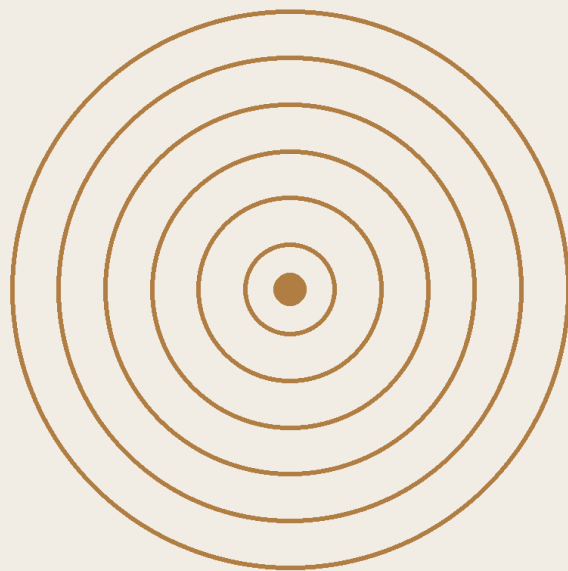


BELIEVEYOUUME · CHAPTER 7 OF



LAZARUS

Shiner — BELIEVEYOUUME

Brandon Chavez

ONETHINGNEEDEDSHOP

Lazarus

Shiner — BELIEVEYOU ME (2025) · Chapter 7 of 10

Brandon Chavez
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Lazarus

Shiner — BELIEVEYOU ME (2025)

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First edition.

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■ ■ 07 · LAZARUS · C minor · ■=117 ■

■ Form: up. No lifts across 7 choruses. ■

■ Loop: Cm – A♭ – G (intro) ■ Cm7 – A♭ – E♭ – B♭7 – Gm – Fadd9 ■

■ Peak: Opening bar ('chorus') ■



...

Lyrics: Lazarus

Figure · Scale of C minor.

...

C D E♭ F G A♭ B♭ C

1 2 ♭3 4 5 ♭6 ♭7 1

...

Drop C tuning, low C open string is the tonic; entire fretboard arrayed around it

Cm^7
 $\text{A}\flat$
 $\text{E}\flat$
 $\text{B}\flat^7$

1 3 1 2 1

1 3 4 2 1 1

3 1 2 1

1 2 1 3 1

i
 $\flat \text{VI}$
 $\flat \text{III}$
 $\flat \text{VII}$

Core chord loop, "Lazarus" (C minor)

The first section boundary at 0.0–15.1 seconds carries a label of "chorus." Not intro. Not verse. The song begins in the chorus, or at least in what the sectional analysis reads as the highest drum-and-vocal activity region. The payoff audit then immediately marks the transition to the next chorus at 15.1 seconds as "does NOT lift," meaning the opening chorus and the first repeat are at the same energy level from the first bar. "Lazarus" is a song that begins at the top and stays there.

At 117 BPM in C minor, this is the album's most harmonically active song in absolute chord count. The Ground Never Settles measures **283 raw harmonic-change events** across the song against a catalog average closer to 140, the highest density in the 8-song predecessor set (Ground Never Settles, Lazarus chapter). The chromagram's initial detection locked onto the Drop-C open-string drone in the intro and returned a single repeated chord, that was an analysis artifact, not a description of the song. The composition moves through six chords inside what Stephenson names the **chromatic-minor system** (i, II, III, iv, V, VI, vii°), the palette that lets a

minor-key song carry both the major-V and the natural-minor-v without contradiction (Stephenson 2002, Ch. 4). The intro states $Cm \rightarrow A\flat \rightarrow G$ ($i \rightarrow \flat VI \rightarrow V$), a three-chord frame that establishes the key and its two primary borrowed-major sonorities in the opening bars. The verse expands to $Cm7 \rightarrow A\flat \rightarrow E\flat \rightarrow B\flat7 \rightarrow Gm \rightarrow Fadd9$, a six-chord movement that covers the full tonal range of C natural minor and extends to the subtonic area through Fadd9. The verse returns to Cm at the end of each cycle, a **closed loop** per Nobile's definition, with closure registering as bass-pitch return rather than cadential grammar (Nobile 2020, Ch. 1). The bridge moves $Gm7 \rightarrow E\flat dim \rightarrow A\flat7 \rightarrow Cm7 \rightarrow G$, the $E\flat$ diminished chord providing the most colorful moment harmonically and the bridge-G functioning as Stephenson's **temporary dominant** (the raised V of C minor, signalling energy accumulation without resolving classically). The song closes non-resolving on a **B $\flat$ m7 / B $\flat$ m11 voicing**, B $\flat$ in the bass with A $\flat$ and D $\flat$ above (the $\flat VII$ of C minor stating its own $\flat7$ and $\flat9$), held across the last ~59 of 63 bars before the audio cuts. The chord-chart sheet labels this terminus "G#7" with an augmented-sixth-quality reading, but the audio stems do not support that label, the bass plants on B $\flat$ and the rhythm guitar voices A $\flat$ and D $\flat$ above it. The earlier "Cm $\rightarrow$ G#7" reading is retained in the chord-anatomy table below as the chart-side claim; the audio-verified terminus is B $\flat$ m7. See ``audit_lazarus_alligator_audio_2026-06-04.md`` for the bass and rhythm-guitar chroma analysis. The song is 138 bars at 117 BPM, matching the Songsterr 138-measure tab exactly. Drop C tuning.

