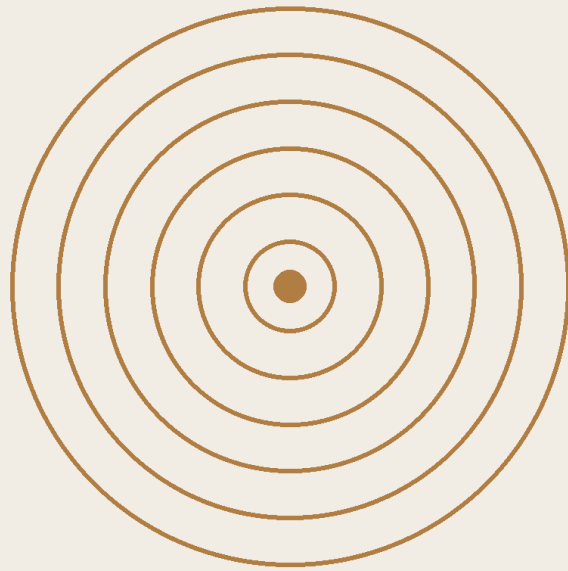


BELIEVEYOU ME · CHAPTER 5 OF



MY MIRROR HATES ME

Shiner — BELIEVEYOU ME

Brandon Chavez

ONETHINGNEEDED SHOP

My Mirror Hates Me

Shiner — BELIEVEYOU ME (2025) · Chapter 5 of 10

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My Mirror Hates Me

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First edition.

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■ ■ 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) ■



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Lyrics: My Mirror Hates Me

Figure · Scale of E minor (Aeolian).

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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 ($\flat$ VII) 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 $\flat$ 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...XXX...X. Snare: XX·X·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·X·XXX·XX·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"

Figure 1 · Core chord loop (*E* minor (Aeolian), ■=112.3)

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Figure 3 · Vocal phrase-ending compass

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

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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

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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

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Figure · Chord anatomy.

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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

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Figure • Voice-leading paths.

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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

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Figure • Bar-by-bar form map.

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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

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

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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

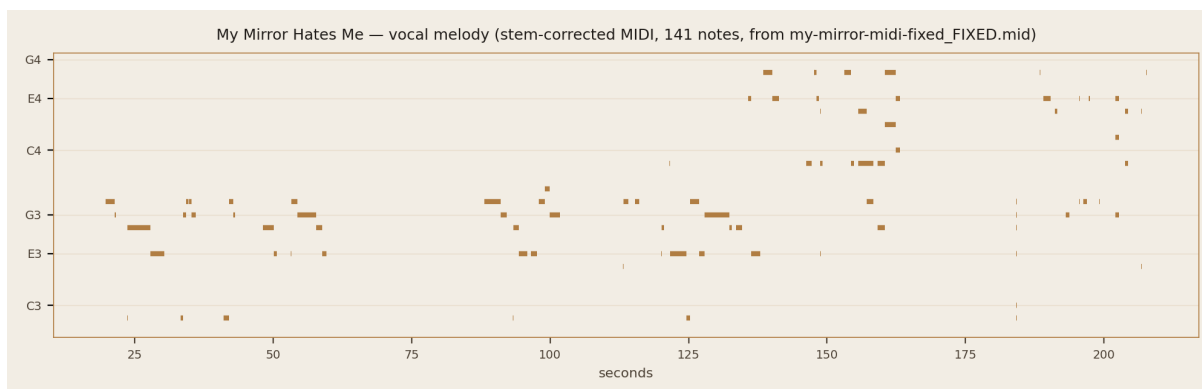
My mirror hates me I know

Bm D Bm

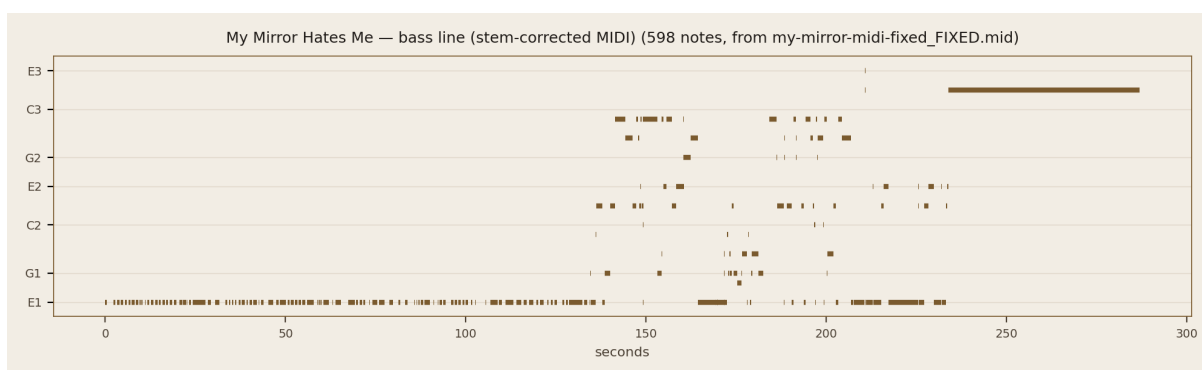
I'm losing hours alone

...

Notation appendix



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



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

My Mirror Hates Me — chord progression by section

from the chord+lyric chart (my_mirror_hates_me_chord_lyric_FROMMIDI.md)

Chords used (order of first appearance)

Em D Bm Am

Chord progression by section, from the chord and lyric chart