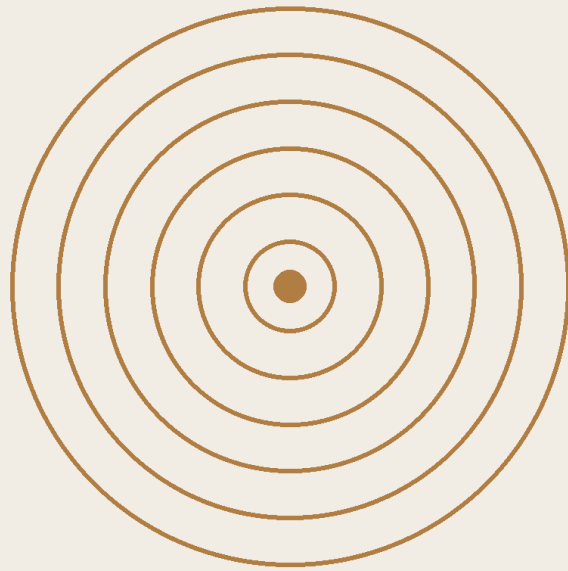


BELIEVEYOU ME · CHAPTER 9 OF



BROKEN SATELLITES

Shiner — BELIEVEYOU ME

Brandon Chavez

ONE THING NEEDED SHOP

Broken Satellites

Shiner — BELIEVEYOU ME (2025) · Chapter 9 of 10

Brandon Chavez
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Broken Satellites

Shiner — BELIEVEYOU ME (2025)

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First edition.

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■ ■ 09 · BROKEN SATELLITES · E♭ major · ■=78.3 ■

■ Form: Slowest. 24 sections. Hook at 3:00 (latest on album). ■

■ Loop: E♭ – E♭maj7 – E♭add9 – Cm – Fadd9 ■

■ Peak: Cold opening + late hook ■



...

Lyrics: Broken Satellites

Figure · Scale of E♭ major.

...

E♭ F G A♭ B♭ C D E♭

1 2 3 4 5 6 7 1

...

E♭ major, closed shapes; the slow tempo gives each hit full weight

E_b E_b^{Δ} E_b^9 C_m

X X X X X X X X
 iii xi iii

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

Treble clef staff: E_b , E_b^{Δ} , E_b^9 , C_m

Bass line: 6, 8, 8, 3; 10, 11, 12, 13; 13, 11, 13; 3, 4, 5

Roman numerals: I, I, I, vi

Core chord loop, "Broken Satellites" (E_b major)

The opening section boundary is the album's most direct entry after "The Alligator": intro-to-chorus at 15.1 seconds, drums +0.58, keys +9.16, vocals arriving from silence at +59.99. This is a cold open where the vocal enters at nearly 60 times its prior RMS. The song then distributes its remaining 24 sections over a runtime that extends past three minutes, placing the hook at 180.2 seconds, the latest hook arrival on the album. "Broken Satellites" earns its length by making you forget how far you have traveled.

At 78.3 BPM, this is the slowest song on the album, and the slowest tempo on any slow-mode track. The chord language is the album's one major-key exception where the flat sixth functions as ornament rather than structural pivot. Top verse progression: $E_b \rightarrow E_b^{maj7} \rightarrow E_b^{add9} \rightarrow C_m \rightarrow F^{add9}$. The progression opens on the tonic and prolongs it through two chord colors (maj7, add9) before moving to the relative minor (C_m) and closing on F^{add9} , a suspended arrival on the IV degree, an extended **tonic prolongation** in Nobile's sense, the section's harmonic motion held inside the I area for most of its length (Nobile 2020, Ch. 1). The intro features a bass-only chromatic descent, B_b-A-A_b-G , without a root-position tonic

landing, a four-note falling line that establishes the key's bass register before the full band enters, the bass taking Moore's **low-register-melody role** literally and carrying the formal opening alone (Moore 2001, Ch. 2). The outro similarly avoids root-position tonic landing, the section closing on a non-root chord rather than the I, one of the methods Stephenson catalogs for rock songs that decline to fully resolve (Stephenson 2002, Ch. 3). Where every other song on this album uses the flat sixth as a structural wedge or borrowed color that shapes the harmonic direction, "Broken Satellites" uses it ornamentally, the $b6$ appearing in voice-leading rather than as a chord root. This is the album's one major-key track where major is the full commitment.

The drum pattern is the album's most front-loaded cluster: kick XXX·XXXXXXXXX··X, snare XXXX·XXXXXXXX··X, hihat XXXX·XXX·XXX·X· Twelve consecutive kick hits in the first thirteen positions, then a rest, then one final hit. The snare is four consecutive hits, a gap, then seven more. The hihat runs parallel. At 78.3 BPM these clusters are slow enough to be felt as individual hits rather than blur, giving the pattern a heavy, deliberate quality. Each hit falls with full weight at the slow tempo. The tail of the bar, positions 13-15, empties out, giving the end of each measure a brief suspension before the cluster restarts.