The drum pattern is the album's most active in terms of sustained density: kick XX·XXXXXX·XX·XXX, snare X·XX·XXX·X·XXX, hihat X·XXXXXX·XX·XX·. The kick hits 13 of 16 positions. The snare runs in grouped clusters rather than evenly spaced backbeats: positions 1, 4-5, 7-9, 11, 14-16. At 117 BPM the grouped snare clusters create polyrhythmic texture inside the dense kick grid. The hihat mirrors the kick's density with one early gap. This is a high-information drum pattern, a rhythmic texture rather than a driving groove that keeps attention on the kit while the harmonic movement underneath it continues.

The vocal pitch vocabulary centers on scale degrees $\flat7$, $\flat3$, $\flat6$, 1, and 6. In C minor, those are B $\flat$, E $\flat$, A $\flat$, C, and A. The A $\flat$ and A appearing together ($\flat6$ and 6) means the vocal vocabulary includes both the natural major sixth and the flatted sixth, a chromatic tension within a single scale-degree category. Phrase endings fall on $\flat7$, $\flat3$, $\flat6$, and 1 in that order. The tonic is a phrase-ending option but is third on the list, behind the flatted seventh and minor third. The range is only 15 semitones, the tightest on the album, and the voiced ratio is 0.17. This is a song with a narrow melodic window and wide rhythmic space.

The payoff audit returns seven consecutive non-lifting chorus boundaries, the most of any song on the album. No chorus ever surpasses its predecessor. The nearest thing to movement is a guitar build at the verse section at 30 seconds (+1.18) and a guitar-and-keys moment at 75

seconds (+1.16 guitar, +0.56 keys). All other stem deltas hover in the 0.01–0.10 range. The arrangement is deliberately horizontal, a sustained plateau rather than a wave.

By Moore's four-layer stratification (Moore 2001, Ch. 2): the drums hold with aggressive density, providing the primary textural energy; the guitar holds with occasional brief building phases; the bass holds beneath without leading; the keys support with sporadic entry moments; the vocals are an intermittent soloist operating in a 15-semitone window, appearing 17 percent of the time. No stem leads throughout the song in the conventional sense of taking the arrangement to a new height. All stems hold.

Lazarus rose from the dead after being called. "Lazarus" the song never rises. It is up. The 117 BPM drive, the six-chord C minor progression, the dense polyrhythmic drums: the song is at maximum activation from the first bar and stays there. This is the album's most committed plateau, a track that defines "chorus" as a permanent state rather than a dynamic peak.

Figure 1 • Core chord loop (*C minor (Drop C, 138 bars), ■=117*)

