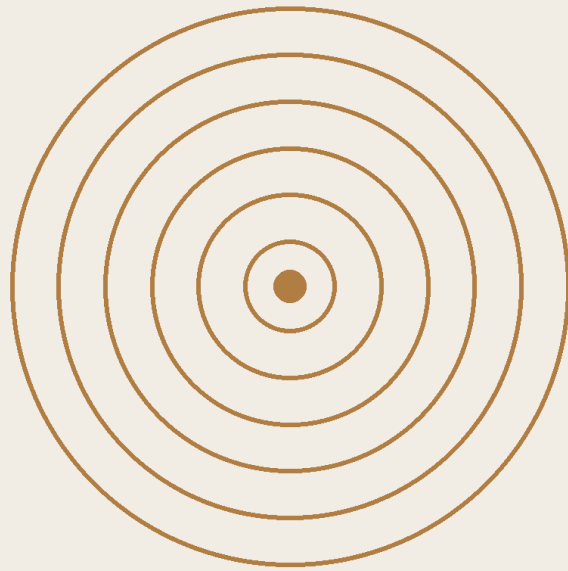


I E V E Y O U M E · C H A P T E R 1 0 O F



JACKIE

Shiner — BELIEVEYOUUME

Brandon Chavez

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

Jackie

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

Brandon Chavez
onethingneededshop

Jackie

Shiner — BELIEVEYOU ME (2025)

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First edition.

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■ ■ 10 · JACKIE · B $\flat$ Mixolydian · ■=95.7 ■

■ Form: Compressed 12 sections. Album closer. ■

■ Loop: I , $\flat$ VII , IV (B $\flat$, A $\flat$, E $\flat$), opening on the vi (Gm) ■

■ Peak: cold-open chorus, vocal enters at 15.1 s (delta +591.63) ■



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Lyrics: Jackie

Figure , Scale of B $\flat$ Mixolydian.

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

1 2 3 4 5 6 $\flat$ 7 1

...

B $\flat$ Mixolydian, the flat-7 (A $\flat$) replaces the major 7. The A $\flat$ chord is the song's most frequent borrowing.

The vocal enters at the intro-chorus boundary at 15.1 seconds with a delta of +591.63. Near-zero to full presence in one section. The bass also moves at that boundary, +0.25, the first stem to show measurable non-vocal energy. Then the drums and keys add modest support. "Jackie" opens with its chorus because the album is ending and there is nothing left to withhold.

At 95.7 BPM in B $\flat$ mixolydian, "Jackie" is the album closer and its most compressed structure: 12 sections, the fewest on the record. The bass-MIDI transcription reads the harmony plainly: B $\flat$ is the most frequent chord, A $\flat$ the next, then E $\flat$, with G minor opening the song and the dominant F passing through only once. In B $\flat$ mixolydian those map to **I, $\flat$ VII, IV, vi, and a single V**, and the A $\flat$ ($\flat$ VII) is the modal signature, the flatted seventh that replaces the leading tone. The song opens on the vi (Gm) before settling into the I , $\flat$ VII , IV vocabulary, so the

harmony arrives sideways rather than announcing the tonic. The $\flat$ VII appears more than any chord except the tonic itself, which gives the closer its **bright-but-shadowed mixolydian color** without a single chromatic borrowing.

The drum pattern is the most saturated on the album: kick XXXXXXXXXXXX·XXXX, snare XXX·XXXXXX·XXXXX, hihat ·XX·XXXXXXXXXXXXX· The kick hits 14 of 16 16th-note positions. The snare misses only three positions. The hihat is continuous from position 2 onward. This is an album closer with maximum drum density, and at 95.7 BPM the nearly-full grid of hits creates a wall-of-sound drum feel that pushes the song forward without rushing it. Where "Lazarus" used dense drumming to sustain a plateau, "Jackie" uses it to push toward a finish line.