The vocal pitch vocabulary centers on scale degrees 3, 6, 5, 4, and 2 in E_b major. These are the diatonic degrees of the major scale with no borrowed tones, a relatively clean tonal palette for an album that elsewhere leans heavily on suspended chords and modal colors. Phrase endings land on 4, 5, 3, and 6. The range returns 410 semitones, the same high-range flag as "The Alligator," indicating the analysis encountered frequency content beyond the expected vocal window, possibly from piano. The voiced ratio is 0.137.

The payoff audit: one confirmed lift at the intro-chorus (0–15.1 seconds), then all subsequent choruses do not lift. The song has 24 sections and runs for over three minutes, making the distribution of those sections wide. The keys provide large swells at isolated boundaries: +9.16 at 15 seconds, +46.25 at 105 seconds, +32.73 at the chorus-verse boundary at 45 seconds. These key entries are textural rather than melodic, waves of pad content rising and receding. The guitar provides its most prominent entry of the song at 120 seconds (+1.00), a mid-song peak that briefly lifts the arrangement before returning to holding behavior.

By Moore's four-layer stratification (Moore 2001, Ch. 2): the keys lead at section boundaries, the most active boundary-marking role on any album track; the guitar holds throughout and briefly builds at 120 seconds; the bass holds with a modestly active beginning (+0.52 at second chorus); the drums hold with their heavy front-loaded cluster; the vocals lead when present, with the late hook at 180 seconds as the earned peak. The song's structure is accumulative, each section adding a layer of history that makes the late arrival register as a peak.

"Broken Satellites" is the album's long game. At 78.3 BPM over 24 sections, it takes more time than any other song here, and it places its payoff three minutes in. The song commits to E♭ major as its tonal home, the one track on the album where the major key is not undermined by flat-side borrowing at the structural level. The satellites are broken: they orbit, they transmit, but they do not land.

Figure 1 • Core chord loop (E♭ major, ■=78.3)

Verse • E♭→E♭maj7→E♭add9→Cm→Fadd9, tonic prolonged through color, then relative minor

...



■ E♭ ■ E♭maj7 ■ Cm ■ Fadd9 ■



■ I ■ I ■ ■ vi ■ IIadd9 ■



■ tonic ■ color ■ rel min ■suspended■



...

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

Front-loaded clusters at 78 BPM, slow enough that each hit reads as an individual weight rather than a blur.

...

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



Kick ■ ■ ■ ■ · ■ ■ ■ ■ ■ ■ ■ · · · ■ ■ → 12/16

Snare ■ ■ ■ ■ ■ · · ■ ■ ■ ■ ■ ■ · · · ■ ■ → 11/16

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



...

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: 13.7% range: 410 st ■ range flag: piano bleed-through likely

(E $\flat$ 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



0:15 Intro→Chorus (cold open) ▲▲ vox +59.99 from silence, keys +9.16

0:45 Verse · keys +32.73

1:30 Verse ·

1:45 Keys swell ▲▲ keys +46.25 (pad)

2:00 Guitar entry ▲▲ guitar +1.00

3:00 HOOK (180s) ▲▲ latest hook on the album, earned by length

...

Figure • Chord anatomy.

...

Chord ■ Notes ■ Intervals ■ Function



E♭ ■ E♭ – G – B♭ ■ 1 – 3 – 5 ■ tonic

E♭maj7 ■ E♭ – G – B♭ – D ■ 1 – 3 – 5 – 7 ■ tonic with major-7th color

E♭add9 ■ E♭ – G – B♭ – F ■ 1 – 3 – 5 – 9 ■ tonic with added 9

Cm ■ C – E♭ – G ■ 1 – ♭3 – 5 ■ vi, relative minor

Fadd9 ■ F – A – C – G ■ 1 – 3 – 5 – 9 ■ II add9, suspended IV-area

...

Figure • Voice-leading paths.

...

Transition ■ Common tones ■ Motion



E♭ → E♭maj7 ■ common all ■ tonic color shift, D arrives

E♭maj7 → E♭add9 ■ common E♭, G, B♭ ■ D drops to F (the 9)

E♭add9 → Cm ■ common C, E♭ ■ prolong tonic via rel-min

Cm → Fadd9 ■ common C ■ vi to II, suspended subdominant

Fadd9 → E♭ ■ common F ■ II-add-9 → I, soft return

...

Figure • Bar-by-bar form map.