Intro frame • i ♭VI v, full verse runs 6 chords

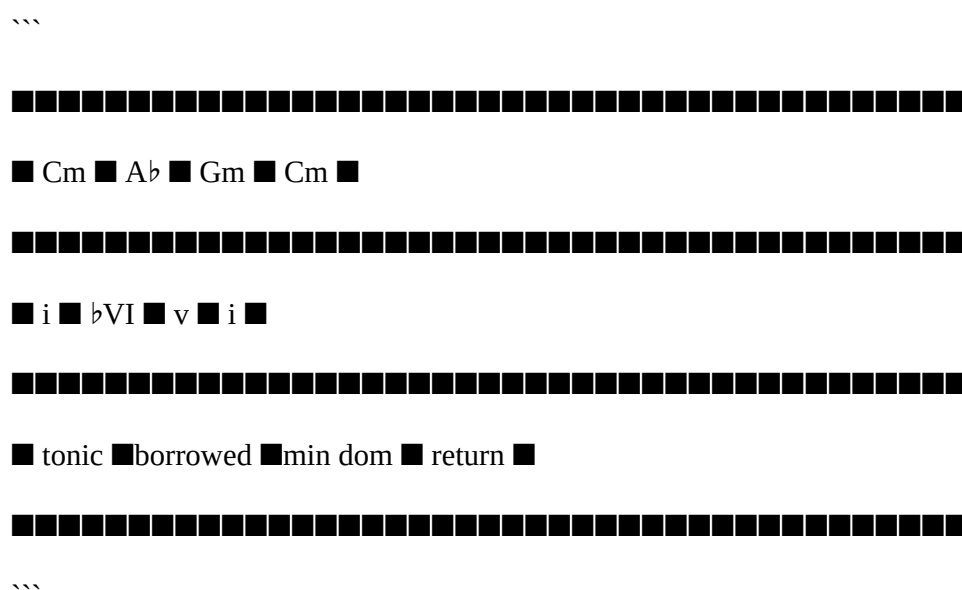


Figure 2 • Representative drum pattern (16th-note grid)

13/16 kick + grouped-cluster snare (1, 4-5, 7-9, 11, 14-16). High-information polyrhythmic texture.

...

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

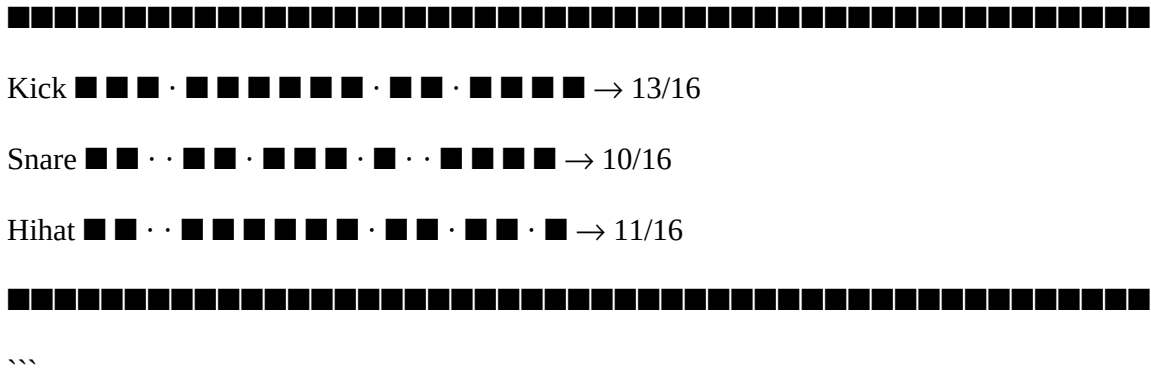


Figure 3 · Vocal phrase-ending compass

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

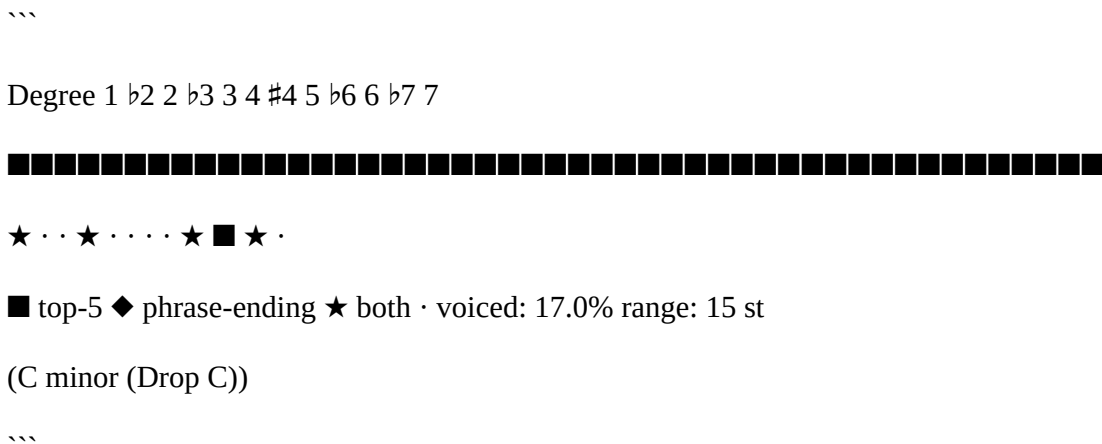
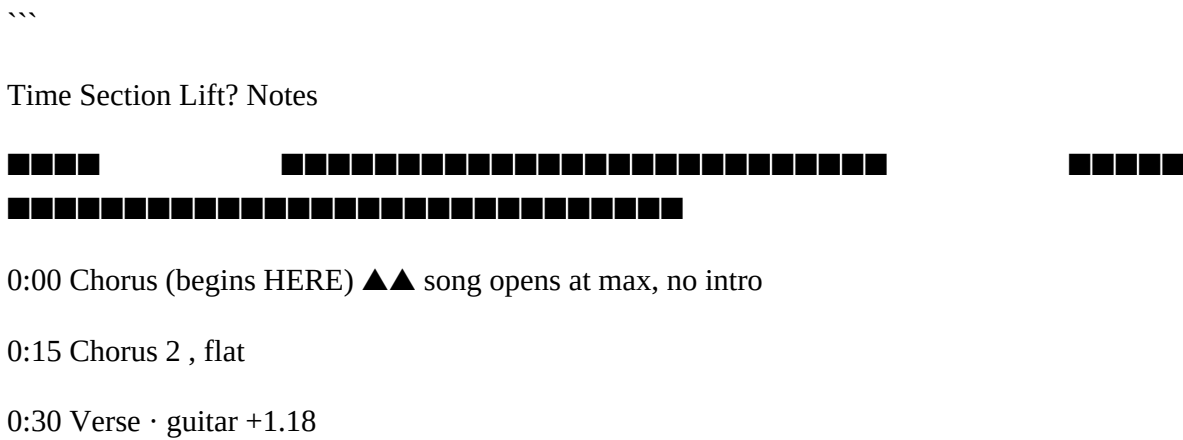


