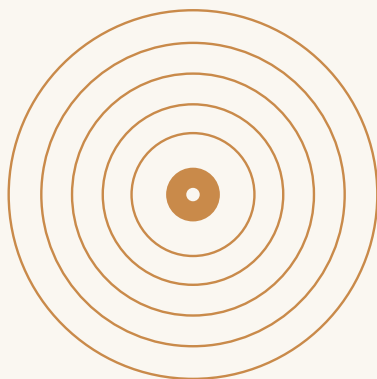


MUSIC THEORY



Believe You Me

A Song-by-Song Analysis of Shiner

Brandon Chavez

ONETHINGNEEDEDSHOP

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Contents

"Asleep in the Trunk"

♪ 01 · ASLEEP IN THE TRUNK · F minor (D# Mix.) · J=112.3 ||

Form: 18 sections, hihat-only verses, late hook at ~2:45

Loop: III° – IIsus4 – vi – ii (rotating mobile)

Peak: 164.9 s vocal sustain

Lyrics: Asleep in the Trunk

Figure · Scale of F minor (D# Mix.).

F	G	A $\flat$	B $\flat$	C	D $\flat$	E $\flat$	F
1	2	$\flat$ 3	4	5	$\flat$ 6	$\flat$ 7	1

*Drop tuning lets F#-augmented voicings sit on the low strings
(the album's signature chord)*

Diagram illustrating a four-chord loop in F minor, labeled "Core chord loop, 'Asleep In The Trunk' (F minor)".

The chords and their corresponding fingerings (treble clef) are:

- Bbm**: Fretboard diagram shows notes Bb (1), B (2), D (3), Eb (4), F (5). Fingering: 1 3 4 2 1.
- Fm**: Fretboard diagram shows notes F (1), Ab (2), Bb (3), C (4), D (5). Fingering: 1 3 4 1 1 1.
- Ab**: Fretboard diagram shows notes Ab (1), Bb (2), C (3), D (4), Eb (5). Fingering: 1 3 4 2 1 1.
- Bbm**: Fretboard diagram shows notes Bb (1), B (2), D (3), Eb (4), F (5). Fingering: 1 3 4 2 1.

The bass clef staff shows fingerings for the chords:

- Bbm**: 13, 14, 15
- Fm**: 8, 9, 10
- Ab**: 11, 13, 13
- Bbm**: 13, 14, 15

The Roman numerals below the bass staff are: iv, i, b III, iv.

Core chord loop, "Asleep In The Trunk" (F minor)

The moment that defines this track is not the chorus. It is what happens at 164.9 seconds, where the vocal sits alone in a section the analysis tags as "verse" but which lands with the full weight of a hook, vocal RMS 0.0167 held for an average 1.67 seconds per sustained note. That is the longest sustain on the album by a factor of two. The band has spent two minutes and forty-four seconds withholding that release, and when it comes, it registers as an exhale rather than a statement.

BELIEVEYOU ME runs this song at 112.3 BPM in D# mixolydian, and the mixolydian flag matters. The flatted seventh in a major context removes the leading tone, which means the harmony never feels like it wants to go anywhere. The top four-chord loop the chromagram surfaces, III° – II sus4 – vi – ii, is not a progression in the functional sense. It is a mobile that keeps rotating without touching ground. The diminished III° is an

unusual root choice for a rock song and gives the front of each cycle a faint instability that the sus4 voicings of the following chords do not resolve, they absorb.

The drum pattern in the representative section is a near-blank. Kick: all dots. Snare: all dots. Hihat: Eighteen sections analyzed and the representative comes back silent on kick and snare. This is not a failure of the analysis; it is a structural statement.

BELIEVEYOU ME has written a song at 112.3 BPM where the dominant drum texture is hihat-only pulse. The kick and snare enter at the chorus (delta +1.16 on drums at 60 seconds, the largest single-stem chorus lift in the first half), but the default mode of the song is near-acoustic, time-keeping only. The guitar holds (role: holding across most sections), building when it needs to: guitar delta +0.50 at 15 seconds, +0.73 at the first chorus, +0.97 at the second. The bass stays supportive throughout, never leading.

The vocal pitch vocabulary centers on scale degrees 5, b7, 6, #4, and 1. In D# mixolydian, those translate to the notes that live furthest from resolution: the raised fourth and flatted seventh sit at the harmonic edges of the mode, and the vocalist ends phrases on 6, 5, b7, and #4 in that order of frequency. There is no phrase that lands on the tonic. The range over the analyzed window is 40 semitones, unusually wide, and the voiced ratio is 0.197, meaning vocals are present only 20 percent of the time. Space is the architecture here.

The payoff audit shows two confirmed chorus lifts: at 60 seconds and 105 seconds. Both are real, all five stems rising. The chorus at 120 seconds does not lift, and the one at 134.9 seconds does not lift. The song starts two consecutive choruses that fail to grow. This is either arrangement drift or a deliberate choice to let the

structure settle after the two-punch payoff of the first pass. The keys stem is the outlier: it spikes wildly at the first chorus (delta +52.95 at 60 seconds) and again at the 120-second transition (+42.46), suggesting a pad or synth layer that the analysis is reading as a massive sudden entry. The guitar and vocals carry the heard dynamic rise; the keys number reflects a near-silent-to-active switch on a pad channel.

By Berliner vocabulary: the guitar leads in the building sections, the drums hold through the verses, the bass holds beneath the guitar, the keys function as a sweeping arrival marker rather than a melodic voice. The vocals are intermittent soloists, appearing in short dense bursts with long silences between, which is why the sustained hook at 164.9 seconds carries so much weight. It is the longest vocal event in a song built around vocal absence.

The #4 scale degree in the vocal line, appearing in the top five degrees and as a common phrase ending, introduces a tritone relationship against the tonic in a mode that already refuses resolution. Combined with the absent-kick texture and the rotating III° – II sus4 loop, "Asleep in the Trunk" operates in a sustained state of harmonic suspension. Nothing resolves. The song ends by stopping rather than by arriving.

That is the point. At 112.3 BPM with a near-silent drum bed and a vocal that shows up 20 percent of the time, BELIEVEYOU ME has written an opening track that refuses to announce itself. The title is accurate. Something is dormant here, and the question the song leaves open is whether it woke up.

Figure 1 • Core chord loop (*D# Mixolydian (F minor relative), ♩=112.3*)

Four-chord rotation (mobile, no resolution)

Fdim/D#	F#sus4	Cm	Fm
III°	IIsus4	vi	ii
ambiguous	no third	rel minor	soft return

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

Kick + snare silent. Hat-only pulse. Drums enter at chorus.

Beat	1 e + a	2 e + a	3 e + a	4 e + a
Kick	• • • •	• • • •	• • • •	• • • •
Snare	• • • •	• • • •	• • • •	• • • •
Hihat	• ■ • •	• ■ • •	■ ■ • •	■ • • •

Figure 3 • Vocal phrase-ending compass

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

Degree	1	♭2	2	♭3	3	4	♯4	5	♭6	6	♭7	7
	■	•	•	•	•	•	★	★	•	★	★	•

■ top-5 ♦ phrase-ending ★ both • voiced: 19.7% range: 40 st
 (D# Mixolydian)

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	•	
1:00	Chorus 1	▲▲	LIFT (all stems rise)
1:45	Chorus 2	▲▲	LIFT (peak)
2:00	Chorus 3	—	flat
2:14	Chorus 4	—	flat
2:45	Verse-as-Hook	•	longest sustain on the album, 1.67s/note

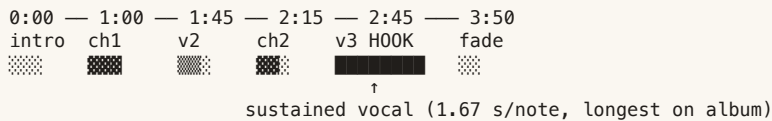
Figure • Chord anatomy.

Chord	Notes	Intervals	Function
Fm	F — A♭ — C	1 — ♭3 — 5	tonic minor
Bbm	B♭ — D♭ — F	1 — ♭3 — 5	iv (subdominant minor)
D♭	D♭ — F — A♭	1 — 3 — 5	♭VI — flat-side anchor
A♭	A♭ — C — E♭	1 — 3 — 5	♭III — relative-major borrowing
E♭	E♭ — G — B♭	1 — 3 — 5	♭VII — Mixolydian color

Figure • Voice-leading paths.

Transition	Common tones	Motion
Fm → Bbm	common F	tonic to iv – chromatic minor descent
Bbm → D♭	common D♭, F	rel-maj of iv – smooth pivot
D♭ → A♭	common A♭	circle-of-fifths down
A♭ → Fm	common A♭, C	step-down restart – back to tonic minor

Figure • Bar-by-bar form map.



