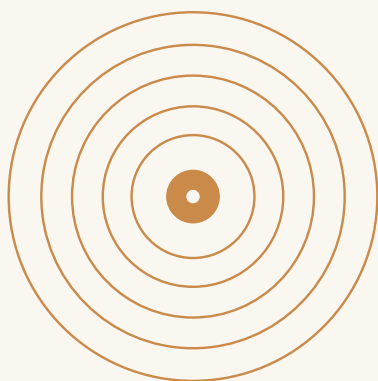


A SONGWRITING ANALYSIS



BELIEVEYOU ME

Shiner, Song by Song

Brandon Chavez

ONETHINGNEEDEDSHOP

© 2026 Brandon Chavez. All rights reserved. First edition.

This work is licensed for the personal, non-transferable use of the purchaser. You may not reproduce, redistribute, resell, sublicense, post publicly, or use this work to train machine-learning models without the written permission of the author.

Excerpts under fair use (review, citation, commentary) are welcome with attribution.

This book is an independent work of musical analysis and criticism. It is not affiliated with, endorsed by, or sponsored by any artist, band, or label discussed.

onethingneededshop

Contents

Sources

Predecessor book , *The Ground Never Settles*

The analytical frame this book operates inside , **eight keys, one voice, the flat-side default, refusal of resolution as the engine of forward pull** , is the thesis of **The Ground Never Settles:**

Analyzing Shiner (Shiner Book #1, shipped 2026-05-27, source manuscript at `~/Desktop/IF YOU CAN'T FIND SOMETHING ITS HERE/BandBooks/Shiner/MANUSCRIPT.md` , 295 lines, 11 chord-chart PNGs). It is sold solo on Gumroad at gumroad.com/l/tvosad and paired with this book in the Shiner Music Theory Bundle at pagesofbrandon.gumroad.com/l/waacr. The Etsy listing is at etsy.com/listing/4514448175.

Six of the ten songs analyzed in this book carry song-level treatment in the predecessor: **Asleep In The Trunk, Lazarus, Not Too Much, So Far So, The Alligator**, and a combined chapter covering **The Mutiny, Martyr, and Endless Summer**. The chord-chart appendix in the predecessor extends to 10 songs (Broken Satellites, Endless Summer, The Mutiny, Asleep In The Trunk, Lazarus, Martyr, Not Too Much, The Alligator, So Far So, Christ Sized Shoes). The predecessor's Chapter Three ("Harmony, Eight Tonics, One Flat-Side Default") establishes the catalog-level harmonic argument that every per-song chapter in this book operates inside, and Chapter Six ("Broken Satellites' in Eb Major")

is the long-form treatment of one of the songs covered here at card level.

The per-song chapters in BELIEVEYOU ME treat the album as a focused continuation. Each chapter assumes the catalog-level frame from the predecessor and operates one analytical level deeper, at the vocal-vs-chord-stack layer that the v2 chord-card line tracks bar by bar.

Audio and MIDI sources

Per-song stems are at ``/Volumes/T7 Shield/Music to Stem/Beleiveyoume/BELIEVEYOU ME (2025)/`` (full mixes) and the htdemucs_6s decomposition at ``/Volumes/T7 Shield/Full wav files for music books are here/<song>/``. MIDI sources are the Songsterr Guitar Pro ``.gp`` exports at `~/Downloads/Shiner--2026.gp`` and the matching ``.mid`` re-exports, with the 06-02 Songsterr-CDN re-export (`Shiner, Allen Epley, Josh Newton, Paul Malinowski, Jason Gerken--06-02-2026.mid``) supplying the first vocal-track-bearing MIDI for songs whose earlier ``.gp`` carried no vocal lane (Lazarus). Each per-song chapter cites the specific MIDI source for its claims at card level.

"Asleep in the Trunk"

♩ 01 · ASLEEP IN THE TRUNK · F minor · ♩=112.3 ||
Form: 18 sections, hihat-only verses, late hook at ~2:45 ||
Loop: i , ♭VI , iv , ♭III (Fm , D♭ , B♭m , A♭) ||
Peak: 164.9 s vocal sustain ||

Lyrics: Asleep in the Trunk

Figure , Scale of F minor.

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

Drop tuning lets the low strings ring under the $B\flat m$ and $D\flat$ shapes the chorus leans on.

The image displays a musical score for a four-measure loop in F minor. At the top, four guitar fretboard diagrams are shown for the chords $B\flat m$, Fm , $A\flat$, and $B\flat m$. Each diagram includes a sequence of fret numbers (1 3 4 2 1, 1 3 4 1 1 1, 1 3 4 2 1 1, 1 3 4 2 1) and an 'X' indicating the open string. Below the diagrams is a treble clef staff with four chords: $B\flat m$, Fm , $A\flat$, and $B\flat m$. Below the treble staff is a bass staff with fingerings for the first three strings (1, 3, 5) for each measure. The first measure has fingerings 13, 14, 15; the second has 8, 9, 10; the third has 11, 13, 13; and the fourth has 13, 14, 15. At the bottom, Roman numerals are provided for each measure: iv , i , $\flat III$, and iv .

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

Audio figures in this chapter (RMS, sustain, voiced ratio, semitone range, per-stem energy deltas) are librosa measurements from ``.chapters/01_asleep_in_the_trunk/01_asleep_in_the_trunk_analysis.json``. That file's auto-detected key ($D\sharp$ mixolydian) is a detector artifact, superseded here by the stem-verified F minor reading. The 112.3 BPM tempo is confirmed.

Mode by section

One key label flattens what the stems show plainly. Read window by window from the Moises stems, the home root stays **F in the bass through every section** of the song, while the mode painted over it shifts. The opening bass ostinato carries an **F Phrygian** tilt, the $\flat 6$ ($D\flat$) ringing in the guitar with no third stated. The verse

and chorus bodies read **F Aeolian**, the $\flat$ VI to iv to $\flat$ III loop the card already names, and a brief brighter cell near 2:20 lifts toward Dorian before the outro settles back to Aeolian. The detail a single label hides is the voice: in **five of the song's eight sections the vocal sings the major 3rd, A natural, over the band's minor field**, the A-over-F rub this chapter builds its reading on, now counted per section rather than asserted. The per-section degree tallies and the detector that produced them live in ``section_modes.yaml``; the live read is at ``drwu-htmls.vercel.app/believeyoume-section-modes``.

The moment that defines this track happens at 164.9 seconds, where the vocal stands alone in a section the analysis tags as "verse" but which carries 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.