Figure 4 · Section-by-section payoff/lift map

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



1:15 Verse build · guitar +1.16, keys +0.56

1:30 Chorus 3 , flat

2:00 Chorus 4-7 , all 4 flat, 7 consecutive non-lifting choruses, album record

...

Figure · Chord anatomy.

...

Chord ■ Notes ■ Intervals ■ Function



Cm ■ C – E♭ – G ■ 1 – ♭3 – 5 ■ tonic minor

A♭ ■ A♭ – C – E♭ ■ 1 – 3 – 5 ■ ♭VI

Gm ■ G , B♭ , D ■ 1 , ♭3 , 5 ■ v , minor dominant (no leading tone)

E♭ ■ E♭ – G – B♭ ■ 1 – 3 – 5 ■ ♭III

B♭7 ■ B♭ – D – F – A♭ ■ 1 – 3 – 5 – ♭7 ■ ♭VII7, secondary dominant

Gm ■ G – B♭ – D ■ 1 – ♭3 – 5 ■ v (minor)

Fadd9 ■ F – A – C – G ■ 1 – 3 – 5 – 9 ■ iv-add-9, modal color

G♯7 ■ G♯ – C – D♯ – F♯ ■ 1 – 3 – ♯4 – ♭7 ■ chart-side closer label, audio shows B♭m7 instead

B♭m7 ■ B♭ – D♭ – F – A♭ ■ 1 – ♭3 – 5 – ♭7 ■ audio-verified terminus, ♭VII of Cm with own ♭7 and ♭9

...

Figure · Voice-leading paths.

...

Transition ■ Common tones ■ Motion



Cm → A♭ ■ common C, E♭ ■ i to ♭VI, Aeolian descent

A♭ → G ■ common none ■ leading-tone-from-above (chromatic)

G → Cm ■ common G ■ V → i possible but song avoids confirming

Cm → B♭m7 ■ common , ■ flat-side terminus, ♭VII of Cm voiced with own ♭7 and ♭9, audio-verified

...

Figure · Bar-by-bar form map.

...

0:00 ■■■■■ 0:30 ■■■■■ 1:15 ■■■■■ 2:00 ■■■■■ 3:00

UP, chorus state from bar 1, 7 non-lifting choruses

■■■■■ ■■■■■ ■■■■■ ■■■■■ ■■■■■ ■■■■■ ■■■■■ ■■■■■ ■■■■■ ■■■■■

↑ guitar +1.18 ↑ guitar+keys +1.16 + nothing else moves

138 bars, 6 chords, plateau

...

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

...