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

Fm
I'm begging for a favor
In this difficult time
Take the zip ties from my ankles
We've both got a lot on our minds
[Pre-Chorus]
I would cook for you
Wash you dirty sheets
I would feed you grapes
Wave a palm leaf
Write a song for you
I would make you a symphony
[Chorus]
I keep thinking that we're still in love
And believe you me I tried
And I've guessed our destination
Db
From the turns on this gravel road
[Pre-Chorus]
Bbm
I'm in love with you
Ab Db
But you're blind to me
Bbm
When you go to bed
Fm
You don't dream of me
(I know it's the only way)
On your way to work
I'm not anywhere on your mind
(You'll be rid of me in time)
[Chorus]
Db Bbm
I keep thinking that we're still in love
Ab Db
And believe you me I tried, I tried
Bbm Ab
I been sleeping in the trunk while you drive
Db Bbm Ab

Cause I have always been your ride or die
 [Y part]
 Db
 You love the sound
 Bbm Cm Fm
 Sound that my beating heart is making just for you
 You love the sound
 Sound of my beating heart, you hold in front of you
 [Pre-Chorus]
 I would cook for you
 Wash you dirty sheets
 (You love the sound)
 I would feed you grapes
 Wave a palm leaf
 Ab
 (Sound that my beating heart is making just for you)
 Eb
 Write a song for you
 No, a symphony
 Fm
 I'm in love with you
 Ab
 But you're blind to me
 (You love the sound)
 Eb
 When you go to bed
 You don't dream of me
 Fm Db Bbm
 (Sound that my beating heart, you hold it from the view)
 Ab Db
 On your way to work
 Bbm
 Minus what we had[?]
 [Chorus]
 Cm Db
 I keep thinking that we're still in love
 Bbm
 And believe you me I tried, I tried
 Ab Db
 I been sleeping in the trunk while you drive
 Bbm Cm
 I have always been your ride or die

"The Alligator"

♪ 02 · THE ALLIGATOR · G minor · ♩=80.7
 Form: Front-loaded – hook at second zero
 Loop: Gm – Eb – F#aug – D (i – bVI – bVII#5 – V)
 Peak: 0–15 s opening burst

Lyrics: The Alligator

Figure · Scale of G minor.

G	A	B $\flat$	C	D	E $\flat$	F	G
1	2	b3	4	5	b6	b7	1

Standard tuning — G minor sits naturally; F[♯]aug is a closed shape on the low strings

The diagram illustrates the 'Core chord loop' for the song 'The Alligator' in G minor. It consists of four measures, each representing a different chord: Gm, Eb, F[♯]aug, and D. Above each chord name is a guitar fretboard diagram showing the fingerings for the low strings (E, A, D, G). Below the fretboard diagrams are the fingerings for the bass clef staff, which has four lines labeled 10, 11, 12, and B. The fingerings are: 1 3 4 1 1 1 for Gm, 3 1 2 1 for Eb, 2 1 4 4 3 for F[♯]aug, and 1 3 2 for D. Below the bass clef staff are the Roman numerals: i, bVI, vii, and v. The treble clef staff shows the chords as whole notes: Gm (Bb, D, F), Eb (Eb, G, Bb), F[♯]aug (F[♯], A[♯], C[♯]), and D (D, F, A).

Core chord loop, "The Alligator" (G minor)

The hook lands at second zero. The analysis marks the peak vocal RMS section as 0.0–15.0 seconds, vocal RMS 0.0359, sustain 0.88 seconds per note. There is no buildup, no intro, no earned arrival. The song begins at full throat and trusts the listener to catch up. This is an unusual structural bet, and it defines everything that follows.

"The Alligator" runs at 80.7 BPM in G minor, and the chord language is deeply Aeolian. The intro states the catalog-defining borrowed chord immediately: Gm□F[♯]aug (i□bVII[♯]5), a raised augmented chord on the flatted seventh that sharpens the leading-tone quality of the borrowed harmony without resolving it. The verse progression Gm□Eb□F[♯]aug□D (i□bVI□bVII[♯]5□V) lays out the full harmonic vocabulary of the

song in four chords. The $\flat$ VI is $E\flat$, which is the flat sixth of G minor, present in all five stems and the strongest Aeolian instance on the album. The bridge moves $Gm \square B\flat \square D \square F\#\text{aug}$ and the song closes on $i \square V$, a half cadence that leaves the tonic confirmed but the resolution suspended. The $\flat$ VII $\sharp$ 5 ($F\#$ augmented) is the chord that defines the BELIEVEYOU ME catalog: it lives between the standard $\flat$ VII borrowing and a raised dominant alteration, and "The Alligator" is its clearest statement.

The drum pattern in the representative section is the most striking on the album: kick, snare. Both stems hit nearly every consecutive 16th note from position 3 through 13, then break at the tail. This is not a typical rock groove. This is a flood, a cluster of hits that sits in the middle of the bar and leaves the front and back edges empty. At 80.7 BPM that represents about 0.7 seconds of near-continuous kick-and-snare hits. The hi-hat runs, dense and slightly offset from the kick-snare wall. The effect is a mid-bar surge that creates a wave shape, silence, flood, silence.

The vocal pitch vocabulary centers on scale degrees 5, $b6$, 7, $\sharp 4$, and $b7$ in G minor. The phrase endings cluster on $b6$, 5, 7, and $b7$, none of which are the tonic. In practical terms the vocalist frequently arrives at the flat sixth, which in G minor is $E\flat$, a half-step above the minor fifth. That is a specifically melancholy choice: it sits just above where you expect a phrase to land (D), creating the impression of a line that almost resolves but tips slightly sharp. The pitch range in the analyzed section returns 410 semitones, a flag indicating the analysis encountered harmonic content beyond the expected vocal range, possibly from the piano stem bleeding into the vocal analysis window, though the voiced ratio of 0.303 suggests substantial genuine vocal activity.

The payoff audit tells the story of a song that fires its one confirmed lift at the beginning and then holds even. Chorus at 15 seconds: payoff lands, keys delta +2.33, vocals +1.42, guitar +0.22, bass +0.19. After that, the next four chorus boundaries are flat or declining. The keys stem delivers a large entry at 60 seconds (+15.64) that the analysis reads but the ear may register as a pad sweep rather than a dynamic lift, since guitars decline at the same moment. The second half of the song is a long sustained plateau after the opening burst.

By Berliner vocabulary: the vocals lead from the opening second, high RMS and active onset density; the drums hold with their unusual flood-cluster pattern beneath; the bass holds supportively; the keys function as an arrival marker at section boundaries; the guitar supports and occasionally builds but never leads. The song is front-loaded by design, and the 15 sections spread across the remaining runtime carry the opening energy as a memory rather than renewing it.

"The Alligator" is the album's aggressive bet that you can spend the entire song living off the interest of a hook that already paid out. The slow tempo at 80.7 BPM means each section is long, each plateau is extended, and the held-down drum flood gives the groove a sense of pressure rather than drive. The song does not chase you. It waits, jaws open, from the first second to the last.

Figure 1 • Core chord loop (*G minor*, ♩=80.7)

Verse • i ♭VI ♭VII#5 V — the catalog-defining augmented chord

Gm	E♭	F#aug	D
i	♭VI	♭VII#5	V
tonic	flat-side	augmented	half-cadence

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

Mid-bar flood. Kick + snare fire ~13 consecutive 16ths; the bar shape is silence □ cluster □ silence.

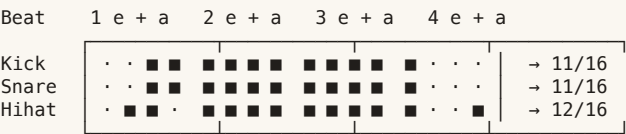


Figure 3 • Vocal phrase-ending compass

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

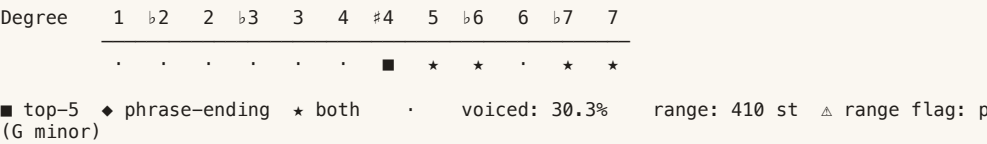


Figure 4 • Section-by-section payoff/lift map

□□ = confirmed lift across all stems • — = chorus boundary that does NOT lift • • = section with no lift expected

Time	Section	Lift?	Notes
0:00	Hook (full throat)	▲▲	LIFT — keys +2.33, vocals +1.42
0:15	Verse	—	flat
1:00	Chorus 2	—	flat (keys read +15.64, pad only)
1:30	Chorus 3	—	flat
2:00	Chorus 4	—	flat — sustained plateau after opening burst

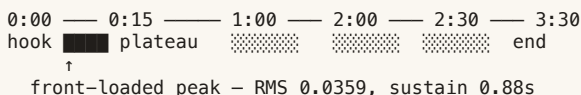
Figure • Chord anatomy.