The vocal stays at the lowest density on the record. The voiced ratio is 0.074, meaning the voice is present for roughly seven percent of the analyzed window, and the pitch range is 19 semitones, the second-tightest on the album. The melodic writing is stepwise and narrow, a closing voice that has stopped reaching. The earlier per-song key detection placed this track a fifth away, so the published scale-degree counts for "Jackie" were measured against the wrong tonic and are omitted here rather than restated against $B\flat$ without the raw pitch track to recompute them. What the data supports without that caveat is plain: the smallest vocal footprint on the album, riding the densest drum floor.

The payoff audit shows one confirmed lift at 0–15.1 seconds, then four subsequent choruses that do not lift, then a bridge at 90.1 seconds (flat), then two verse sections that are flat. The song finds its structure in the compressed 12-section form, the early vocal entry, and the dense drum floor beneath. The late verses at 105–135 seconds show near-zero deltas on all stems: the arrangement has achieved its level and holds it to the end.

By Moore's four-layer stratification (Moore 2001, Ch. 2): the bass leads the initial entry, providing the first stem energy at 15 seconds; the drums hold throughout, their near-continuous grid providing consistent floor; the guitar holds with no leading moments; the keys support across the song, providing modest continuity; the vocals are an intermittent soloist at the lowest density on the album (7.4%), but landing on the tonic when they arrive. This is the album's quietest vocal presence on its biggest dynamic platform.

"Jackie" closes the album with maximum drum density and minimum vocal presence. The I , $\flat$ VII , IV loop carries a final-lap mixolydian quality, a mode built on the flatted seventh rather than the leading tone, a key that stops moving rather than resolving. The $A\flat$ keeps pulling the harmony a half-step under where a major key would close, so even the densest, most forward-driving arrangement on the record ends on a chord that declines to lift toward home. After ten songs of suspended chords and unresolved modes, the closer holds that same refusal

and simply runs out, the drums full, the voice nearly gone.

Figure 1 · Core chord loop (*B $\flat$ Mixolydian*, ■=95.7)

Closer loop · vi I $\flat$ VII IV, the A $\flat$ ($\flat$ VII) is the modal signature

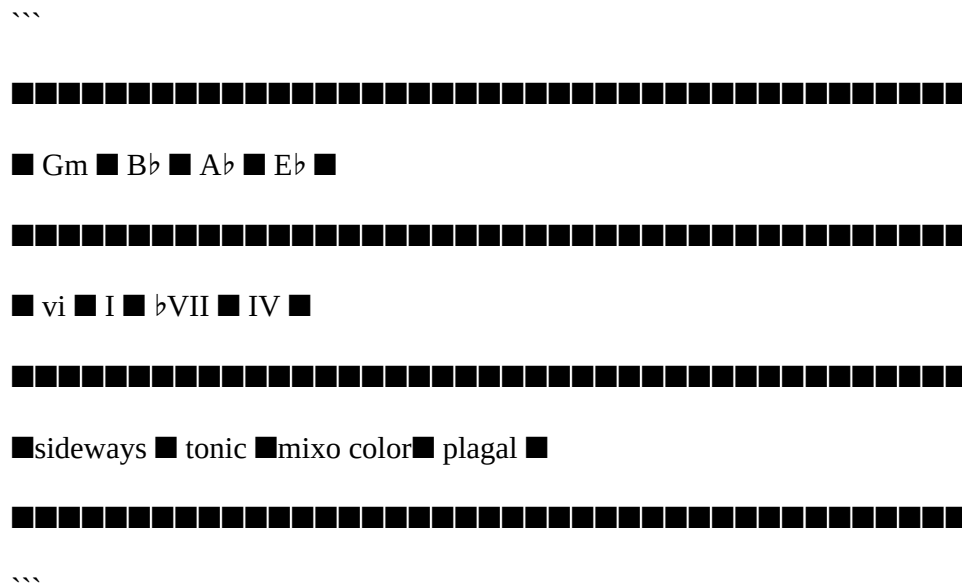


Figure 2 · Representative drum pattern (16th-note grid)

Maximum drum density (14/16 kick, 13/16 snare, 15/16 hihat). Wall-of-sound closer.