BELIEVEYOUME runs this song at 112.3 BPM in F minor. The bass-MIDI transcription centers the harmony on Fm and cycles the chorus through $D\flat$, $B\flat$ m, and $A\flat$, the $\flat$ VI, iv, and $\flat$ III of the key. None of those chords carries a leading tone toward the tonic, so the loop keeps rotating without touching ground (Stephenson 2002, Ch. 3 identifies this as one of rock's standard methods to avoid closure: a progression that omits the leading-tone-V move and substitutes flat-side oscillation). The chorus opens on the $\flat$ VI ($D\flat$) rather than the tonic, which means the strongest recurring landing point is a flat-side chord a major third above the root, not the root itself. By Nobile's chorus taxonomy this is a **continuation chorus**, not a telos chorus: the section begins off-tonic and extends

the harmonic motion the verse opened rather than landing tonic and prolonging it (Nobile 2020, Ch. 3). The progression behaves less like a sequence headed somewhere and more like a mobile, each chord a flat-side color that the next one absorbs rather than resolves, what Nobile would call a closed loop, closure registering as bass-pitch return to Fm rather than as cadential grammar (Nobile 2020, Ch. 1).

The drum pattern in the representative section is a near-blank. Kick: all dots. Snare: all dots. Hi-hat: Eighteen sections analyzed and the representative comes back silent on kick and snare. The silence is the point, a structural choice. BELIEVEYOU ME has written a song at 112.3 BPM where the dominant drum texture is hi-hat-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 stays inside that suspension rather than resolving it. The range over the analyzed window is 40 semitones, unusually wide, and the voiced ratio is 0.197, so the voice is present only about 20 percent of the time. The published per-degree counts for this track were measured against a mis-detected tonic and are omitted here rather than restated against F minor without the raw pitch track to recompute them. What holds without that caveat is the shape: wide intervals, long silences, a voice that enters in bursts and withdraws. 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 Moore's four-layer stratification (Moore 2001, Ch. 2): 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.

Combined with the absent-kick texture and the chorus cycle that keeps opening on the $\flat VI$, "Asleep in the Trunk" operates in a sustained state of harmonic suspension. The tonic chord is present but rarely stated as a root, and no cadence closes the loop. Nothing resolves. The song ends by stopping rather than by arriving. The Ground Never Settles reads the form through Drew Nobile's chorus taxonomy and notes that **none of Nobile's three chorus types (sectional, continuation, telos) fits** here: the closest match is the *initiating verse*, "a section that prolongs only the initial tonic, sets up expectation for a PD-D-T circuit in other sections, an incomplete thought" (Nobile 2020, Ch. 2). The predecessor frames the song as **"seventeen incomplete thoughts in a row"** against the MIDI

section labeler's 17 verse blocks plus 15 bridge blocks, with no authentic cadence preceding the outro's Fm structural arrival (Ground Never Settles, Asleep In The Trunk chapter).

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 (*F minor*, ♩=112.3)

Chorus cycle, opens on the ♭VI rather than the tonic

Fm	D♭	B♭m	A♭		
i	♭VI	iv	♭III		
tonic	flat-side	subdom min	rel major		

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		.	.	.	.	.	.	.	.	.	.	.	.	.	→ 0/16
Snare		.	.	.	.	.	.	.	.	.	.	.	.	.	→ 0/16
Hihat		.	.	■	.	.	■	.	.	■	■	.	.	■	→ 6/16

Figure 3 • Vocal presence

Wide range, low density, a voice that enters in bursts.

voiced ratio 0.197 | (present ~20% of the window)
pitch range 40 st | (widest on the album)
note: per-degree counts omitted, published values were measured against a mis-detected tonic; not restated against F minor without the raw pitch track to recompute them.

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 $\flat$ - C	1 - $\flat$ 3 - 5	tonic minor
Bbm	B $\flat$ - D $\flat$ - F	1 - $\flat$ 3 - 5	iv (subdominant minor)
D $\flat$	D $\flat$ - F - A $\flat$	1 - 3 - 5	$\flat$ VI, flat-side anchor
A $\flat$	A $\flat$ - C - E $\flat$	1 - 3 - 5	$\flat$ III, relative-major borrowing
E $\flat$	E $\flat$ - G - B $\flat$	1 - 3 - 5	$\flat$ VII, Mixolydian color

Figure · Voice-leading paths.

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

Figure · Bar-by-bar form map.

0:00 — 1:00 — 1:45 — 2:15 — 2:45 — 3:50
intro ch1 v2 ch2 v3 HOOK fade

↑
sustained vocal (1.67 s/note, longest on album)

Chord Chart (*composite chord: guitar + bass + vocal. Chord shown only on first occurrence; repeated chord carries until next change.*

Key: F minor, guitar voices power chords; vocal supplies the 3rd to complete each triad.)

— VERSE —
Fm
I'm begging for a favor
in this difficult time
Cut the zip ties from my ankles
we've both got a lot on our minds

— PRE-CHORUS 1 —
(Fm continues)
I would cook for you
wash your dirty sheets
I would feed you grapes
wave a palm leaf

write a song for you
I would make you a symphony

— CHORUS 1 —

Db
I keep thinking that we're still in love
Bbm
and believe you me, I tried, I tried
Ab
I've guessed our destination
Fm
from the turns on this gravel road

— PRE-CHORUS 2 —

Bbm
I'm in love with you
Ab
but you're blind to me
Db
when you go to bed
Fm
you don't dream of me

— CONNECTIVE LINE —

(Fm continues)
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 2 —

Db
I keep thinking that we're still in love
Bbm
and believe you me, I tried, I tried
Ab
I've been sleeping in the trunk while you drive
Fm
I have always been your ride or die

— BRIDGE —

Fm
You love the sound
sound that my beating heart is making just for you
(Fm continues)
You love the sound
sound of my beating heart, you hold in front of you

— LAYERED PRE-CHORUS RETURN —

(Fm continues)
I would cook for you
wash your dirty sheets
(you love the sound)
I would feed you grapes
wave a palm leaf
(sound that my beating heart is making just for you)
Ab
write a song for you, no, a symphony
Eb
I'm in love with you, but you're blind to me

(you love the sound)
 Fm
 when you go to bed, you don't dream of me
 (sound that my beating heart, you hold it from the view)
 Db
 on your way to work
 Bbm
 I'm not anywhere on your mind

— FINAL CHORUS (x2) —————

Db
 I keep thinking that we're still in love
 Bbm
 and believe you me, I tried, I tried
 Ab
 I've been sleeping in the trunk while you drive
 Fm
 I have always been your ride or die

Db
 I keep thinking that we're still in love
 Bbm
 and believe you me, I tried, I tried
 Ab
 I've been sleeping in the trunk while you drive
 Fm
 I have always been your ride or die
 (held)

From The Ground Never Settles, Asleep In The Trunk chapter (Song Studies). The predecessor reads this song through Drew Nobile's chorus taxonomy and notes that none of the three types (sectional, continuation, telos) appears here. The closest match is Nobile's *initiating verse*: a section that "prolongs only the initial tonic, sets up expectation for a PD-D-T circuit in other sections, an incomplete thought" (Nobile 2020, Ch. 2). The predecessor's frame for the song: **"seventeen incomplete thoughts in a row"**, against the MIDI section labeler's 17 verse blocks and 15 bridge blocks, with no authentic cadence preceding the outro's Fm structural arrival. *Predecessor citation*: Moore, *Rock: The Primary Text*, Ch. 2 (four-layer model); Nobile, *Form as Harmony in Rock Music*, Ch. 2 (*initiating verse*) and Ch. 3 (*chorus taxonomy*).