Chord	Notes	Intervals	Function
Gm	G — B♭ — D	1 — ♭3 — 5	tonic minor
E♭	E♭ — G — B♭	1 — 3 — 5	♭VI
F♯aug	F♯ — A♯ — D	1 — 3 — ♯5	♭VII♯5 — the catalog-defining chord
D	D — F♯ — A	1 — 3 — 5	V — major dominant with leading tone

Figure • Voice-leading paths.

Transition	Common tones	Motion
Gm → E♭	common G, B♭	♭III pivot, flat-side step
E♭ → F♯aug	common none	chromatic jolt — the album’s most striking
F♯aug → D	common D, F♯	♭VII♯5 collapses to V — quasi-cadence
D → Gm	common D	AUTHENTIC CADENCE (rare) — V → i

Figure · Bar-by-bar form map.



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

Gm
What is that you say?
Bb
What is it you think you have to say?
Gm
I know what you need
Bb
I know what you love and where you been
What is that you say?
Gm
I know what you think before you say it
I'm an alligator
I'm an alligator
Bb
I know what you need
Gm Eb
I know what you need and where to get it
Cm Eb
I can let you see
Cm Gm
I won't leave you cold in stormy weather
I can let you know
B
I can keep you deep inside a hole
Gm
I know what you need
B
I know what you need and where to get it
I'm an alligator
I'm an alligator
Gm
I'm an alligator
(I can let you know)
(I can let you know)
Bb
I'm an alligator
(I can let you know)
Gm
(I can eat you whole)
I can eat you whole
Bb
I won't let you go
I can eat you whole
Gm
I won't let you go
Eb
I can eat you whole
I won't let you go
Gm
(I am an alligator)

I can eat you whole
F
I won't let you know
(I am an alligator)
EbGm
I can eat you whole
I won't let you go

"The Mutiny"

♪ 03 · THE MUTINY · F# major · ♩=86.1 ||

Form: Verses carry the energy; choruses rest

Loop: F# – A – B – D (I – bIII – IV – bVI)

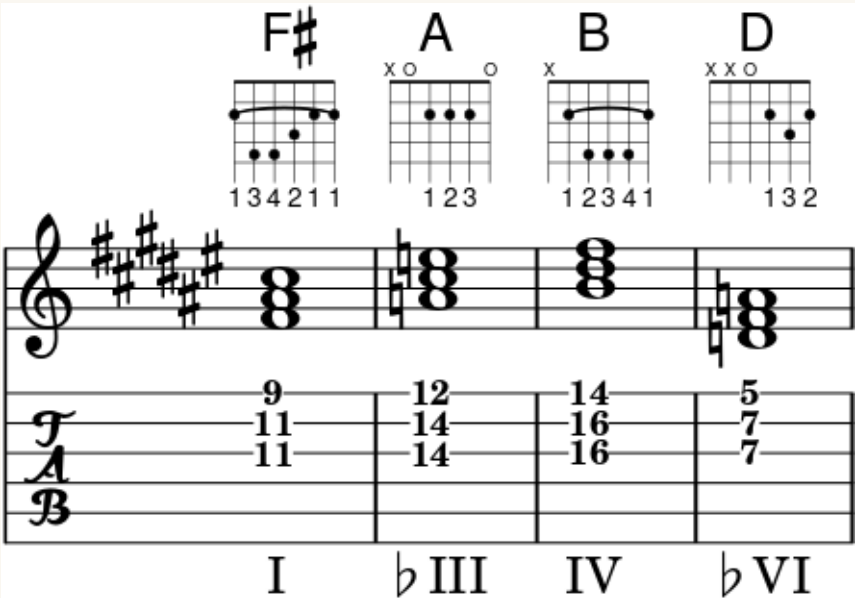
Peak: 75 s keys / 90 s drums (in VERSE sections, not choruses)

Lyrics: The Mutiny

Figure · Scale of F# major.

F#	G#	A#	B	C#	D#	E#	F#
1	2	3	4	5	6	7	1

F# major — six sharps — closed shapes, but bass at +1581 RMS surge at 60s



Core chord loop, "The Mutiny" (F# major)

At 75.0 seconds, the keys stem spikes +49.25 in relative energy. At 90.0 seconds, the drums spike +207.36. These are the two largest single-stem surges in any verse section on the album, and both happen in what the analysis labels verse sections, not choruses. In "The Mutiny," the arrangement's biggest moments live inside the verses. The two chorus boundaries at 120 and 135 seconds do not lift.

This song is in F# major, and the difference in affect from the surrounding minor-key tracks is immediate. The intro states the tonic directly: F# □ C# (I □ V), the most unambiguous key-establishment move on the record. The verse progression F# □ A □ B □ D (I □ ♭III □ IV □ ♭VI) pulls in the flat-side borrowings that give the song its slight unease beneath the major surface: the ♭III and ♭VI are both major chords drawn from the parallel minor, and their arrival in a major-key context creates a brightness that carries a shadow. The refrain F# □ D □ C# (I □ ♭VI □ V) ends on the dominant unresolved, the V chord hanging open without return to tonic. The vocal flat sixth, D natural, is the Aeolianizing agent in an otherwise major harmonic bed, and its presence as a common vocal degree gives the melody access to the parallel minor without the song surrendering its major key.

That drum pattern is the most active on the album: kick , snare , hihat The kick hits 13 of 16 16ths. The snare is front-loaded, dense in the first five positions, then absent, then returning at positions 10-12 and the last 16th. The hihat is near-continuous. At 86.1 BPM, this is a genuine driving groove, the kind of rock pattern that pushes forward on every beat. The bass reinforces this: the bass stem's eruption at 60 seconds carries a delta of +1,581, the second-largest single-stem spike on the entire album, indicating a moment where bass drops in or dramatically increases in density.

The vocal pitch vocabulary in F# major runs through scale degrees 6, 7, 5, b6, and 1, with phrase endings on 6, 7, b6, and 5. The range is 22 semitones, the tightest on the album, which means the melody stays in a two-octave window. The b6 appearing as both a top degree and a phrase ending is the chromatic note here: in F# major the natural sixth is D# and the flat sixth is D natural, a borrowed note from the parallel minor. Its presence alongside the diatonic 6 and 7 gives the melodic language a slight waver between major and its shadow.

The hook lands at 45.0–60.0 seconds in what the section grid calls a verse, vocal RMS 0.0587, sustain 0.40 seconds per note. The RMS here is strong relative to the track average, and the chorus that follows at 120 seconds does not surpass it. By the structural logic of this song, the hook is a verse event and the section labeled chorus is quieter. This inversion of standard rock architecture is consistent with the album's broader philosophy: sections are not organized by dynamic hierarchy, they are organized by continuity.

By Berliner vocabulary: the guitar holds across most of the song, with brief building moments as the verses accumulate energy; the drums lead through their density, through constant presence rather than through dynamic swells; the bass holds until its eruption at 60 seconds, after which it returns to a holding role; the keys are a dropout or supporting voice for most of the runtime, with one brief building spike at 75 seconds; the vocals lead in the hook window. The song is built on drums and bass as the floor, with melody and harmony as a layer that sits on top rather than drives below.

"The Mutiny" is the album at its most direct. The F# major key gives the song brightness the minor-key and flat-side tracks do not share, and the 86.1 BPM locks into a midtempo groove neither

slow nor sprinting, the continuous hihat keeping the momentum from sagging. The song earns its title through the arrangement's refusal to give the chorus what convention says it deserves: the verses are where the energy lives, and the chorus is where it rests.

<!-- visual:SCALE_DEGREE_MAP@page-6 -->

Scale of F# major

F#	G#	A#	B	C#	D#	F	F#
1	2	3	4	5	6	7	1

<!-- /visual:SCALE_DEGREE_MAP@page-6 -->

Figure 1 • Core chord loop (F# major, ♩=86.1)

Verse • I ♭III IV ♭VI — flat-side colors inside major

F#	A	B	D
I	♭III	IV	♭VI
tonic	borrowed	subdom	borrowed

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

13/16 kick, 9/16 snare, 15/16 hihat. The album's most driving pattern.

