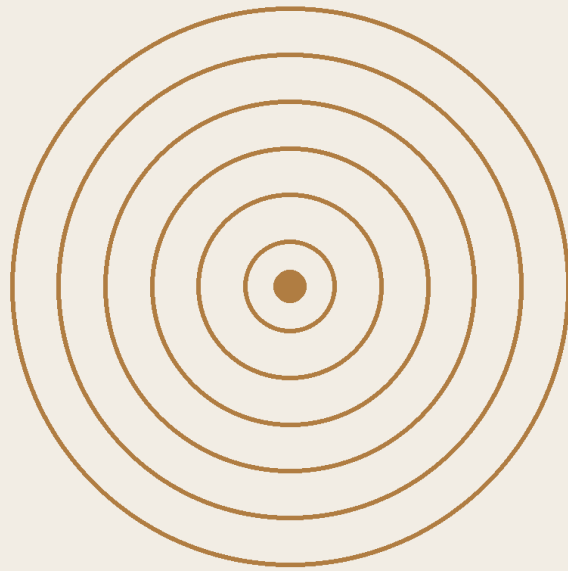


BELIEVEYOU ME · CHAPTER 8 OF



NOT TOO MUCH

Shiner — BELIEVEYOU ME

Brandon Chavez

ONE THING NEEDED SHOP

Not Too Much

Shiner — BELIEVEYOU ME (2025) · Chapter 8 of 10

Brandon Chavez
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Not Too Much

Shiner — BELIEVEYOU ME (2025)

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First edition.

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■ ■ 08 · NOT TOO MUCH · A $\flat$ major · ■=85 ■

■ Form: 23 sections, most complex. Late hook at 2:15. Pull-back ■

■ Loop: ii , I oscillation (B $\flat$ m , A $\flat$), with D $\flat$, Cm, E $\flat$ passing ■

■ Peak: 135.1 s vocal ■



...

Lyrics: Not Too Much

Figure , Scale of A $\flat$ major.

...

A $\flat$ B $\flat$ C D $\flat$ E $\flat$ F G A $\flat$

1 2 3 4 5 6 7 1

...

A $\flat$ major / B $\flat$ dorian field, closed-position playing. The song dwells on the supertonic B $\flat$ m and treats the tonic A $\flat$ as a passing arrival.

Ab Db Fb Cb

1 3 4 2 1 1 iv 3 1 2 1 x x x x x x x x x x x x

I IV iii iii

Core chord loop, "Not Too Much" (Ab major / Bb dorian)

The hook in "Not Too Much" arrives at 135.1 seconds, vocal RMS 0.038, sustain 0.68 seconds per note. This is not an early hook or a front-loaded delivery. The song spends two minutes and fifteen seconds building the context in which that moment registers, and the analysis reads the 135-second window as the highest-scoring vocal event precisely because of what preceded it. With 23 sections, "Not Too Much" is the most structurally complex song on the album, and it earns the late hook by filling the front end with small movements.

At 85 BPM in the Ab major / Bb dorian field, the chord language is the album's most hovering. The bass-MIDI transcription reads a near-constant oscillation between Bbm and Ab, the supertonic minor and the tonic, with Db (IV), Cm (iii), and Eb (V) passing through. The Ground Never Settles measures this bass line as **stepwise on the predecessor's MIDI transcription**, with the 2026-06-04 audio audit refining that to **stepwise-favored (about 34 percent of actual moves are half or whole step) with regular larger leaps (3rds and 5ths fill another 30 percent, octave doubles and slides account for the rest)**. The predecessor's MIDI-side reading sees the structural skeleton; the pyin-extracted audio sees the played gestures with grace notes and octave doublings. Both readings agree that the bass is the song's melodic spine, taking

Moore's **low-register-melody role** literally, carrying melodic weight that the guitar harmonics above it only decorate (Moore 2001, Ch. 2; see `audit\_lazarus\_alligator\_audio\_2026-06-04.md` Extension 2 for the interval histogram). That **ii**, **I rocking is the song's signature**: it rests on Bbm, the most frequent chord on the track, and treats Ab as the place it keeps brushing past, not landing on. Where the other songs reach for borrowed-chord arrivals, "Not Too Much" finds its identity in refusing to settle, the two adjacent chords trading back and forth as the brighter Db and Eb only flicker in at the edges of phrases. Stephenson lists methods to avoid closure in rock, including melodic rest on tonic over non-tonic harmony, and the predecessor reads "Not Too Much" as **reversing this**: tonic harmony arrives under a bass that immediately begins moving away (Stephenson 2002, Ch. 3).