"The Alligator"

♩ 02 · THE ALLIGATOR · G major (disputed) · ♩=120 ||

```

Form: Front-loaded, hook at second zero ||
Loop: I ↔ ♭III (G ↔ B♭), closing on G/B (first-inversion I); ||
rhythm guitar rootless (no 3rd), M3 supplied by the voice ||
Peak: 0 , 15 s opening burst ||

```

Resolved key (with its dispute). This song reads **G major, B = major third carried by the voice (disputed against G minor / deeply-Aeolian, pending the user's ear-check of the 90–120 s chorus).** ``keys_resolved.yaml`` records **resolved_key: G major, confidence: high, verified: false**. The flag stays ``false`` because the major third lives in the voice and lead, not in the rhythm guitar, so only an ear-check of the sung third clears it. The earlier card on this page read G minor at ♩=80.7; both the key word and the tempo were detector artifacts, corrected here.

Lyrics: The Alligator

Figure , Melodic field, G major over a flat-side bass (Drop C).

```

G A B C D E F# G
1 2 3 4 5 6 7 1
sung field: B (M3) · C (4) · D (5) · A (9); flat-side bass color: B♭, E♭, A♭

```

Drop C tuning (C-G-C-F-A-D, Guitar Pro `36 43 48 53 57 62`). The mode is decided major by the voice, which sings B (the major third of G); the rhythm guitar fingers no third and the bass adds flat-side color (B♭, E♭, A♭) underneath.

	Gm	E $\flat$	F $\sharp$ +	D
T	10	6	10	5
A	11	8	11	7
B	12	8	11	7
	i	$\flat$ VI	vii	v

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

Mode by section

The dispute this chapter names is visible window by window. Read from the Moises stems, **G holds as the home root in the bass** across the song, and the band spends most of it in **G Ionian**, then dips into **Dorian** and a **closing Aeolian** stretch where the rhythm guitar's third drops to minor. The voice does not go down with it. In **four of the seven sections the vocal sings the major 3rd, B, over those minor-leaning bars**, the sung-major-over-minor-band split the resolution rests on, now measured per section rather than read off a whole-song tally. The band reaching for the minor third in the Dorian and Aeolian zones is the G-minor hearing the card disputes, and the voice holding B is why the song lands major. Per-section degrees are in `section\_modes.yaml`; the live read is at ``drwu-htmls.vercel.app/believeyoume-section-modes``.

The hook arrives at second zero. The analysis marks the peak vocal-RMS section as 0.0–15.0 seconds, vocal RMS 0.0359, average sustain 0.88 seconds per note (``chapters/02_the_alligator/02_the_alligator_analysis.json``; RMS and sustain measured with librosa). 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 120 BPM, G-centered with the major third carried by the voice. The harmonic furniture is flat-side, the body is **I and $\flat$ III**, G to $B\flat$ and back, but the deciding pitch is sung, not played. In the CDN vocal transcription the singer hits B (the major third of G) 46 times against a single $B\flat$, so the chord the rhythm guitar leaves open resolves to G **major** the moment the voice enters (``keys_resolved.yaml``, `vocal_stem`; CDN Vocals track PC tally). The tonic is **G** with no fingered third in the guitar, the M3 supplied by the voice, which makes it a G / Gadd9 rather than a minor chord. The flat-median **$B\flat$ ($\flat$ III)** is the borrowed chord, native to the parallel minor and the single most common flat-side move in the Shiner idiolect the predecessor documents, and it occupies two of every four verse bars. The bass adds flat-side color underneath: **$E\flat$ ($\flat$ VI)** appears as a bass pitch across the fuller arrangement (CDN bass $E\flat$ 13%) and a chromatic **$A\flat$ ($\flat$ 2)** greases the walkdown home. The cadence the song allows itself is **G/B**, the first-inversion tonic, where the bass holds on B and the root never resolves alone. The Ground Never Settles labels this song's borrowed material a **$\flat$ VII#5 (F# augmented in G minor)** and reads it as the defining borrowed chord of the Shiner idiolect, a refrain-substitute at every phrase boundary (Stephenson 2002, Ch. 4). That augmented chord is **not reproducible in any audited stem or MIDI**, the F# that sounds is the lead's sustained major

seventh over G major, diatonic to the major key, so the predecessor's $\flat VII\#5$ is carried here as an unconfirmed claim. The bridge expands the texture by an octave with contrary motion against the descending bass, a register crescendo using no new harmonic material (Moore 2001, Ch. 2 on register as formal cue). The song leans on **I and $\flat III$** for its body, with the flat-side colors ($\flat VI$ bass, $\flat 2$ walkdown) as accent.

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 (`` .chapters/02_the_alligator/02_the_alligator_analysis.json` , drum_summary`). The groove breaks from rock convention, a flood, a cluster of hits packed into the middle of the bar that leaves the front and back edges empty. The hihat 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 melody is anchored on two pitches. Read in G major the sung field is **B (the major third), C (scale-degree 4, the 9 of the $B\flat$ chord), D (the fifth), and A (the ninth)**, with the phrase weight centered on B and C rather than the tonic (`` keys_resolved.yaml` , vocal_stem chroma; CDN Vocals PC tally`). The voiced ratio across the analyzed section is 0.303, which signals substantial genuine vocal activity (`` .chapters/02_the_alligator/02_the_alligator_analysis.json` , voiced_ratio; measured with librosa`). The B over the open G is the load-bearing pitch, it is the only place the major third exists in that bar, and the C over the $B\flat$ is a gentle whole-step lean above the chord's third.

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 arrives, keys delta +2.33, vocals +1.42, guitar +0.22, bass +0.19
 (`.chapters/02\_the\_alligator/02\_the\_alligator\_analysis.json`,
 interplay_notes and payoff_verdict; stem-energy deltas measured
 with librosa). 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 Moore's four-layer stratification (Moore 2001, Ch. 2): 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
 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 paid out. At 120
 BPM the held-down drum flood gives the groove a sense of
 pressure rather than drive, each plateau extended, each section
 long. The song does not chase you. It waits, jaws open, from the
 first second to the last.