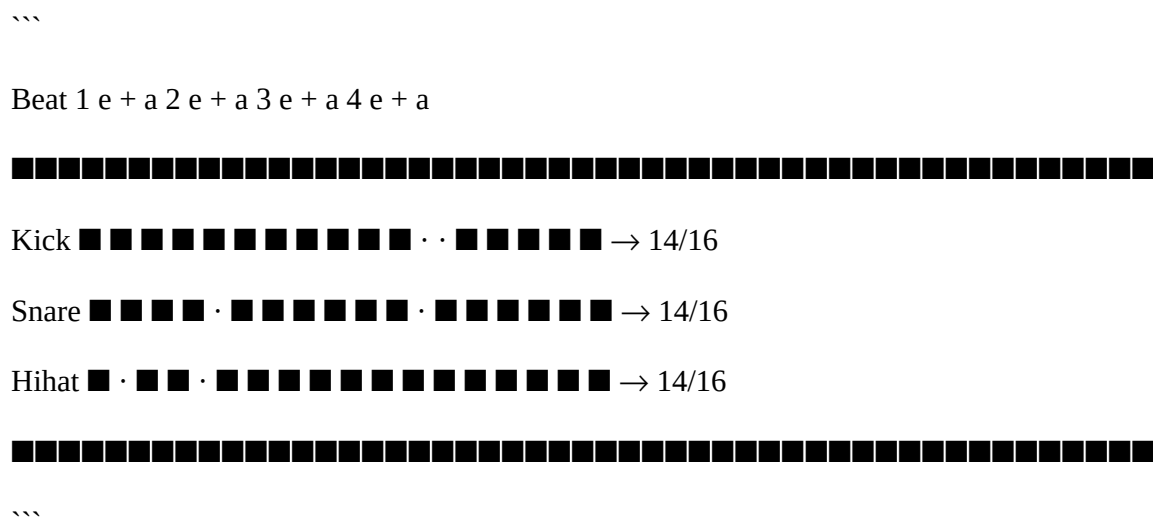


Figure 3 · Vocal presence (closer)

Lowest vocal density on the album, riding the densest drum floor.

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voiced ratio 0.074 ■ (7.4% of the window, lowest on album)

pitch range 19 st ■ (2nd-tightest on album)

note: per-song scale-degree counts omitted, published values were
measured against a mis-detected tonic (a fifth off); not restated
without the raw pitch track to recompute against B♭.

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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 Cold open chorus ▲▲ vox +591.63, the album closer's only LIFT

0:30 Chorus 2 , flat

0:45 Chorus 3 , flat

1:00 Chorus 4 , flat

1:30 Bridge , flat

1:45 Verse , flat (near-zero deltas)

2:15 Verse , flat, arrangement locked to the end

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Figure · Chord anatomy.

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Chord ■ Notes ■ Intervals ■ Function



B♭ ■ B♭ – D – F ■ 1, 3, 5 ■ I, tonic

A♭ ■ A♭ – C – E♭ ■ 1, 3, 5 ■ ♭VII, Mixolydian subtonic (most frequent borrowing)

E♭ ■ E♭ – G – B♭ ■ 1, 3, 5 ■ IV, plagal anchor

Gm ■ G – B♭ – D ■ 1, ♭3, 5 ■ vi, the song's opening chord

Dm ■ D – F – A ■ 1, ♭3, 5 ■ iii, passing color

F ■ F – A – C ■ 1, 3, 5 ■ V, appears once, never cadences

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Figure · Voice-leading paths.

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Transition ■ Common tones ■ Motion



Gm → B♭ ■ common B♭, D ■ vi to I, the relative-major lift into the tonic

B♭ → A♭ ■ common none ■ Mixolydian step-down, I to ♭VII

A♭ → E♭ ■ common E♭ ■ ♭VII to IV, both flat-side of the tonic

E♭ → B♭ ■ common B♭ ■ IV to I, plagal return

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Figure · Bar-by-bar form map.

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0:00 ■■■ 0:15 ■■■ 1:30 ■■■ 2:00 ■■ 2:45

silence CHORUS c2-c5 bridge fade



↑

near-zero to full vocal presence in one section (delta +591.63)

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

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Gm Bb Ab

Why'd you make a mess?