Beat	1 e + a	2 e + a	3 e + a	4 e + a	
Kick	■ ■ . ■	■ ■ ■ . ■ ■	■ ■ ■ . ■ ■	■ ■ ■ . ■ ■	→ 13/16
Snare	■ ■ ■ ■	■ . . .	■ ■ ■ ■	■ . . ■	→ 9/16
Hihat	■ ■ ■ ■	■ ■ ■ ■	■ ■ ■ ■	■ ■ ■ ■	→ 15/16

Figure 3 • Vocal phrase-ending compass

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

Degree	1	♭2	2	♭3	3	4	♯4	5	♭6	6	♭7	7
	■	.	.	.	.	.	.	★	★	★	.	★
■ top-5 ◆ phrase-ending ★ both . voiced: — range: 22 st (F# 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
0:00	Intro	.	
0:45	Verse (hook)	▲▲	RMS 0.0587 – the loud event lives HERE, not
1:00	Verse – bass eruption	▲▲	bass +1,581 (2nd-largest album spike)
1:15	Verse – drums spike	▲▲	drums +207.36
2:00	Chorus 1	–	flat – quieter than the verses
2:15	Chorus 2	–	flat

Figure • Chord anatomy.

Chord	Notes	Intervals	Function
F#	F# – A# – C#	1 – 3 – 5	tonic
A	A – C# – E	1 – 3 – 5	bIII – parallel-minor borrowing
B	B – D# – F#	1 – 3 – 5	subdominant
D	D – F# – A	1 – 3 – 5	bVI – flat-side anchor
C#	C# – E# – G#	1 – 3 – 5	dominant – refrain only

Figure • Voice-leading paths.

Transition	Common tones	Motion
F# → A	common A#/C#	chromatic shift to bIII
A → B	common none	step-up
B → D	common D	third-jump to flat-side bVI
D → F#	common F#	AUTHENTIC bVI → I – Phrygian close

Figure • Bar-by-bar form map.

0:00 — 0:45 — 1:00 — 1:15 — 2:00 — 2:15 — 3:00
intro v1 hook br v2[keys] v3[drum] choruses fade
hook in 'verse'; verses carry the energy, not choruses

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

Captain I believe we've sprung a leak
Captain I believe we're lost at sea
All the men are at their stations
But now they're at the end of the patience
A#m
Captain I believe we've sprung a leak
F#
Portside breach and taking on the sea
Now the men abandoned stations
G#m
Our destiny has finally found us
Soon the men will come to hang us
Fdim
The dawn will come and they won't find us
In the waves

Who would think
G#m
I'd die with you tonight?
Set the sails ablaze and partied
Fdim
They drank a toast to their mutiny
Then they danced
And rowed away
A#m
And left us in the waves
Captain our ship is almost gone
Listing badly waiting for the dawn
I can't say I ever really knew
F#
Who you were and why I died with you
G#m A#m
Captain I believe I see it clear
The sun is rising as we disappear

"So Far So"

J 04 · SO FAR SO · D major · J=129.2 ||

Form: Fastest. Opens on hook. Hole-y drums.

Loop: D – G – B♭ – A (verse) | D – B♭ – F – A (refrain)

Peak: 0–15 s (opening hook)

Lyrics: So Far So

Figure · Scale of D major.

D	E	F#	G	A	B	C#	D
1	2	3	4	5	6	7	1

D major — open strings ring; B♭ and F are flat-side intrusions

The image displays a musical score for a four-measure chord loop in D major. At the top, four guitar fretboards are shown for the chords D, G, B $\flat$, and A, with fingerings indicated below them. Below the fretboards is a piano score with four measures, each containing a single chord: D major, G major, B $\flat$ major, and A major. Below the piano score is a guitar tablature section with four measures, each containing a single chord: D major, G major, B $\flat$ major, and A major. The tablature is written for a standard guitar tuning (E A D G B E) and includes fret numbers and bar lines. At the bottom, the Roman numerals I, IV, $\flat$ VI, and V are listed under each measure.

Core chord loop, "So Far So" (D major)

The fastest track on the album opens with its hook. At 0.0–15.0 seconds, vocal RMS 0.0288, the analysis marks the opening section as the highest-scoring hook window, held for an average 1.50 seconds per sustained note. At 129.2 BPM in D major, that sustain is long. The song is moving quickly and the vocal is choosing to hold.

The chord language centers on flat-side borrowing throughout. The verse runs D $\square$ G $\square$ B $\flat$ $\square$ A (I $\square$ IV $\square$ $\flat$ VI $\square$ V): the $\flat$ VI chord (B $\flat$) is the phrase pivot, arriving on the third beat of the loop and pulling the harmony toward the flat side before the V restores the major pull. The refrain D $\square$ B $\flat$ $\square$ F $\square$ A (I $\square$ $\flat$ VI $\square$ $\flat$ III $\square$ V) intensifies the flat-side saturation, the $\flat$ VI and $\flat$ III arriving consecutively before the song ends on the dominant A. The song closes on V, an open, unresolved dominant, in keeping with the album's general

practice of refusing arrival. The B $\flat$ chord (bVI) is the structural pivot in every section it enters: in D major it sits a half-step above the fifth scale degree, carrying a specifically menacing weight that gives "So Far So" its forward lean.

The drum pattern shows an open design: kick , snare , hihat The kick hits beat one and then is absent for seven consecutive 16ths before clustering at positions 9–11. The snare mirrors this: one hit, five silent 16ths, an early eighth-note stab, then the same cluster. The hihat is irregular, active early, then leaving the back of the bar open. At 129.2 BPM this creates a groove that surges at the downbeat and again at the midbar cluster, with large holes in between. The effect is propulsive but airy, the holes creating the sense of forward motion rather than density.

The vocal pitch vocabulary runs on scale degrees 4, #4, 1, b6, and b7. The raised fourth (#4) appearing alongside the natural fourth is the characteristic interval here: in D major those are G and G# (or Ab), a half-step apart. When a vocalist moves between these two adjacent notes against the flat-side harmonic environment, the effect is ambiguous, neither fully resolved nor fully tense. The phrase endings land on 4, #4, b3, and 2, none of them the tonic, and the pitch range of 41 semitones is the second-widest on the album, suggesting a wide melodic arc despite the compressed harmonic palette. The voiced ratio is only 0.105, meaning vocals are present barely 10 percent of the time.

The payoff audit confirms one chorus lift at 89.9 seconds: drums +0.08, bass -0.04, guitar +0.38, keys +0.25, vocals +0.17. This is the quietest confirmed lift on the album, a collective forward lean rather than an eruption. The two choruses that follow at 104.9 and 119.9 seconds do not grow. The arrangement uses the first chorus as a soft arrival and then sustains it.

By Berliner vocabulary: the guitar holds throughout, with a building phase in the first verse window (+0.37 at 30 seconds) and the chorus approach; the drums hold their open-spaced pattern, never leading; the bass holds supportively; the keys are the wild card, spiking massively at the intro-verse boundary (+50.33 at 15 seconds, reflecting a pad entry) but otherwise supporting; the vocals are an intermittent soloist, present 10 percent of the time but covering 41 semitones when they appear.

<!-- visual:SCALE_DEGREE_MAP@page-8 -->

Scale of D major

D	E	F#	G	A	B	C#	D
1	2	3	4	5	6	7	1

<!-- /visual:SCALE_DEGREE_MAP@page-8 -->

"So Far So" is the album's sprint. At 129.2 BPM it moves faster than anything else here, and the sparse drum groove turns that speed into glide rather than urgency. The title reads like an unfinished sentence, and the song's harmonic philosophy matches: the flat-side borrowings pull against the tonic on every pass and the song closes on V. So far, so. The sentence stays open.

Figure 1 • Core chord loop (*D major, ♩=129.2*)

Verse • I IV ♭VI V — flat-side pivot at bar 3

D	G	B $\flat$	A
I	IV	♭VI	V
tonic	subdom	pivot	open

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

Open design: downbeat hit, hole, mid-bar cluster, hole.

Propulsive but airy.

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

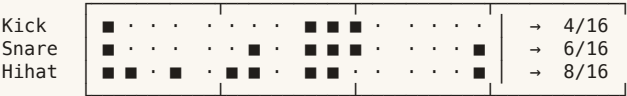


Figure 3 • Vocal phrase-ending compass

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



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	Hook (immediate)	▲▲	highest-scoring window, 1.50s sustain at 129
0:30	Verse 1	·	
1:30	Chorus 1	▲▲	LIFT but quietest on album – collective forw
1:45	Chorus 2	–	flat
2:00	Chorus 3	–	flat

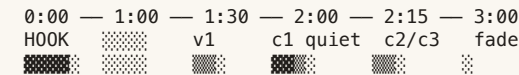
Figure • Chord anatomy.