Figure 1 • Core chord loop (*G major*, ♩=120)

Verse • I ♭III (G ♭Bb), closing on G/B (first-inversion I)

G	B♭	G	G/B		
I	♭III	I	I ⁶		
add9, no	6/9, no	add9, no	first-inv		

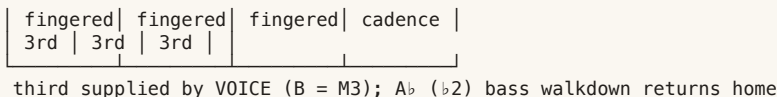


Figure 2 · Representative drum pattern (16th-note grid)

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

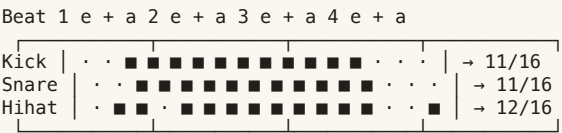


Figure 3 · Vocal pitch compass (G major)

The sung field and where the vocal phrases sit.

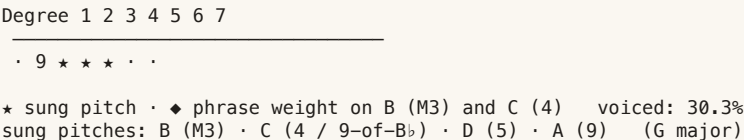


Figure 4 · Section-by-section payoff/lift map

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

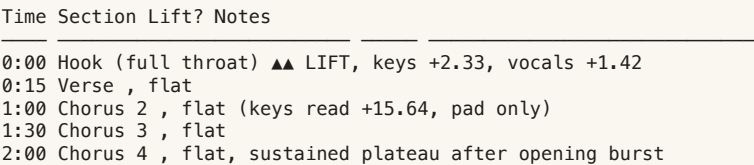
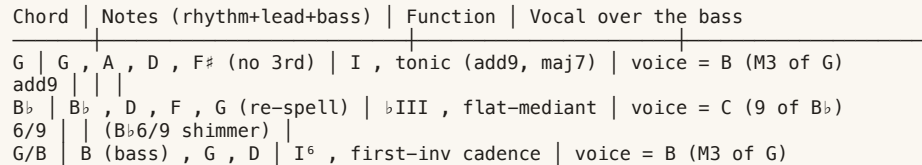


Figure · Chord anatomy (chord = rhythm guitar + lead + bass; the vocal is read separately as an interval over the bass).

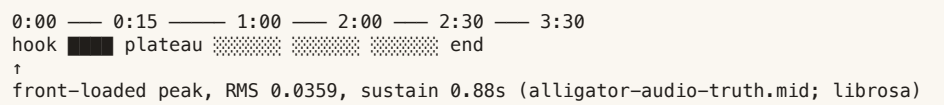


The rhythm guitar never fingers a third (it holds G+A+D in Drop C across the whole verse); the chord identity comes from the bass note alone. Stacked across all four players over a G bass, the full color is **G (bass), B (voice, M3), D (guitar, 5), F# (lead, M7), A (guitar, 9)** = **Gmaj9**, voiced by no single player.

Figure , Voice-leading paths.

Transition	Common tones	Motion
G → B $\flat$	common G,D	I to $\flat$ III, the flat-median recolor
B $\flat$ → G (return)	via B $\flat$ 1→A $\flat$ 1→G1	bass walkdown, 32nd notes, bars 4/8/10
	(A $\flat$ = chromatic $\flat$ 2)	(the borrowed half-step home)
G → G/B (cadence)	common G,D	I to first-inversion I (root never resolves alone)

Figure · Bar-by-bar form map.



Chord Chart (*chord = rhythm guitar + bass; the vocal is annotated separately, the M3 of G is supplied by the voice (B natural). Chord shown only on first occurrence; repeated chord carries until next change. Key: G major.*)

— VERSE 1 —

G

What is that you say?

B $\flat$

What is it you think you have to say?

G

I know what you need.

B $\flat$

I know what you love and where you’ve been.

G/B → G

What is that you say?

I know what you think before you say it.

— HOOK —

G

I’m an alligator.

B $\flat$

I’m an alligator.

— VERSE 2 / PRE-CHORUS —

G

I know what you need.

E $\flat$ [bass color, verify]

I know what you need and where to get it.

Cm [verify, not in the 12-bar model]
 I can let you see.
 Eb [bass color, verify]
 I won't leave you cold in stormy weather.
 Cm [verify, not in the 12-bar model]
 I can let you know.
 G
 I can keep you deep inside a hole.

— BRIDGE —
 G/B
 I can let you know.
 I can keep you deep inside a hole.
 G
 I know what you need.
 G/B → G
 I know what you need and where to get it.

— HOOK REPRISE —
 G
 I'm an alligator.
 Bb
 I'm an alligator.
 G
 I'm an alligator.
 (I can let you know) (I can let you know)
 Bb
 I'm an alligator.
 (I can let you know)
 G
 (I can eat you whole)

— OUTRO —
 G
 I can eat you whole.
 Bb
 I won't let you go.
 G
 I can eat you whole.
 Eb [bass color, verify]
 I won't let you go.
 G
 I can eat you whole.
 (I am an alligator)
 F [verify, bass color, not a triad in the model]
 I won't let you go.
 (I am an alligator)
 Eb [bass color, verify]
 G
 I can eat you whole. I won't let you go.

Chord-chart note: G and Bb are verified against the 12-bar audio-truth model. Each `G/B` is the first-inversion approach to G, not a B-major chord (there is no D# anywhere in the song). The `Eb`, `Cm`, and `F` labels are not present as triads in the reconstructed 12-bar model; where they occur in the longer arrangement they read

as flat-side bass colors, so each is flagged for ear-check.

