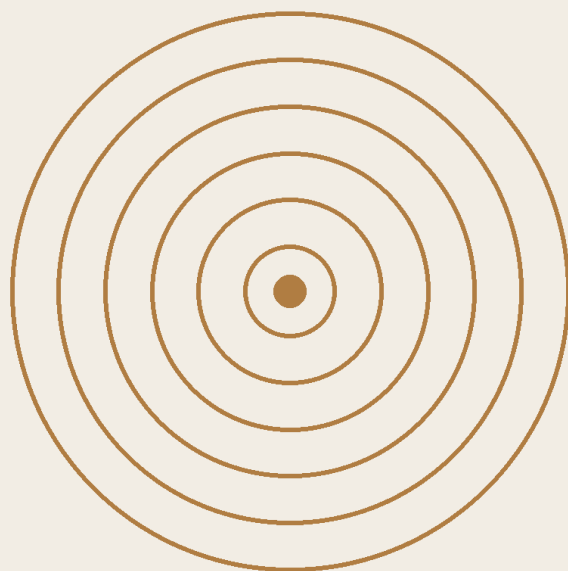


B E L I E V E Y O U M E · C H A P T E R 6 O F



ENDLESS SUMMER

Shiner — BELIEVEYOUUME

Brandon Chavez

O N E T H I N G N E E D E D S H O P

Endless Summer

Shiner — BELIEVEYOU ME (2025) · Chapter 6 of 10

Brandon Chavez
onethingneededshop

Endless Summer

Shiner — BELIEVEYOU ME (2025)

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First edition.

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■ ■ 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	6
T	15	6	13	7
A	15	6	13	8
B				

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.

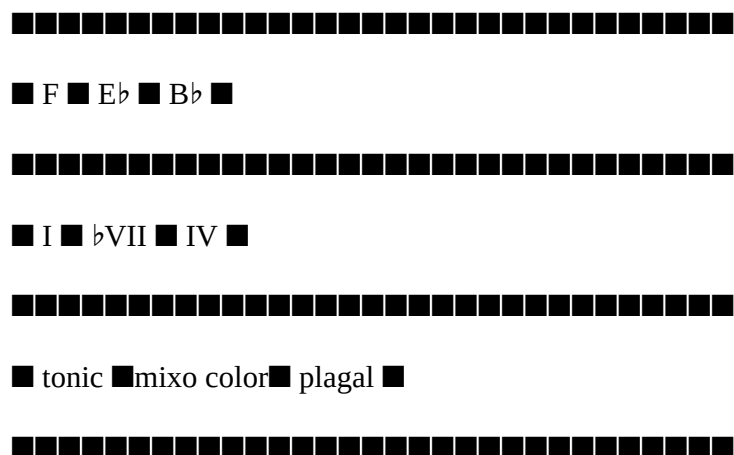
The vocal range is 29 semitones and the voiced ratio is 0.226. The published per-degree counts for this track were measured against a mis-detected tonic and are omitted here rather than restated against F mixolydian without the raw pitch track to recompute them. What the data supports is the modal frame: 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.

Three chords, one mode, the hook rides I, ♭VII

...



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

...

voiced ratio 0.226 ■ (present ~23% of the window)

pitch range 29 st ■

note: per-degree counts omitted, published values were measured against
a mis-detected tonic; not restated against F mixolydian 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 (RMS 0.082) ▲▲ loudest section in song

0:30 Verse, bass erupts ▲▲ bass +2218.53 (largest album spike)

0:45 Verse · keys +102.49 (pad)

1:00 Verse ·

1:30 Chorus 1 , flat / declining

1:45 Chorus 2 , flat / declining

...

Figure , Chord anatomy.

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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

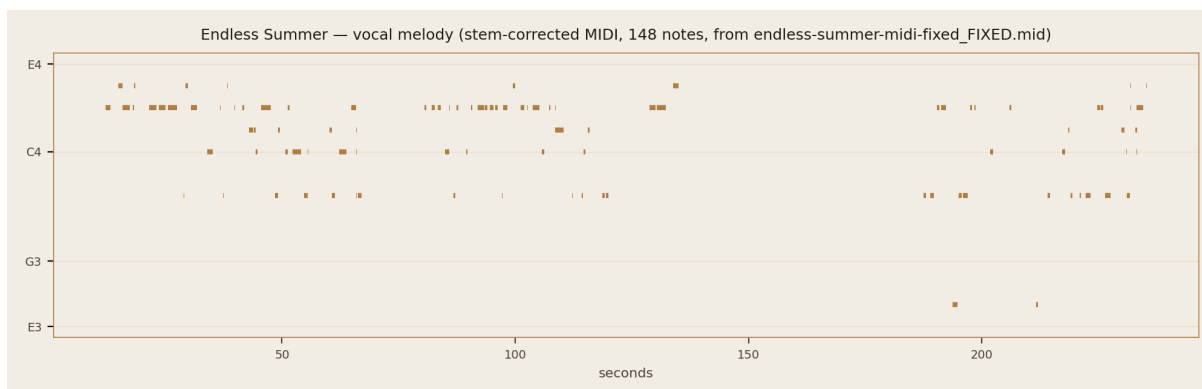
Eb

Dance for rain

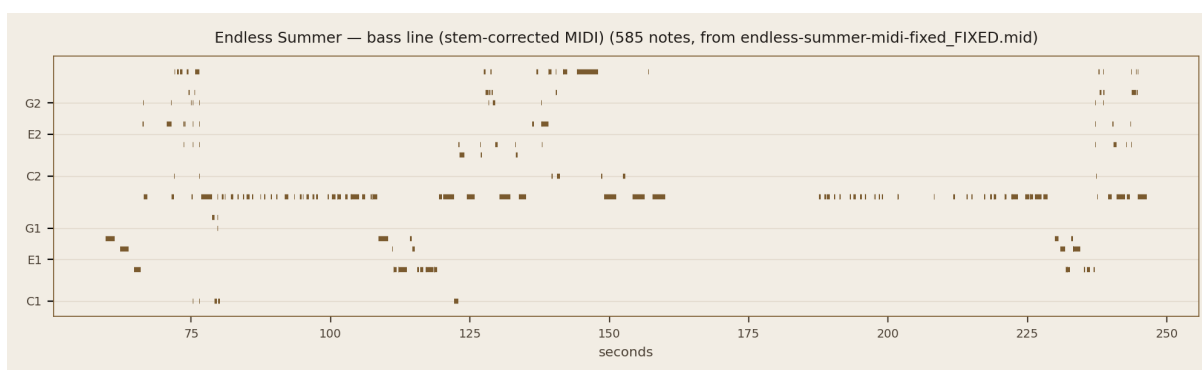
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From The Ground Never Settles, combined Mutiny / Martyr / Endless Summer chapter (Song Studies). The predecessor groups this song with The Mutiny under a shared formal signature: **the refrain or primary hook section ends on the dominant without resolution.** 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).*

Notation appendix



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



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

Endless Summer — chord progression by section

from the chord+lyric chart (endless_summer_chord_lyric_FROMMIDI.md)

Chords used (order of first appearance)

F Eb Bb

Chord progression by section, from the chord and lyric chart