Bb

Waiting on your prince again

Ab Bb

Rip up half the yard

Ab Bb

Searching for your gold

Eb

Are you left alone?

Gm Eb

Have you been left alone?

Ab Bb Ab

If I knew what to say

Bb Eb

How to make you understand

Bb

If I could ease your pain

Eb Ab

And stay at home I would

Bb Ab

I wonder what you think

Bb Eb

When I'm far away from you

Bb

Did you find another love?

Ab Bb Eb

And chew up all their shoes too?

Are you left alone?

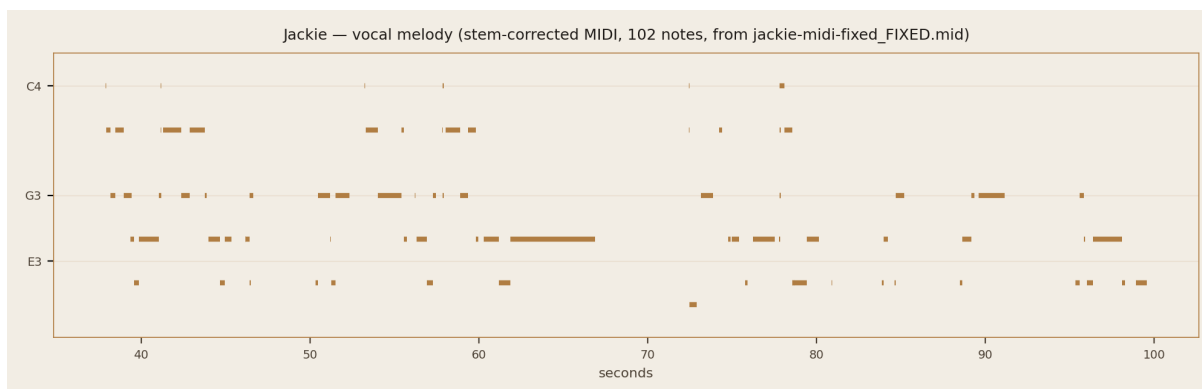
Have you been left alone?

Bb Dm

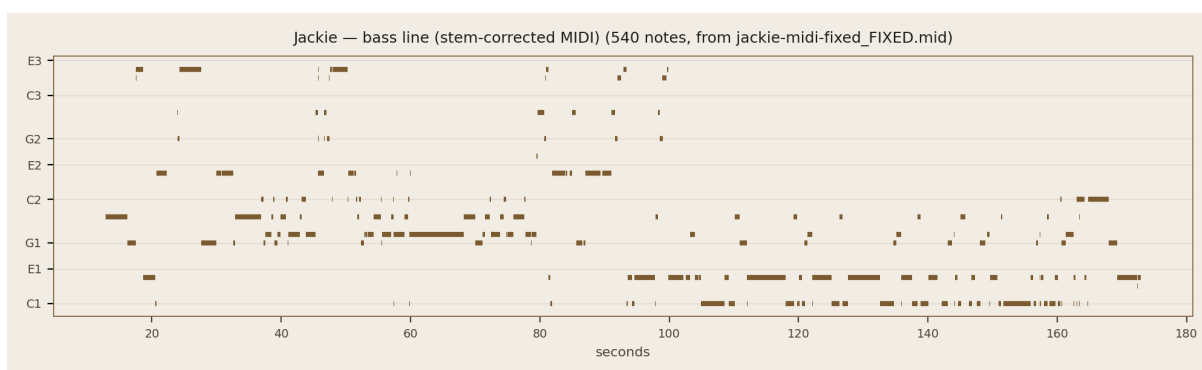
Did you get left alone tonight?

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Notation appendix



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



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

Jackie — chord progression by section

from the chord+lyric chart (jackie_chord_lyric_FROMMIDI.md)

Chords used (order of first appearance)

Gm Bb Ab Eb Dm

Chord progression by section, from the chord and lyric chart