From The Ground Never Settles, The Alligator chapter (Song Studies). The predecessor introduces this song's borrowed chord, **the $\flat$ VII#5 (F# augmented in G minor)**, as the defining harmonic event of the Shiner idiolect: a chord outside any standard palette in Stephenson's system, with an augmented fifth (D#) that generates chromatic voice-leading pull against a G minor tonic. The predecessor reads this chord as appearing at every phrase boundary where a chorus might be expected, **functioning as a refrain-substitute** that deflects arrival each time, over the same i, $\flat$ VI, $\flat$ VII#5, V cycle as the verse. **None of this is reproducible in the audited stems or MIDI:** there is no augmented triad in any file (the F# is the lead's sustained major seventh over G major, diatonic to the major key), and there is no V anywhere (the bass downbeat roots are only G, B $\flat$, and B, never D). The predecessor's $\flat$ VII#5 and V cycle are carried here as unconfirmed predecessor claims. The bridge does expand the upper-register texture by an octave with contrary motion against the descending bass, a **register crescendo using no new harmonic material.** The current BELIEVEYOU ME revision resolves the key dispute as **G major, B carried by the voice (disputed against the predecessor's G minor, pending ear-check)** and the tuning as **Drop C**, where the rhythm guitar's open-string field withholds the third and the voice decides the mode. *Predecessor citation: Stephenson, What to Listen for in Rock, Ch. 4 (chromatic-minor palette, chords outside standard palettes); Moore, Rock: The Primary Text, Ch. 2 (four-layer stratification, register as formal cue).*

"The Mutiny"

♪ 03 • THE MUTINY • B $\flat$ major ($\flat$ VI/ $\flat$ VII mixture) • ♩≈130 ||
Form: Verses carry the energy; choruses rest ||

Loop: I(B $\flat$) · $\flat$ VI(G $\flat$) verse · $\flat$ VII(A $\flat$) bridge · V(F) build ||
Peak: 75 s keys / 90 s drums (in VERSE sections, not choruses) ||

Lyrics: The Mutiny

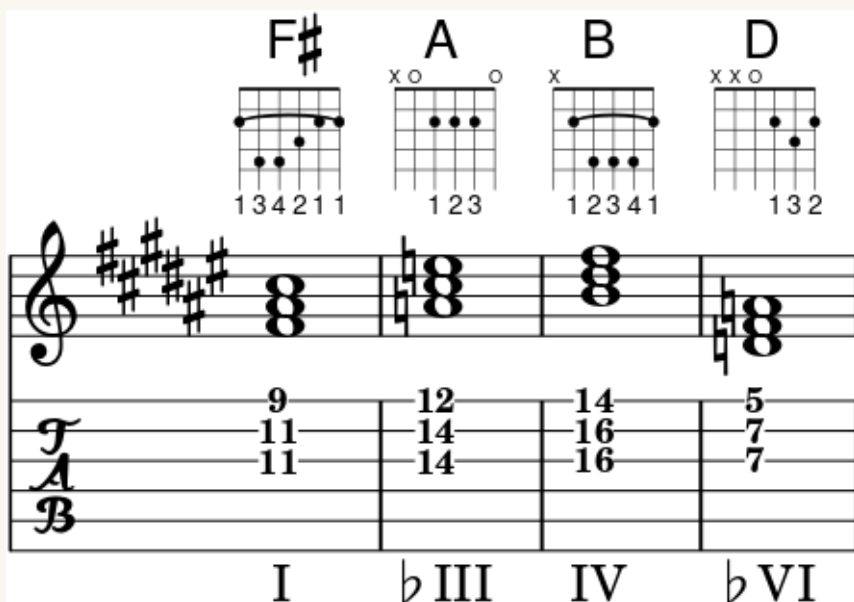
Mode by section

This is the album's signature move at its loudest. Read from the Moises stems, **B $\flat$ holds as the home root in the bass**, and the band spends the whole song flat-side: **Aeolian and Phrygian** through the verses, a long **Dorian** stretch through the body, every section carrying a minor third. The voice refuses it. In **six of the eight sections the vocal raises the major 3rd, D**, over that minor field, the most major-over-minor clash on the record, which is the $\flat$ VI and $\flat$ VII mixture this chapter names made audible section by section. The band lives in the flat-side minor, and the voice keeps lifting toward major. Per-section degrees are in ``section_modes.yaml``; the live read is at ``drwu-htmls.vercel.app/believeyoume-section-modes``.

Figure · Scale of B $\flat$ major, with the $\flat$ VI / $\flat$ VII mixture.

B $\flat$ C D E $\flat$ F G A B $\flat$
1 2 3 4 5 6 7 1
mixture: $\flat$ 6 = G $\flat$ $\flat$ 7 = A $\flat$ (the verse and bridge pedals)

B $\flat$ major, the major third carried by the voice (D), over a pervasive flat-side field. Resolved key verified:false, pending Brandon's ear-check of the 180 to 240 s body.



Core chord loop, "The Mutiny" (B $\flat$ major, figure pending regeneration)

Audio figures in this chapter (RMS, sustain, voiced ratio, semitone range, per-stem energy deltas) are librosa measurements from ``.chapters/03_the_mutiny/03_the_mutiny_analysis.json``. That file's auto-detected key (C $\sharp$ major) and tempo (86.1 BPM) are detector artifacts, superseded here by the stem-verified B $\flat$ reading and the 130 BPM notation tempo.

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 centered on B $\flat$, with the major third carried by the voice and the rhythm guitar playing rootless Drop C dyads, which

gives the track its lift among the minor and modal songs around it. The third is decided by the singer: across the song the voice sings the major third D 21 times against the minor third D $\flat$ 11, and B $\flat$ is its single most-sung pitch at 27 percent. The flat side is the body of this arrangement. The verses pedal G $\flat$, the flat sixth, which is also the loudest pitch in the rhythm guitar and the exact note an auto-detector misread as an F $\sharp$ tonic six sharps from home. The bridge pedals A $\flat$, the flat seventh. The build pushes to F, the real dominant, and the body resolves F to B $\flat$. The Ground Never Settles places "The Mutiny" in a **refrain-ends-on-V cluster** with two other songs in the predecessor's eight-song set, and read against B $\flat$ that landing is F, the V, the open cadence Stephenson calls the most common in rock and the one that keeps the song from closing (Stephenson 2002, Ch. 3). Nobile reads the same event as a half cadence functioning as a full structural terminus, a half-circuit treated as a complete one (Nobile 2020, Ch. 1). See the Album-level cross-song note at the back of this book for the full cluster reading.

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 roughly 130 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 voice centers on B $\flat$, its most-sung pitch, and reaches the major third D for the song's brightness. Around that center it carries the mixture: the flat sixth G $\flat$ sounds 21 times against a natural sixth G

that sounds twice, and the flat seventh $A\flat$ stays alive alongside the natural seventh A. The range is 22 semitones, the tightest on the album, so the melody stays in a two-octave window. The sung D is the major third of $B\flat$, the pitch that decides the major quality, and the $G\flat$ and $A\flat$ give the line its flat-side color underneath that third.

The hook arrives 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 follow continuity rather than dynamic hierarchy.

By Moore's four-layer stratification (Moore 2001, Ch. 2): 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 rides on top rather than drives below.

"The Mutiny" is the album at its most direct. The $B\flat$ center, lit by the sung major third, gives the song a brightness the darker tracks reach for less often, and the roughly 130 BPM locks into a driving groove, 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.