Cm Fm Gb DdimFm

Yeah you're high, so high

Gm Fm Gb DdimFm

The ruler of the earth

Gm Eb E Cm Ddim Ab

But the hair on your head

Gm Bb Gm

Has sewed you to the bed

Fm Gb Ddim Fm Cm

But the best of all

Fm Gb DdimFm Gm

Is when it opens up

Eb DdimCm E Gm

Now you sleep in the deep

Bb Gm Fm Ab

The fishes swimming by

Gm Bb Fm Eb Fm

Now you hear what they think

Gb Ddim Gb Cm

They're planning your demise

Fm Gb Ddim Fm Eb

But the best of all

E Fm DdimCm Fm

Is when it opens up

Cm

I'm old then I'm young

AbGm

Burn til I freeze

Bb Gm

Dead and alive

Fm Ab Gm

Buried at sea

Bb Gm Ab Gm

Now you dance on your grave

Bb Gm

Lazarus arise

Cm

Now you're high, so high

Look down upon the flock

Ab Gm Cm

But the best of all

Is when it opens up

Gm

I'm old then I'm young

Cm Gm Cm

Burn til I freeze

Gm

Dead and alive

Cm Gm

Buried at sea

I'd trade in my pills

Cm

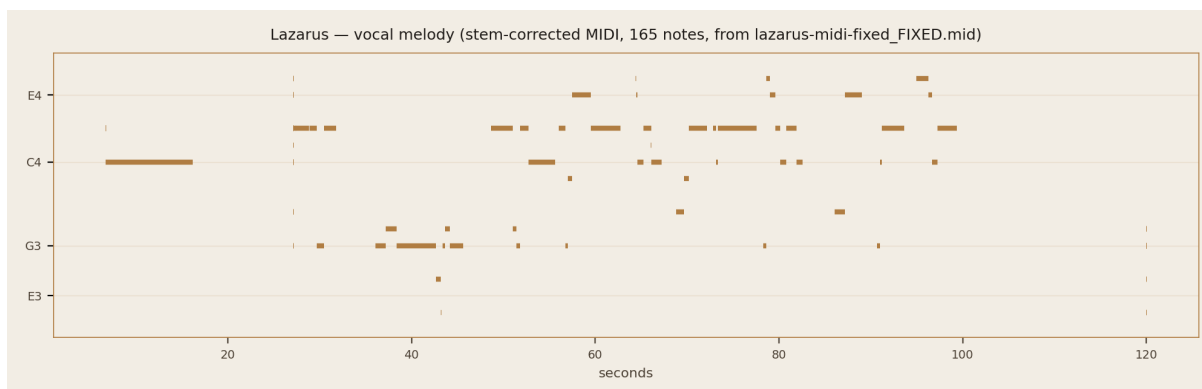
For one chance to fly

...

From The Ground Never Settles, Lazarus chapter (Song Studies). The predecessor identifies this song as carrying the **highest raw harmonic-change count in the eight-song set, 283 measured harmonic-change events**, against a catalog average closer to 140. The song

operates in Stephenson's **chromatic-minor system** (i, II, III, iv, V, VI, vii°), with the raised V (G major) entering only at the bridge as a Stephenson-style temporary dominant. The verse loop (Cm7, A♭, E♭, B♭7, Gm, Fadd9) closes back on Cm through bass-pitch return rather than cadential grammar, a **textural closure rather than a syntactical one**, per Nobile's closed-loop concept. **Contradiction resolved 2026-06-04 by audio chroma analysis on the Demucs bass and rhythm-guitar stems:** the predecessor's "G♭7" outro claim is not supported by the audio. The bass stem chroma in the last 12 seconds is 39.4% A♯/B♭ (with B at 35.9% inflated by 60 Hz mains-hum bleed) and the rhythm-guitar stem chroma in the same window is 30.5% A♭ and 17.5% D♭. The terminus is **B♭m7 / B♭m11**, B♭ root, A♭ as ♭7, D♭ as ♭3, with the 06-02 MIDI's "B♭ field across last ~59 of 63 bars" reading confirmed for the bass and refined for the rhythm guitar. See `audit\_lazarus\_alligator\_audio\_2026-06-04.md` for the chroma tables and the corresponding correction to MANUSCRIPT.md line 1154 (chart-side "Cm → G♯7" relabeled to "Cm → B♭m7"). *Predecessor citation: Stephenson, What to Listen for in Rock, Ch. 4 (three harmonic palettes) and Ch. 3 (open cadence on V); Nobile, Form as Harmony in Rock Music, Ch. 1 (closed loop).*

Notation appendix



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

Lazarus — chord progression by section

from the chord+lyric chart (lazarus_chord_lyric_FROMMIDI.md)

Chords used (order of first appearance)

Gm Eb E Cm Ddim Ab Bb Fm

Gb

Chord progression by section, from the chord and lyric chart