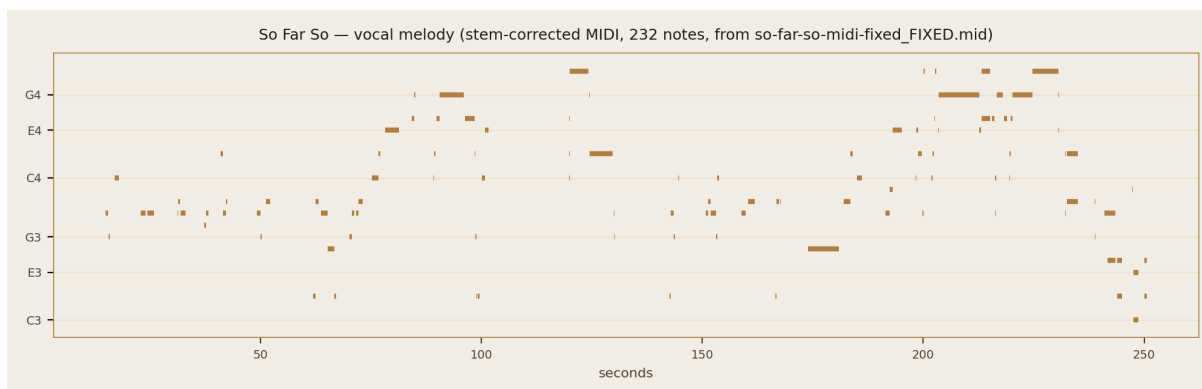
D

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

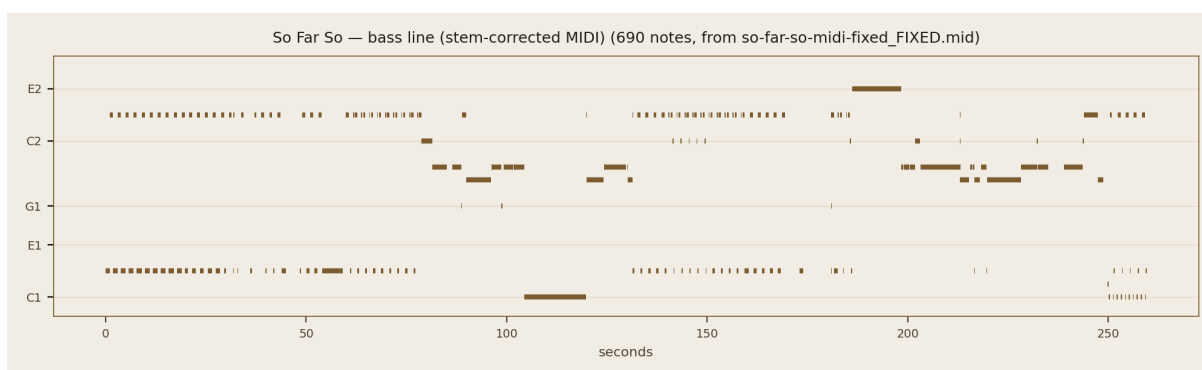
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From The Ground Never Settles, So Far So chapter (Song Studies). The predecessor classifies the refrain as a **Nobile continuation chorus**, not a telos chorus: it begins off-tonic, with $\flat VI$ ($B\flat$ major) arriving immediately at the refrain 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).*

Notation appendix



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



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

So Far So — chord progression by section

from the chord+lyric chart (so_far_so_chord_lyric_FROMMIDI.md)

Verse

Bb D Em F

Chorus

Bb D C A

Chord progression by section, from the chord and lyric chart