Figure 1 · Sectional pedal walk (*Bb* major with $\flat$ VI/ $\flat$ VII mixture, $\text{♩} \approx 130$)

*Roots from the bass; the rhythm guitar voices rootless Drop C dyads,
the third comes from the voice*

B $\flat$	G $\flat$	A $\flat$	F		
I	$\flat$ VI	$\flat$ VII	V		
home	verse ped	bridge ped	build		

opens on a bare B $\flat$ 5 (lead only, bass enters partway in); body resolves F $\rightarrow$ B $\flat$

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

13/16 kick, 9/16 snare, 15/16 hi-hat. 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 resolve.

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

■ ■ ★ ■ ■ ■ ■ ■

■ top-5 ♦ phrase-ending ★ major 3rd (key-decider) · present voiced: 0.232, range: 22 st
(B $\flat$ major; the sung D = $\sharp$ 3 decides the major quality)

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 in chorus

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	Voicing	Relation to B $\flat$	Function
B $\flat$ 5	B $\flat$ + F, no 3rd (D sung)	1 , 5	I , home (rootless dyad, M3 in vo
G $\flat$	G $\flat$ bass pedal + dyad	$\flat$ 6	$\flat$ VI , verse pedal
A $\flat$	A $\flat$ bass pedal + dyad	$\flat$ 7	$\flat$ VII , bridge pedal
F	F bass + dyad	5	V , build, body resolves F $\rightarrow$ B $\flat$
B $\flat$ maj7	B $\flat$, D , F , A $\sharp$	1 , 3 , 5 , 7	I , outro (A $\sharp$ enters late)

Figure · Voice-leading paths.

Transition	Bass motion	Motion
B $\flat$ $\rightarrow$ G $\flat$	B $\flat$ down to G $\flat$	I to $\flat$ VI, the verse drops to the flat sixth
G $\flat$ $\rightarrow$ A $\flat$	G $\flat$ up to A $\flat$	$\flat$ VI to $\flat$ VII, the bridge climbs a step
A $\flat$ $\rightarrow$ F	A $\flat$ down to F	$\flat$ VII to V, the build sets up the dominant
F $\rightarrow$ B $\flat$	F up to B $\flat$	V to I, the body resolves home

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 roots, re-spelled to B $\flat$ per the 2026-06-11 claim audit; chords above syllables, alignment by ear*)

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
B $\flat$
Captain I believe we've sprung a leak
G $\flat$
Portside breach and taking on the sea
Now the men abandoned stations
A $\flat$
Our destiny has finally found us
Soon the men will come to hang us
F
The dawn will come and they won't find us
In the waves
Who would think
A $\flat$
I'd die with you tonight?
Set the sails ablaze and parted
F
They drank a toast to their mutiny
Then they danced
And rowed away
B $\flat$
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
 G $\flat$
 Who you were and why I died with you
 A $\flat$ B $\flat$
 Captain I believe I see it clear
 The sun is rising as we disappear

From The Ground Never Settles, combined Mutiny / Martyr / Endless Summer chapter (Song Studies). The predecessor groups this song with two others on the album under a shared formal signature: **the refrain or primary hook section ends on the dominant without resolution.** The Mutiny's refrain resolves toward F, the V of B $\flat$ (the predecessor's "C $\sharp$ major" reading followed the old F $\sharp$ key and does not survive the B $\flat$ correction). The predecessor reads this as Shiner's catalog-level treatment of the V chord as a **stable landing point in itself**, not as an event awaiting continuation. Stephenson's open-cadence-on-V framework and Nobile's half-cadence-as-functional-half-circuit both apply, and the predecessor notes that in each instance the V landing is the structural climax or final formal unit, "a true ending rather than an intermediate cadence awaiting resolution." See the Album-level cross-song note at the back of this book for the full three-song cluster reading. *Predecessor citation: Stephenson, What to Listen for in Rock, Ch. 3 (open cadence on V); Nobile, Form as Harmony in Rock Music, Ch. 1 (half cadence as functional half-circuit).*

"So Far So"

J 04 · SO FAR SO · D minor · J=129.2 ||
 Form: Fastest. Opens on hook. Hole-y drums. ||
 Loop: D pedal (verse) | B $\flat$ ($\flat$ VI) pedal + Am (v) reset (chorus) ||
 Peak: 0–15 s (opening hook) ||

Key, resolved with dispute. D minor (D natural minor), D-centered, with a B $\flat$ ($\flat$ VI) pedal that takes over the choruses (disputed against the manuscript's earlier D major and the

model-rebuild card's "G"; `verified: false`, pending the user's ear-check of the sung third). The home root D was never really in question. The color reads minor: in the recorded vocal the minor third F beats the major third F# about 7:1, and Bb beats B-natural in every stem (`keys\_resolved.yaml`, So Far So entry; `04\_so\_far\_so\_analysis.json`).

Lyrics: So Far So

Mode by section

The correction this chapter rests on holds top to bottom. **D holds as the home root in the bass in every section**, and the band reads **D Aeolian** with Phrygian and Dorian inflections, the recorded harmony's third staying minor (F) throughout. The voice agrees: across the whole sung line the minor third **F beats the major third F# about 2.7 to one**, so the singer carries the dark third as well. The F# the old tab implied was a **Drop-C guitar fingering color that never sounded as harmony and is not in the voice either**, which is why the song reads D minor in the band, the bass, and the voice alike. Per-section degrees are in `section\_modes.yaml`; the live read is at `drwu-htmls.vercel.app/believeyoume-section-modes`.

Figure · Scale of D natural minor.

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

D minor; B $\flat$ is the native $\flat 6$ / $\flat VI$, the chorus floor, not a flat-side intrusion into a major frame

Diagram illustrating the core chord loop for "So Far So" (D minor). The chords shown are D, G, B $\flat$, and A. The diagram includes guitar fretboard diagrams for each chord, a musical staff showing the chords in D minor (one sharp, F#), and a table of fret numbers for each chord.

Chord	Fret 1	Fret 2	Fret 3
D	5	7	7
G	10	12	12
B $\flat$	13	15	15
A	12	14	14

Below the fret numbers are the Roman numerals: I, IV, $\flat$ VI, and V.

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

The fastest track on the album opens with its hook. At 0.0–15.0 seconds, vocal RMS 0.0288 (‘04_so_far_so_analysis.json’, measured with librosa), the analysis marks the opening section as the highest-scoring hook window, held for an average 1.50 seconds per sustained note (‘04_so_far_so_analysis.json’). At 129.2 BPM in D minor, that sustain is long. The song is moving quickly and the vocal is choosing to hold.