Chord	Notes	Intervals	Function
D	D – F# – A	1 – 3 – 5	tonic
G	G – B – D	1 – 3 – 5	subdominant
B $\flat$	B $\flat$ – D – F	1 – 3 – 5	bVI – menacing pivot
A	A – C# – E	1 – 3 – 5	dominant
F	F – A – C	1 – 3 – 5	bIII – refrain flat-side stack

Figure • Voice-leading paths.

Transition	Common tones	Motion
D → G	common D	tonic to subdominant
G → B $\flat$	common none	chromatic slip to bVI
B $\flat$ → A	common none	leading-tone-from-above – flat-side descent
D → B $\flat$	common D	refrain: instant tonic → flat-side
F → A	common none	bIII to V – chromatic third

Figure • Bar-by-bar form map.



↑
hook lands at second zero; song spends the rest 'so far so...'

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

D
[Verse]
I've been saved
I've been blamed
I got lost
I've paid the cost
I've been washed
'Cause I been saved
And I've been blamed
I've been c'lowned
And fooled again
Bb
I've been washed
D
So far so...
[Chorus]
Bb
But if you leave
D
And if you leave me now
Bb D Bb
The sky won't fall and the Earth won't open
But if you lave
D
And if you leave me now
The sky won't fall and the Earth won't swallow me whole
[Verse]
'Cause I got sold
Em
For a speck of gold
Baptized clean
In gasoline
Yes I got washed
F
So far so...
Bb
[Chorus]
C
But if you need
Bb
If you need something you can run from
Then run from me
D
But if you leave
Bb
And if you leave me now
D Bb
The sky won't fall and the Earth won't open
And if you leave
D Bb
And if you leave me now
D
The moon won't crash into the ocean
A Bb
And if you leave

And if you leave me now
D
The sky won't fall and the Earth won't swallow me whole

"My Mirror Hates Me"

♪ 05 · MY MIRROR HATES ME · E minor (Aeolian) · ♩=112.3 ||

Form: Wall-of-snare. No confirmed chorus lifts.

Loop: Borrowed-major loop (no tonic minor stated)

Peak: 15 s vocal +631 RMS (cold open)

Lyrics: My Mirror Hates Me

Figure · Scale of E minor (Aeolian).

E	F#	G	A	B	C	D	E
1	2	b3	4	5	b6	b7	1

E minor — low E and B open strings ring naturally beneath the borrowed-major wall

The intro-to-verse transition at 15.0 seconds is the loudest single boundary event on the album. Drums arrive at +1.17, bass at +1.04, guitar at +3.17, keys at +0.84, vocals at +631.18. The vocal number is a near-zero to active switch in a previously silent stem. The guitar delta of 3.17 is the largest guitar entry across all intro boundaries on the record. The song announces itself in a single bar and then holds that level for the rest of its runtime.

"My Mirror Hates Me" runs at 112.3 BPM in E minor. The bass tonic is firmly E, confirmed independently by bass-stem chroma analysis, stem chord-detection, and music21 bar-harmony, no Songsterr tab exists for this song, so the bar-level progression is described here from those three converging analyses rather than from a published chart. The harmonic language is E Aeolian with prominent borrowing of major chords. The top four-chord loop is built from borrowed major chords with no tonic minor chord appearing in the primary rotation; the tonic is implied through the borrowed harmony rather than stated. A prominent b6, C natural

in E minor, runs through the chord content and colors the mode toward its darkest Aeolian expression. The harmony is entirely built from borrowed major chords, and the tonic is implied, not stated. The song lives in its borrowed chords.

The drum pattern is the most snare-forward on the album. Kick: Snare: The snare hits 13 of 16 16th-note positions in the representative section, almost continuous from the midpoint through the end of the bar. The kick is more sparse, clustered at the front and with a single late hit. The hihat runs , irregular and complementary to the snare density. At 112.3 BPM, continuous snare pressure generates a wall of high-mid attack. The drums are not driving forward; they are pressing from behind.

The vocal pitch vocabulary centers on scale degrees 4, #4, 5, b3, and 2. The raised fourth (#4) in E minor is A#, the tritone against the tonic. Its presence as a common vocal degree means the melody is operating in consistently unstable harmonic territory. The #4 appears alongside the natural fourth in the vocabulary, and the half-step motion between them against the Aeolian harmonic bed gives the melodic language its characteristic unease. Phrase endings land on 5, #4, 4, and b3: only the first of these is a stable landing point. The range is 38 semitones. The voiced ratio is 0.08, meaning the vocal is present only 8 percent of the time, the third-lowest density on the album.

The payoff audit returns no confirmed chorus lifts. Every chorus boundary from 30 seconds onward is flat: +0.14 drums at the first chorus, and then smaller or negative deltas through the remaining four chorus boundaries. The keys stem generates a massive spike at 105 seconds (+122.47), the largest keys entry anywhere on the album, but this appears to be a pad or synth layer switching on while other stems hold level, and the overall boundary remains

classified as flat. The arrangement never exceeds its opening declaration.

By Berliner vocabulary: the guitar leads from the 15-second mark and then holds through the rest of the song; the drums hold with their snare-wall character, generating consistent pressure; the bass holds beneath, rising slightly at isolated moments; the keys function as a sporadic surge marker, dramatically entering at specific boundaries but absent between them; the vocals are intermittent soloists, arriving in short phrases with large gaps, the 8% voiced ratio meaning silence is the dominant vocal texture.

The title is a self-negation: the mirror hates the person looking into it, which means the person and their reflection are in conflict. The E Aeolian mode carries that same quality: a scale built on a root it rarely confirms, generating harmonies that push against their tonic rather than toward it. The borrowed-major loop is a groove built from avoidance. "My Mirror Hates Me" does not resolve any of its tension. It holds 112.3 BPM of snare pressure and Aeolian discomfort from the 15-second wall until the last note, and it means every second of it.

Figure 1 • Core chord loop (*E minor (Aeolian)*, ♩=112.3)

Tonic IMPLIED; loop built from borrowed majors only

C	D	G	(Em)
♭VI	♭VII	♭III	i implied
borrowed	borrowed	borrowed	never stated

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

13/16 snare — the album's most snare-forward bar.

Wall-of-pressure attack.

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

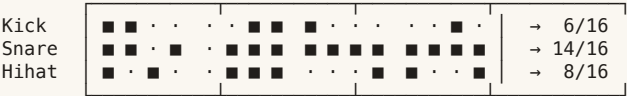


Figure 3 • Vocal phrase-ending compass

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

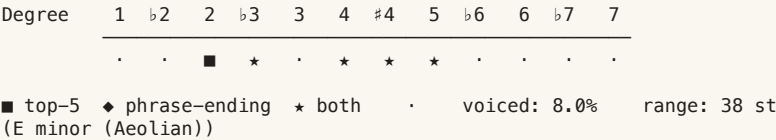


Figure 4 • Section-by-section payoff/lift map

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

Time	Section	Lift?	Notes
0:15	Wall (intro→verse)	▲▲	loudest single boundary on the album: gtr +3
0:30	Chorus 1	—	drums +0.14 — flat after the opening wall
0:45	Chorus 2	—	flat
1:00	Chorus 3	—	flat
1:45	Chorus 4	—	flat (keys read +122 — pad only)
2:00	Chorus 5	—	flat — song never surpasses its opening

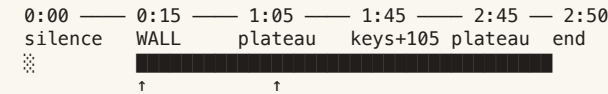
Figure • Chord anatomy.

Chord	Notes	Intervals	Function
G	G — B — D	1 — 3 — 5	bIII — relative major (the implied)
C	C — E — G	1 — 3 — 5	bVI — Aeolian gravity (note C natur)
D	D — F# — A	1 — 3 — 5	bVII — Mixolydian intrusion
Am	A — C — E	1 — b3 — 5	iv — subdominant minor

Figure • Voice-leading paths.

Transition	Common tones	Motion
G → C	common G	bIII → bVI, flat-side fall by fifth
C → D	common none	bVI → bVII step-up
D → Am	common A	bVII to iv — minor subdominant lands
Am → G	common G	iv → bIII, modal loop seam

Figure • Bar-by-bar form map.



cold open snare-wall: 13/16 16ths continuous

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

Em
Does no one know
I've live a thousand years
Without a minute to spare
Am I the only one
To lose entire years
I don't know where
Can no one see
I'm bleeding out here
And it's changed my hair
Can no one see
I'm slowly dying here
D
Like a worn out chair
Em D Bm
My mirror hates me today
D Bm D Bm D
It lies to me this way
Bm Em D
My mirror hates me I know
Bm Am
I'm losing hours alone
Em
I don't recognize
The stranger's swollen eyes
But I believed his lies
Bm D
My mirror hates me today
Bm D Bm
It lies to me this way
D
My mirror hates me I know
Bm D Bm
I'm losing hours alone

"Endless Summer"

♪ 06 · ENDLESS SUMMER · B $\flat$ major · J=143.6 ||
Form: Fastest. Verse-peak structure. No chorus lifts.
Loop: B $\flat$ – D $\flat$ – A $\flat$ – E $\flat$ m (I – $\flat$ III – $\flat$ VII – iv)
Peak: 30 s verse

Lyrics: Endless Summer

Figure · Scale of B $\flat$ major.