...

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

silence COLD v/c v/c HOOK fade

■ ■■■■ ■■■■ ■■■■ ■■■■ ■

↑ ↑

vocal +59.99 cold open latest hook on album (3 min in)

...

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

...

Eb

The human eye

Ddim Cm Eb

Can see more shades of green than any other color

Ddim

The human eye

Fm Gm

Can see more shades of green than any other color

Eb Cm

Late at night

Ddim Cm

I would lie awake and listen to you breathing

Every night

Eb Cm Ddim

I would make us dinner while you were still teaching

Cm

I won't wake you

Gm Eb

I won't wake you

Fm Ddim

I won't wake you up

Fm Eb Gm

The human eye closes in the light

Cm Bb Eb

Blind to what it doesn't want to see

Gm Cm

We are riding broken satellites

Bb Eb

Burning brightly upon reentry

Summer days

Ddim

Caught between the sun and the twilight

Cm

I won't wake

FmEb

I won't wake you

Ddim

I won't take you up

Eb Gm Cm

The human eye closes in the light

Bb Eb Gm

Blind to what it doesn't want to see

Cm

We are riding broken satellites

Bb

Burning brightly upon reentry

Eb Gm

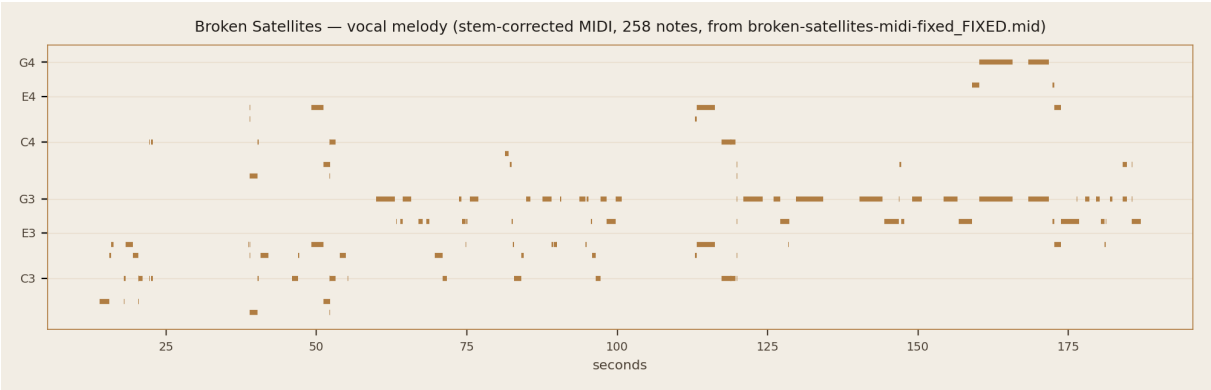
Human eye closes in the light

Cm Bb

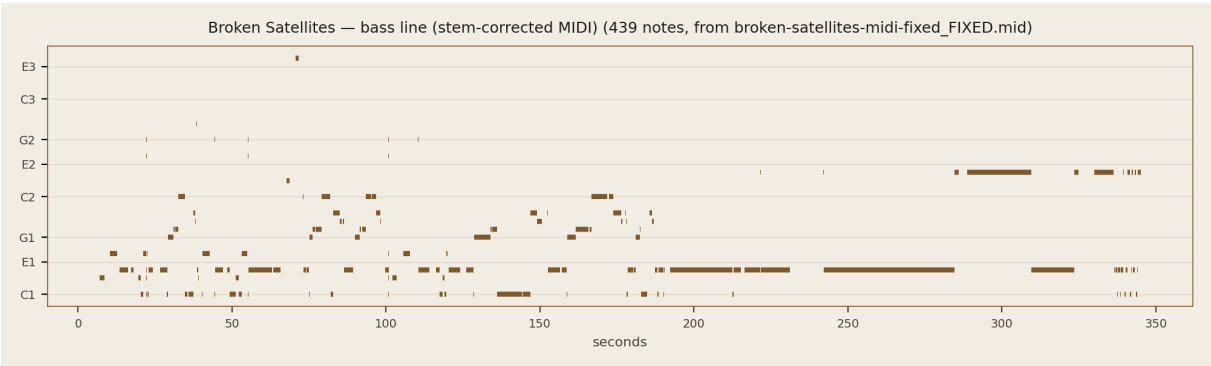
In the end we'll set each other free

...

Notation appendix



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



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

Broken Satellites — chord progression by section
from the chord+lyric chart (broken_satellites_chord_lyric_FROMMIDI.md)

Chords used (order of first appearance)
Eb Ddim Cm Fm Gm Bb

Chord progression by section, from the chord and lyric chart