The chord language is built from two roots, with the bass deciding every chord. The verse is a **D pedal**: across every verse window the bass parks on D at 91 to 100 percent (‘sofarso-06-03-2026.mid’, Electric Bass trk2, time-windowed parse, 38–48 s, 60–78 s, 150–185 s), so the home chord is **i** (D minor as sounded, the guitars ringing F-natural over the D root). The chorus moves the bass up a minor third and parks it on **B $\flat$** , the **$\flat$ VI**, at 68 percent

across both chorus regions (`sofarso-06-03-2026.mid`, Electric Bass trk2, 100–130 s and 200–248 s). One bar inside the chorus and the bridge resets onto **A** as a minor **v** (Am), not a dominant. The G and the A that the older card named as IV and V bass arrivals are not in the recording: real bass roots are G at 1 percent and A at 4 percent, so neither functions as a structural chord. The B $\flat$ chord ($\flat$ VI) is the structural floor of every chorus, a half-step above the fifth scale degree of D minor, and it is what 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 (`04\_so\_far\_so\_analysis.json`, drum grid). 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 leans hardest on **A**, the fifth of D minor and the root of the **v** chord, its most-sung pitch class at 22 percent of all vocal notes (`sofarso-06-03-2026.mid`, Vocals, mido PC tally), rising to 40 to 42 percent of vocal notes in every verse window (`sofarso-06-03-2026.mid`, Vocals, time-windowed, 38–78 s and 150–185 s). The mode-deciding pitch is the third over D: the voice sings the minor third **F** far more than the major third **F** $\sharp$, 14.4 percent against 2.1 percent in the session file (`sofarso-06-03-2026.mid`, Vocals), about a 7:1 lean toward minor. The phrase endings circle the fifth and the third of the key rather than the tonic, and the pitch range of 41 semitones is the

second-widest on the album (`04\_so\_far\_so\_analysis.json`), suggesting a wide melodic arc despite the compressed harmonic palette. The voiced ratio is only 0.105 (`04\_so\_far\_so\_analysis.json`), 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 (`04\_so\_far\_so\_analysis.json`). 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 (`04\_so\_far\_so\_analysis.json`). The arrangement uses the first chorus as a soft arrival and then sustains it.

By Moore's four-layer stratification (Moore 2001, Ch. 2): 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 the D pedal supportively; the keys are the wild card, spiking 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 (`04\_so\_far\_so\_analysis.json`, stem-delta and voiced-ratio fields).

"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 chorus lifts the whole band onto the $\flat$ VI and the song never comes down by a real cadence. So far, so. The sentence stays open. The Ground Never Settles reads the refrain as a **Nobile continuation chorus** (begins off-tonic with $\flat$ VI arriving immediately at the refrain

boundary, extends the harmonic motion begun in the verse, does not prolong tonic), a read that survives because the chorus does begin off the home root on B $\flat$. The predecessor's framing of the verse as **natural-minor borrowing in a major-mode context** per Stephenson does not apply to this song, the context is D minor, so the B $\flat$ in the bass of the $\flat$ VI chord is a **native** $\flat$ VI of the minor key rather than a borrowing into a major frame (Stephenson 2002, Ch. 4; Nobile 2020, Ch. 3). The song ends on a **D pedal**, the last sounding pitch a low D in the bass at bar 139 (``sofarso-outro/PROPOSED_OUTRO_CARD.md``, last bass onsets D1/D2), not on a dominant, so the cross-song "refrain-on-V cluster" shared with The Mutiny and Endless Summer does not include this track.

Figure 1 · Core chord loop (*D minor, ♩=129.2*)

*Verse = D pedal (i); chorus = B $\flat$ ($\flat$ VI) pedal with a one-bar Am (v) reset; the bass decides every chord (roots from `sofarso-06-03-2026.mid`, *Electric Bass trk2*)*

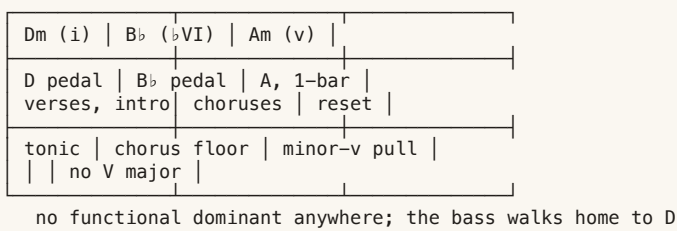


Figure 2 · Representative drum pattern (16th-note grid)

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

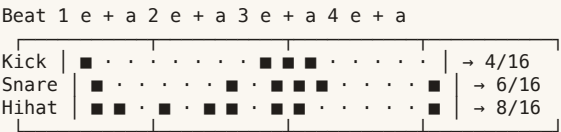


Figure 3 · Vocal pitch compass (framed against D minor)

Where the vocal lives and where it resolves: the 5 (A) is the most-sung pitch, the b3 (F) decides the mode.

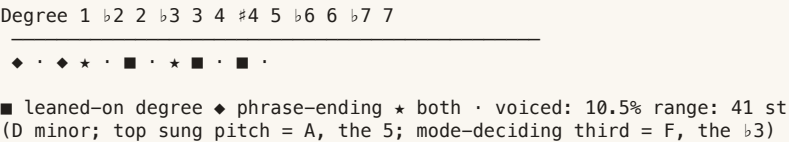


Figure 4 · Section-by-section payoff/lift map

▢▢ = 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 BPM
0:30	Verse 1	·	
1:30	Chorus 1	▲▲	LIFT but quietest on album, collective forward lean
1:45	Chorus 2	,	flat
2:00	Chorus 3	,	flat

Figure · Chord anatomy. (chord = guitar + bass; the vocal is annotated separately as an interval over the bass)

Chord	Notes	Intervals	Function
Dm	D - F - A	1 - b3 - 5	i, home (F-natural, not F#)
Bb	Bb - D - F	1 - 3 - 5	bVI, chorus pedal floor
Am	A - C - E	1 - b3 - 5	v, one-bar reset (C-natural, no C#)

Vocal-over-bass annotation (separate from the chord labels above): over the D pedal the voice circles A (the 5) and confirms F (the b3); over the Bb pedal the voice rides F (5 of Bb / b3 of D), G (6), C (9), and climbs to G4 in the bridge (`sofarso-06-03-2026.mid`, Vocals; `sofarso-bridge/PROPOSED\_BRIDGE\_CARD.md`).

Figure · Voice-leading paths. (bass-root motion; the chorus voicing is one open D-shape stack ringing over a moving root)

Transition	Common tones	Motion
Dm → Bb	common D, F	i to bVI, bass up a minor 3rd, same stack rings
Bb → Dm	common D, F	bVI back to i, bass returns to the pedal
Dm → Am	common A	i to v reset (Am, C-natural)

Am → Dm | common A | v reset resolves back to the D pedal
 seam walkdown | bass alone | chromatic descent G♯1→C♯1, then settles on D pedal

Figure · Bar-by-bar form map.