B $\flat$	C	D	E $\flat$	F	G	A	B $\flat$
1	2	3	4	5	6	7	1

B $\flat$ major — closed shapes; the speed forces low-string riffing

Core chord loop, "Endless Summer" (Bb major)

T	13	4	11	6
A	15	6	13	7
B	15	6	13	8

I bIII bVII iv

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 it is in Bb major. The verse progression Bb□Db□Ab□Ebm (I□bIII□bVII□iv) saturates the harmony with flat-side borrowing: the bIII and bVII are both major chords drawn from the parallel minor, and the iv (Eb minor) voices the flat sixth (Gb),

the darkest degree in the mode. The harmonic arc of the verse falls through the flat side in a descending OK-Computer-style arc, each chord moving toward a flatter region before the iv closes the loop. The song ends on F (V), the dominant unresolved, the same refusal to land that characterizes the album broadly. The $\flat$ III and $\flat$ VII saturation is the defining harmonic color of this song: two consecutive flat-side borrowed chords give every verse pass a falling, weighted quality that the fast tempo keeps from collapsing.

The drum pattern has a distinctive delayed-entry shape: kick , snare , hihat 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 pitch vocabulary runs on scale degrees 2, $\flat$ 7, 1, $\flat$ 3, and $\flat$ 2. The $\flat$ 2 in $B\flat$ major is B natural, a chromatic neighbor against the root that introduces phrygian coloring into the major harmonic bed. The $\flat$ 7 ($A\flat$) as a common degree reflects the $\flat$ VII chord's saturation in the progression, the voice and the primary borrowed chord sharing pitch-class center. Phrase endings land on $\flat$ 7, 2, 1, and $\flat$ 2. The vocal range is 29 semitones and the voiced ratio 0.226.

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 Berliner vocabulary: 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 $\flat$ III and $\flat$ VII as the harmonic engine is a specific choice about what "endless" means. The flat-side borrowings never stabilize, the dominant V never resolves, and 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 flat-side saturation as structure: every verse pass falls through the same borrowed chords at high velocity, and the end of each cycle lands on the dominant and turns back.

Figure 1 • Core chord loop (*B $\flat$ major*, $\text{♩}=143.6$)

Verse • I $\flat$ III $\flat$ VII iv — saturated flat-side descent

B $\flat$	D $\flat$	A $\flat$	E $\flat$ m
I	$\flat$ III	$\flat$ VII	iv
tonic	borrowed	borrowed	min sub

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

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	
Kick	• • • •	■ ■ ■ ■	• ■ ■ ■	■ ■ ■ ■	→ 9/16
Snare	• • • •	■ ■ ■ ■	■ ■ ■ ■	• • • •	→ 7/16
Hihat	■ • • •	■ ■ ■ ■	■ ■ ■ ■	■ ■ ■ ■	→ 11/16

Figure 3 • Vocal phrase-ending compass

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

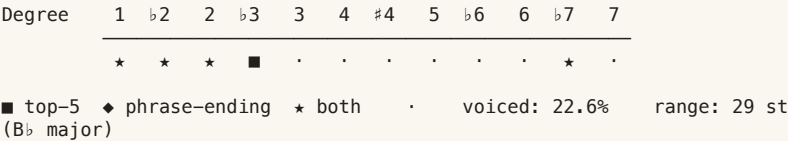


Figure 4 · Section-by-section payoff/lift map

□□ = 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

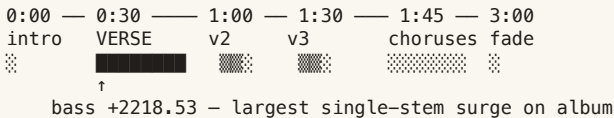
Figure · Chord anatomy.

Chord	Notes	Intervals	Function
B♭	B♭ – D – F	1 – 3 – 5	tonic
D♭	D♭ – F – A♭	1 – 3 – 5	♭III – borrowed major
A♭	A♭ – C – E♭	1 – 3 – 5	♭VII – Mixolydian
E♭m	E♭ – G♭ – B♭	1 – ♭3 – 5	iv – minor subdominant, the darkest
F	F – A – C	1 – 3 – 5	V – outro dominant unresolved

Figure · Voice-leading paths.

Transition	Common tones	Motion
B♭ → D♭	common F	tonic to ♭III – flat-side step
D♭ → A♭	common A♭	♭III to ♭VII – fifth-fall
A♭ → E♭m	common E♭	♭VII to iv – Aeolian deepening
E♭m → B♭	common B♭	iv to tonic – plagal-like restart

Figure · Bar-by-bar form map.



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

"Lazarus"

♪ 07 · LAZARUS · C minor · J=117 ||
 Form: Already up. No lifts across 7 choruses.
 Loop: Cm - Ab - G (intro) | Cm7 - Ab - Eb - Bb7 - Gm - Fadd9
 Peak: Opening bar (already 'chorus')

Lyrics: Lazarus

Figure · Scale of C minor.

C	D	Eb	F	G	Ab	Bb	C
1	2	b3	4	5	b6	b7	1

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



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 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. The intro states Cm□A♭□G (i□♭VI□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□A♭□E♭□B♭7□Gm□Fadd9, a six-chord movement that covers the full tonal range of C natural minor and extends to the subtonic area through Fadd9. The bridge moves Gm7□E♭dim□A♭7□Cm7□G, the E♭ diminished chord providing the most colorful moment harmonically. The song closes non-resolving: Cm□G#7, an augmented-sixth-quality gesture that confirms the tonic by approaching it from an unexpected chromatic direction without landing cleanly. 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 , snare , hihat 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 b7, b3, b6, 1, and 6. In C minor, those are B♭, E♭, A♭, C, and A. The A♭ and A appearing together (b6 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 land on b7, b3, b6, 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 Berliner vocabulary: 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 already 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

Cm	A $\flat$	G	Cm7
i	♭VI	V	i7
tonic	borrowed	dominant	return

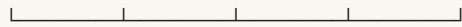


Figure 2 • Representative drum pattern (16th-note grid)

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

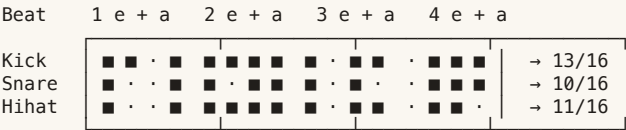


Figure 3 • Vocal phrase-ending compass

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

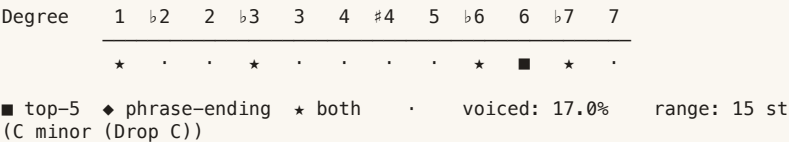


Figure 4 • Section-by-section payoff/lift map

□□ = confirmed lift across all stems — = chorus boundary that does NOT lift •• = section with no lift expected

Time	Section	Lift?	Notes
0:00	Chorus (begins HERE)	▲▲	song opens at max, no intro
0:15	Chorus 2	—	flat
0:30	Verse	•	guitar +1.18
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 chorus

Figure • Chord anatomy.

Chord	Notes	Intervals	Function
Cm	C – E♭ – G	1 – ♭3 – 5	tonic minor
A♭	A♭ – C – E♭	1 – 3 – 5	♭VI
G	G – B – D	1 – 3 – 5	V (major)
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	aug-6 closer – chromatic non-resolu

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 → G♯7	common none	augmented-sixth chromatic ending – confirms

Figure · Bar-by-bar form map.

0:00 — 0:30 — 1:15 — 2:00 — 3:00
 ALREADY 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

"Not Too Much"

J 08 · NOT TOO MUCH · A $\flat$ major · J=85
 Form: 23 sections – most complex. Late hook at 2:15. Pull-bac
 Loop: A $\flat$ – D $\flat$ – F $\flat$ – C $\flat$ – A $\flat$ (I – IV – $\flat$ 6 – $\flat$ 3 – I) · stepwi
 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 — closed-position playing; bass moves stepwise to give the song its continuity

Diagram illustrating the core chord loop for "Not Too Much" (Ab major). The chords shown are Ab major (I), Db minor (iv), Fb minor (vii), and Cb minor (iii). The diagram includes guitar fretboard diagrams, musical notation, and Nashville system notation (numbers 1-3 for bass, 4-6 for treble) for each chord.