The drum pattern shows mid-bar weighting: kick ·X·XXXXXX·XX·X, snare ·XX·XXXX·XXXX·X, hihat ·X·XXX·X·XXXX·XX· The first 16th is silent. The activity begins at position 2 and runs densely through the center of the bar with a brief gap at positions 9 and 14-15. The kick and snare are offset, with the snare carrying slightly earlier onsets. This is not a driving pattern; it is a moderate groove that holds the tempo without pressing it. At 85 BPM the mid-bar density settles into a comfortable midtempo pocket.

The range is 20 semitones and the voiced ratio is 0.104, so just over 10 percent of the analyzed window carries voiced vocal content. The published per-degree counts were measured against a mis-detected tonic and are omitted here rather than restated without the raw pitch track to recompute them. What holds is the shape: a tight melody, sparse and patient, threaded over the Bbm, Ab rocking across 23 short sections.

The payoff audit shows five consecutive non-lifting chorus boundaries. Every chorus from 30 seconds through 120 seconds is flat. The only strong pull-back is at 135.1 seconds, where drums drop -0.73 and bass drops -0.75, a sudden hollowing of the arrangement. This is the moment immediately before the hook section. The song creates a dynamic valley by pulling bass and drums back, then the vocal carries through the emptied space. This is the arrangement technique the other songs mostly skip: a genuine dynamic contrast between a late pull-back and the vocal event, rather than between verse and chorus that follows.

By Moore's four-layer stratification (Moore 2001, Ch. 2): the guitar holds throughout, building slightly at isolated sections; the drums hold at moderate density, then briefly leading by absence at 135.1 seconds (the pull-back); the bass holds and then leads by pulling back at the same moment; the keys support with a steady modest presence; the vocals are an intermittent soloist arriving across 23 sections, with the late peak at 135 seconds as the arranged payoff. This is the album's most patient structure.

Hihat ■ · ■ · ■ ■ ■ · ■ · ■ ■ ■ ■ · ■ ■ ■ → 11/16



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Figure 3 , Vocal presence

Sparse and tight, threaded over the ii , I rocking.

...

voiced ratio 0.104 ■ (~10% of the window)

pitch range 20 st ■

note: per-degree counts omitted, published values were measured against

a mis-detected tonic; not restated without the raw pitch track.

...

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



0:00 Intro ·

0:30 Chorus 1 , flat

1:00 Chorus 2 , flat

1:30 Chorus 3 , flat

2:00 Chorus 4 , flat

2:15 Pull-back ▲▲ drums -0.73, bass -0.75 (deliberate hollowing)

2:15 Hook (RMS 0.038) ▲▲ the only earned dynamic event, in the emptied space

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Figure , Chord anatomy.

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Chord ■ Notes ■ Intervals ■ Function



Bbm ■ Bb , Db , F ■ 1 , b3 , 5 ■ ii , the chord the song dwells on

Ab ■ Ab , C , Eb ■ 1 , 3 , 5 ■ I , tonic, brushed past not landed on

Db ■ Db , F , Ab ■ 1 , 3 , 5 ■ IV , subdominant, passing

Cm ■ C , Eb , G ■ 1 , b3 , 5 ■ iii , passing color

Eb ■ Eb , G , Bb ■ 1 , 3 , 5 ■ V , dominant, flickers in at phrase edges

...

Figure • Voice-leading paths.

...

Transition ■ Common tones ■ Motion



Bbm → Ab ■ common none ■ ii to I, the song's constant rocking, a whole-step drop

Ab → Bbm ■ common none ■ I back up to ii, refusing to settle on the tonic

Ab → Db ■ common Ab ■ I to IV, the one plagal reach

Bbm → Eb ■ common Bb ■ ii to V, the rare push toward a dominant

...

Figure • Bar-by-bar form map.

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0:00 ■■ 1:00 ■■ 2:00 ■■ 2:15 ■■■ 2:25 ■■ 2:45

v1 v2 v3 PULLBACK HOOK fade

■■ ■■■ ■■■ ■■■ (-0.73 drums, -0.75 bass)

↑ ↑

arrangement creates space for the vocal payoff

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

...