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

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 Ab major, the chord language is the album's most stepwise. The verse progression $A\flat \square D\flat \square F\flat \square C\flat \square A\flat$ ($I \square IV \square \flat 6 \square \flat 3 \square I$) moves entirely by step in the bass, a 100% stepwise bass line that creates continuity across each chord change. The $\flat 6$ degree ($F\flat$, enharmonically E natural) enters through the iv area ($D\flat$ minor), the subdominant minor pulling

the harmony toward the flat side. The C $\flat$ chord ($\flat_3$) then descends one more step before the progression returns to A $\flat$. The arrangement closes on a chromatic half cadence, the harmony arriving at a dominant-region chord with chromatic voice-leading that leaves the tonic framed but not restated. The stepwise bass is the structural signature of this song: where the other tracks use root-motion leaps and borrowed-chord arrivals, "Not Too Much" builds its harmonic identity from the smoothness of its bass movement.

The drum pattern shows mid-bar weighting: kick , snare , hihat
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 sits in a comfortable midtempo pocket.

The vocal pitch vocabulary runs on scale degrees 4, $\flat_6$, $\flat_7$, 5, and $\flat_2$. The flat second ($\flat_2$) in A $\flat$ major is B $\flat\flat$ (enharmonically A natural), and its presence in the top five degrees hints at phrygian coloring borrowed into the major framework. Phrase endings land on 4, $\flat_6$, $\flat_7$, and 5. The range is 20 semitones and the voiced ratio is 0.104: just over 10 percent of the analyzed window carries voiced vocal content. The melody lives in a tight two-octave range with phrase endings biased toward the $\flat_6$ and $\flat_7$, the darker degrees in the mode.

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 Berliner vocabulary: 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.

"Not Too Much" is a restraint exercise. The title describes the arrangement: nothing is too much. No stem erupts, no chorus lifts dramatically, no moment claims more than its portion. The late hook lands because the song has been quietly withholding for two minutes. The pull-back at 135 seconds is the first time the arrangement actively creates space rather than simply holding. That space is where the song's identity lives.

Figure 1 • Core chord loop (*A^b major*, ♩=85)

Verse • I IV ^b6 ^b3 I — 100% stepwise bass motion

A ^b	D ^b	F ^b	C ^b	A ^b
I	IV	^b VI	^b III	I
tonic	subdom	min sub	borrowed	return

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

Mid-bar weighting. First 16th silent. Moderate density that holds tempo without pressing.

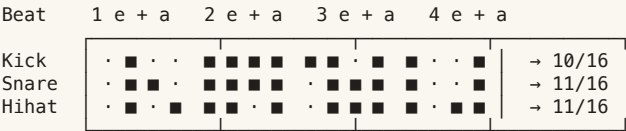


Figure 3 · Vocal phrase-ending compass

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

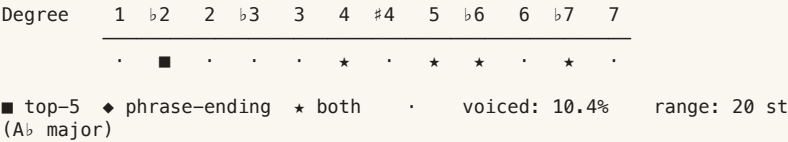


Figure 4 · Section-by-section payoff/lift map

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

Time	Section	Lift?	Notes
0:00	Intro	·	
0:30	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 empties

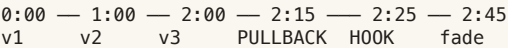
Figure · Chord anatomy.

Chord	Notes	Intervals	Function
A♭	A♭ - C - E♭	1 - 3 - 5	tonic
D♭	D♭ - F - A♭	1 - 3 - 5	IV - subdominant
F♭	F♭ - A♭ - C♭	1 - 3 - 5	♭VI - flat-side from iv-minor area
C♭	C♭ - E♭ - G♭	1 - 3 - 5	♭III - borrowed major (further flat)

Figure · Voice-leading paths.

Transition	Common tones	Motion
A♭ → D♭	common A♭	tonic to IV - bass step-up by fourth (or do)
D♭ → F♭	common A♭	IV to ♭VI - step-up in bass (D♭ → F♭ is a t
F♭ → C♭	common none	♭VI to ♭III - stepwise bass descent
C♭ → A♭	common E♭	♭III back to tonic - restart

Figure · Bar-by-bar form map.



 (-0.73 drums, -0.75 bass)

↑ ↑
 arrangement creates space for the vocal payoff

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
 It's 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

"Broken Satellites"

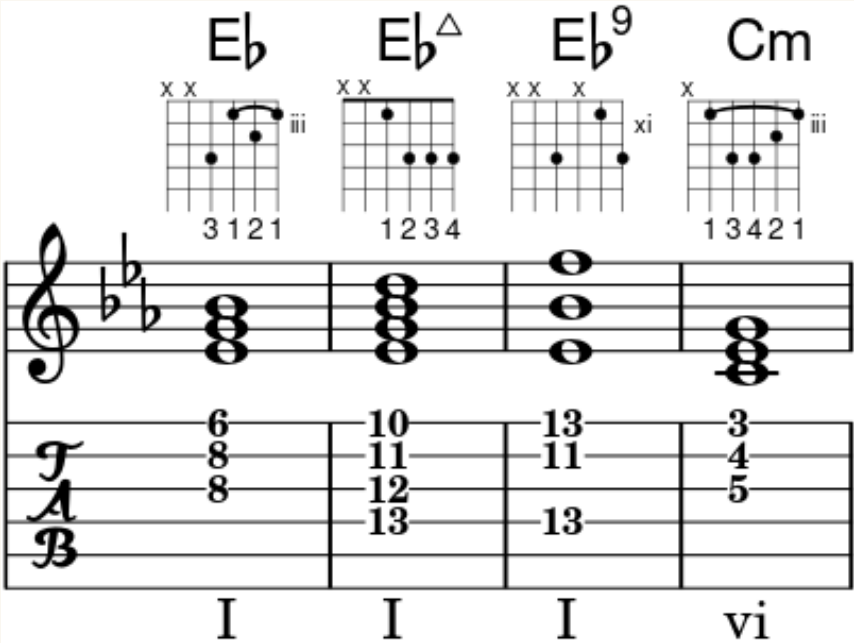
♪ 09 · BROKEN SATELLITES · Eb major · ♪=78.3 ||
 Form: Slowest. 24 sections. Hook at 3:00 (latest on album).
 Loop: Eb - Ebmaj7 - Ebadd9 - Cm - Fadd9 ||

Lyrics: Broken Satellites

Figure • Scale of E $\flat$ major.

E $\flat$	F	G	A $\flat$	B $\flat$	C	D	E $\flat$
1	2	3	4	5	6	7	1

E $\flat$ major — closed shapes; the slow tempo gives each hit full weight



Core chord loop, "Broken Satellites" (E $\flat$ 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: $E\flat \square E\flat \text{maj}7 \square E\flat \text{add}9 \square C\text{m} \square F\text{add}9$. The progression opens on the tonic and prolongs it through two chord colors (maj7, add9) before moving to the relative minor (Cm) and closing on Fadd9, a suspended arrival on the IV degree. The intro features a bass-only chromatic descent, $B\flat - A - A\flat - G$, without a root-position tonic landing, a four-note falling line that establishes the key's bass register before the full band enters. The outro similarly avoids root-position tonic landing. 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 , snare , hihat 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 lands 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 $E\flat$ 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 Berliner vocabulary: 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 $\flat$ 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^b major*, ♩=78.3)

Verse • E^b □ E^bmaj7 □ E^badd9 □ Cm □ Fadd9 — tonic prolonged through color, then relative minor

E ^b	E ^b maj7	Cm	Fadd9
I	I ⁷	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 lands 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 land.

Degree	1	♭2	2	♭3	3	4	♯4	5	♭6	6	♭7	7
	.	.	■	.	★	★	.	★	.	★	.	.

■ top-5 ♦ phrase-ending ★ both . voiced: 13.7% range: 410 st ▲ range flag: p (E^b 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

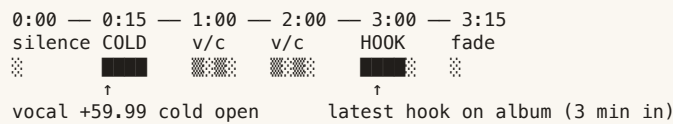
Figure • Chord anatomy.