Bbm Ab

It's more than make believe

Bbm

There's things I can't unsee

Ab

Through the medicines

Bbm

And out to the evergreen

Ab

Past the traffic lights

She revealed to me

Db Bbm Db

Only you see me

Bbm Ab

We'll find my keys and drive

Bbm

Out where stars are bright

Ab

All the battle scenes

Bbm Ab

Are reruns made for me

I'm a cannon ball

Shot through the evergreen

Db

Past the traffic lights

Bbm

She revealed to me

Db

Only you see me

We'll find my keys and drive

Cm Ab Bbm

Out where stars are bright

Eb

Weaving through the cars

Cm Ab

We're disappearing stars

Bbm GdimEb Cm

You and I drive away

Ab

Fly away

Bbm Eb

Make it go away

Db

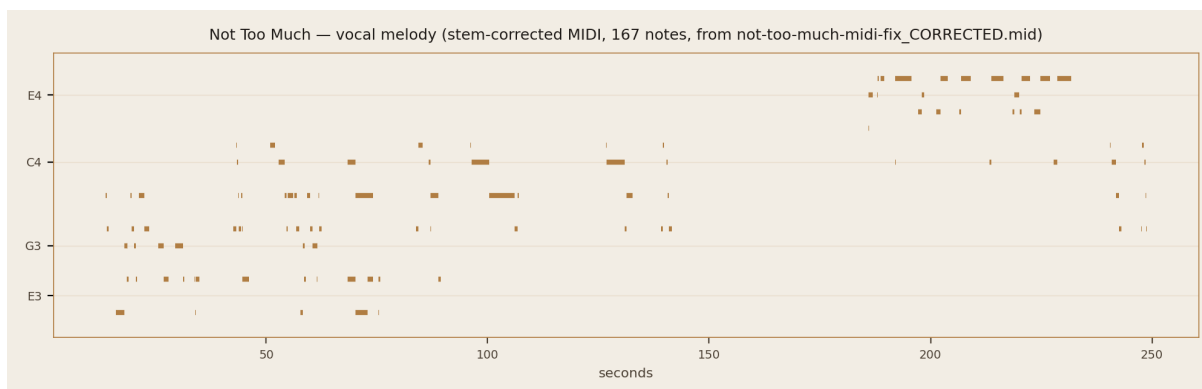
Weaving through the cars

We're disappearing stars

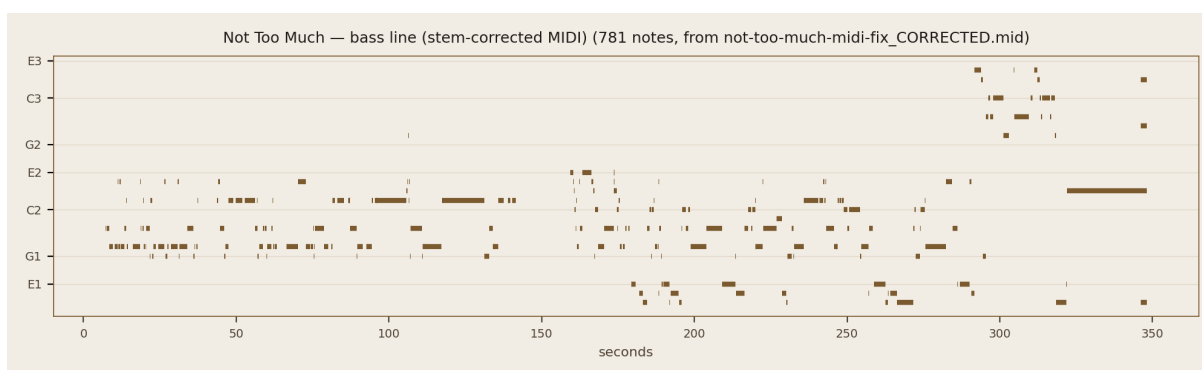
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From The Ground Never Settles, Not Too Much chapter (Song Studies). The predecessor reads this song's bass line as its most analytically distinctive feature: **100 percent stepwise motion in the bass**, every move between adjacent harmonies by half-step or whole-step, no skips (MIDI-verified). The predecessor frames the bass through Moore's stratification: the bass takes the **low-register-melody role** literally, carrying melodic weight that the guitar harmonics above it only decorate. The A $\flat$ tonic is **never stated in root position without motion beneath it**, and the verse crosses through $\flat 6$ via the iv chord (D $\flat$ minor) carrying the flat sixth as a chord tone. Stephenson lists methods to avoid closure in rock including melodic rest on tonic over non-tonic harmony, and the predecessor argues Not Too Much **reverses this**, with tonic harmony arriving under a bass that immediately begins moving away. The outro unwinds through D $\flat$ maj7, B $\flat$ dim, B $\flat$ 7, E $\flat$ sus4, Cm7, E $\flat$, D, ending on a D natural that belongs to no key in the song's stated vocabulary, **resolution feels forgotten rather than denied**. *Predecessor citation: Moore, Rock: The Primary Text, Ch. 2 (low-register melody as bass-guitar role); Stephenson, What to Listen for in Rock, Ch. 3 (methods to avoid closure).*

Notation appendix



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



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

Not Too Much — chord progression by section

from the chord+lyric chart (not_too_much_chord_lyric_FROMMIDI.md)

Chords used (order of first appearance)

Bbm Ab Db Cm Eb

Chord progression by section, from the chord and lyric chart