Chord	Notes	Intervals	Function
E $\flat$	E $\flat$ – G – B $\flat$	1 – 3 – 5	tonic
E $\flat$ maj7	E $\flat$ – G – B $\flat$ – D	1 – 3 – 5 – 7	tonic with major-7th color
E $\flat$ add9	E $\flat$ – G – B $\flat$ – F	1 – 3 – 5 – 9	tonic with added 9
Cm	C – E $\flat$ – G	1 – $\flat$ 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 $\flat$ → E $\flat$ maj7	common all	tonic color shift – D arrives
E $\flat$ maj7 → E $\flat$ add9	common E $\flat$, G, B $\flat$	D drops to F (the 9)
E $\flat$ add9 → Cm	common C, E $\flat$	prolong tonic via rel-min
Cm → Fadd9	common C	vi to II – suspended subdominant
Fadd9 → E $\flat$	common F	II-add-9 → I – soft return

Figure • Bar-by-bar form map.



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

E $\flat$
The human eye
Ddim Cm E $\flat$
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
E $\flat$ Cm
Late at night
Ddim Cm
I would lie awake and listen to you breathing
Every night
E $\flat$ Cm Ddim
I would make us dinner while you were still teaching
Cm
I won't wake you
Gm E $\flat$
I won't wake you
Fm Ddim
I won't wake you up
Fm E $\flat$ Gm
The human eye closes in the light
Cm B $\flat$ E $\flat$
Blind to what it doesn't want to see
Gm Cm
We are riding broken satellites
B $\flat$ E $\flat$

Burning brightly upon reentry
 Summer days
 Caught between the sun and the twilight
 I won't wake
 I won't wake you
 I won't take you up
 The human eye closes in the light
 Blind to what it doesn't want to see
 We are riding broken satelllites
 Burning brightly upon reentry
 Human eye closes in the light
 In the end we'll set each other free

"Jackie"

♪ 10 · JACKIE · F Mixolydian · ♪=95.7 ||
 Form: Compressed 12 sections. Album closer.
 Loop: ♭VII – v – IIIsus4 – Vsus4 (E♭ – Cm – Gsus4 – Csus4 in
 Peak: Vocal lands on TONIC (1) – rare on this album

Lyrics: Jackie

Figure • Scale of F Mixolydian.

F	G	A	B♭	C	D	E♭	F
1	2	3	4	5	6	♭7	1

F Mixolydian — flat-7 (E♭) replaces the major 7; bright but shadowed

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 F mixolydian, "Jackie" is the album closer and its most compressed structure: 12 sections, the fewest on the record. The chord language is the album's most varied mixolydian expression. Where "Endless Summer" used flat-side borrowings as its primary harmonic color, "Jackie" uses bVII – v – II^{sus}4 – Vsus4: a four-chord loop with functional movement and a borrowed minor v chord (C minor in F mixolydian, the minor fifth rather than the expected major). The minor v is an unusual choice in a mixolydian context; it borrows the minor quality from the parallel minor key rather than from the mode. Together with the bVII, the song combines two borrowed-from-minor elements inside a major-mode framework, giving the harmonic language a specific twilight quality, bright but shadowed.

The drum pattern is the most saturated on the album: kick , snare , hihat 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 pitch vocabulary runs on scale degrees 2, 1, b7, 4, and 6 in F mixolydian. The top degrees are stepwise and close to the tonic: 2, 1, b7 is a three-note descending motion through the most central tones of the mode. Phrase endings land on 2, 1, 4, and 6. The tonic (1) is a common phrase ending here, the most tonic-resolved phrase endings of any song on the album. After nine songs that avoid landing on the root, "Jackie" lets the vocal settle on 1. The range is 19 semitones, the second-tightest on the album, and the voiced ratio is 0.074, the lowest. The song's vocal

density is the smallest of any track here, but what is present lands on the tonic.

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 Berliner vocabulary: 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 $bVII - v - IIsus4 - Vsus4$ loop carries a final-lap mixolydian quality, a mode that ends on a flatted seventh rather than a leading tone, a key that stops moving rather than resolving. The tonic phrase endings, rare on this album, are the closer's small gesture of arrival. After ten songs of suspended chords and unresolved modes, "Jackie" lands once, briefly, on 1, and lets that be enough.

Figure 1 • Core chord loop (*F Mixolydian*, $\text{♩}=95.7$)

Closer loop • $bVII v IIsus4 Vsus4$ — borrowed minor v in Mixolydian

E_b	C_m	$Gsus4$	$Csus4$
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$\flat$ VII	v	II sus4	V sus4
subtonic	min-borrowed	suspended	suspended

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

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

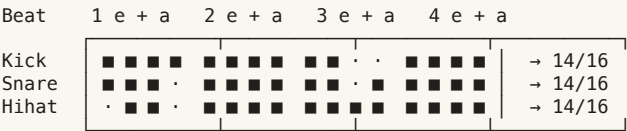


Figure 3 • Vocal phrase-ending compass

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

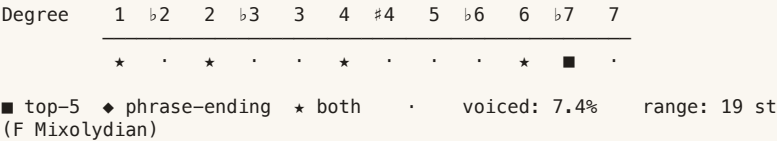


Figure 4 • Section-by-section payoff/lift map

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

Time	Section	Lift?	Notes
0:15	Cold open chorus	▲▲	vox +591.63 – the album closer's only L
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, vocal lands on 1

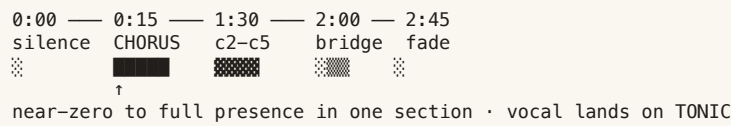
Figure • Chord anatomy.

Chord	Notes	Intervals	Function
F	F – A – C	1 – 3 – 5	tonic
$E\flat$	$E\flat$ – G – $B\flat$	1 – 3 – 5	$\flat$ VII – Mixolydian subtonic
Cm	C – $E\flat$ – G	1 – $\flat$ 3 – 5	v minor – borrowed from parallel mi
Gsus4	G – C – D	1 – 4 – 5	II sus4 – suspended
Csus4	C – F – G	1 – 4 – 5	V sus4 – suspended dominant

Figure • Voice-leading paths.

Transition	Common tones	Motion
F → E $\flat$	common none	Mixolydian step-down ($\flat$ VII)
E $\flat$ → Cm	common E $\flat$,G	$\flat$ VII to v-minor – both borrowed-from-minor
Cm → Gsus4	common G	v-minor to II-sus – open suspension
Gsus4 → Csus4	common C	II-sus to V-sus – suspended dominant chain
Csus4 → F	common F,C	V-sus → tonic – final-lap arrival

Figure • Bar-by-bar form map.



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

Gm B $\flat$ A $\flat$
Why'd you make a mess?
 B $\flat$
Waiting on your prince again
A $\flat$ B $\flat$
Rip up half the yard
A $\flat$ B $\flat$
Searching for your gold
E $\flat$
Are you left alone?
Gm E $\flat$
Have you been left alone?
 A $\flat$ B $\flat$ A $\flat$
If I knew what to say
 B $\flat$ E $\flat$
How to make you understand
 B $\flat$
If I could ease your pain
E $\flat$ A $\flat$
And stay at home I would
 B $\flat$ A $\flat$
I wonder what you think
B $\flat$ E $\flat$
When I'm far away from you
 B $\flat$
Did you find another love?
A $\flat$ B $\flat$ E $\flat$
And chew up all their shoes too?
Are you left alone?
Have you been left alone?
 B $\flat$ Dm
Did you get left alone tonight?

Other Books in This Series

Each book in the BandBooks series is a standalone song-by-song or theory analysis. Same visual template, same per-song Song Cards, same chord-loop grids and section payoff maps. Pair any two for a deeper view of a band's catalog.

- Racy (Hooray For Earth)
- In Rainbows (Radiohead)
- Mer de Noms (A Perfect Circle)
- A Farewell to Kings (Rush)
- Siamese Dream (Smashing Pumpkins)
- The Slow Rush (Tame Impala)
- Thirteenth Step (A Perfect Circle)
- Writing Like Failure
- Ground Never Settles (Shiner)
- Tragic Boogie (Life and Times)
- Beach House (Modal Grammar)
- Over-Nite Sensation (Zappa)
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