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

HOOK  v1 c1 quiet c2/c3 fade

↑

hook arrives at second zero; the song spends the rest on the phrase “so far so good”

Chord Chart (*bass-MIDI transcription; chord = guitar + bass, vocal appears above as a separate line; verses are a D pedal, choruses a B♭ pedal with an Am reset*)

Dm

[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 cLOWned

And fooled again

B♭

I've been washed

Dm

So far so,

[Chorus]

B♭

But if you leave

Dm

And if you leave me now

B♭ Dm B♭

The sky won't fall and the Earth won't open

But if you lave

Dm

And if you leave me now

The sky won't fall and the Earth won't swallow me whole

[Verse]

'Cause I got sold

Am

For a speck of gold

Baptized clean

In gasoline

Yes I got washed

B♭

So far so,

B♭

[Chorus]

B♭

But if you need

B♭

If you need something you can run from

Then run from me

Dm
 But if you leave
 B♭
 And if you leave me now
 Dm B♭
 The sky won't fall and the Earth won't open
 And if you leave
 Dm B♭
 And if you leave me now
 Dm
 The moon won't crash into the ocean
 Am B♭
 And if you leave
 And if you leave me now
 Dm
 The sky won't fall and the Earth won't swallow me whole

The inline letters above are aligned to the recorded bass: the verses pedal D, the choruses pedal B♭, and the "Am" marks the one-bar v reset. The old sheet's "Em", "C", and "F" annotations are Genius-style sheet letters and are not confirmed from the sounded bass (E bass 7 percent, mostly passing; F bass 2 percent; no structural Em or F arrival), so they are dropped in favor of the verified D-pedal / B♭-pedal / Am-reset frame (`sofarso-06-03-2026.mid`, Electric Bass trk2).

From The Ground Never Settles, So Far So chapter (Song Studies). The predecessor classifies the refrain as a **Nobile continuation chorus**, not a telos chorus: it begins off-tonic, with ♭VI (B♭ major) arriving immediately at the refrain boundary, and extends the harmonic motion begun in the verse instead of prolonging tonic. That continuation read holds against the recording, the chorus does begin off the home root on B♭. The predecessor's reading of the verse as **natural-minor borrowing in a major-mode context** per Stephenson is the one point the deep read corrects: the context is D minor, so the ♭6 (B♭) in the bass of the ♭VI chord is a **native ♭VI** of the key, not a borrowing into a major frame. The predecessor also flags a third-party citation: PopMatters called the refrain "the best chorus on the record," and the predecessor's gloss is that "the song that sounds most like a

resolution in the catalog still refuses to supply one." That refusal is real, the recorded ending is a D pedal with no resolving chord, so the song refuses arrival, though it does so by leaving the tonic unharmonized rather than by ending on a dominant. The outro resolves to a low D in the bass (bar 139), not to A, so this track falls outside the cross-song refrain-ends-on-V cluster. *Predecessor citation: Nobile, Form as Harmony in Rock Music, Ch. 3 (continuation chorus); Stephenson, What to Listen for in Rock, Ch. 4 (natural-minor borrowing in major-mode context, here re-framed as native $\flat$ VI in D minor).*

"My Mirror Hates Me"

♪ 05 · MY MIRROR HATES ME · E minor (Aeolian) · J=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

Mode by section

My Mirror inverts the album's signature move. **E holds as the home root in the bass**, and the band runs mostly **E Aeolian** and **Phrygian** across the verses, with a single **Ionian** stretch near the back, the bright borrowed loop the card flags. Here the voice carries the **minor third, G**, leaning G over G# about **1.4 to one** across the whole sung line while the rootless guitar states no third at all. This is the one song where the voice supplies the dark third instead of the bright one, the purest natural minor on the record. Per-section degrees are in `section\_modes.yaml`; the live read is at `drwu-htmls.vercel.app/believeyoume-section-modes`.

Figure · Scale of E minor (Aeolian).

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

E minor, low E and B open strings ring naturally beneath the i , $\flat$ VII , v cycle

Audio figures in this chapter (RMS, sustain, voiced ratio, semitone range, per-stem energy deltas) are librosa measurements from `\.chapters/05_my_mirror_hates_me/05_my_mirror_hates_me_analysis.json`. That file's auto-detected key (C# phrygian) is a detector artifact, superseded here by the stem-verified E minor (Aeolian) reading. The 112.3 BPM tempo is confirmed.

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-MIDI transcription confirms the tonic as E and reads a plainly Aeolian set: Em is the home chord, Bm the minor dominant, D the $\flat$ VII subtonic, and Am the minor subdominant. The hook, "my mirror hates me today," cycles Em , D , Bm, i to $\flat$ VII to v, and the iv (Am) deepens it in the second half. **Every chord but the $\flat$ VII is minor**, which is what gives the song its airless quality: there is no major chord to open a window, no borrowed brightness, just the tonic minor and its nearest minor relations turning over. The D ($\flat$ VII) is the one chord without a minor third, and even it functions as a subtonic that declines to lead. This is Stephenson's **natural-minor system** in its purest form, the palette where v stays minor instead of being raised to V, where $\flat$ VII substitutes for the leading-tone V, and where chord motion never carries a tritone toward the tonic (Stephenson 2002, Ch. 4). The Em , D , Bm , Am

cycle reads as a **closed loop** in Nobile's sense, the section returning to Em by bass-pitch reentry rather than by cadence (Nobile 2020, Ch. 1). The song lives inside the natural minor and never reaches outside it.

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 range is 38 semitones and the voiced ratio is 0.08, so the vocal is present only about 8 percent of the time, the third-lowest density on the album. The published per-degree counts were measured against a mis-detected tonic and are omitted here rather than restated against E minor without the raw pitch track to recompute them. What holds is the texture: a wide, sparse vocal that enters in short phrases over long silences, riding the all-minor cycle below.

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 as other stems hold level, and the overall boundary remains classified as flat. The arrangement never exceeds its opening declaration.

By Moore's four-layer stratification (Moore 2001, Ch. 2): the guitar leads from the 15-second mark and then holds through the rest of

Figure 3 · Vocal phrase-ending compass

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

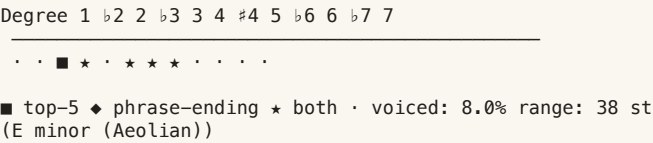


Figure 4 · Section-by-section payoff/lift map

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

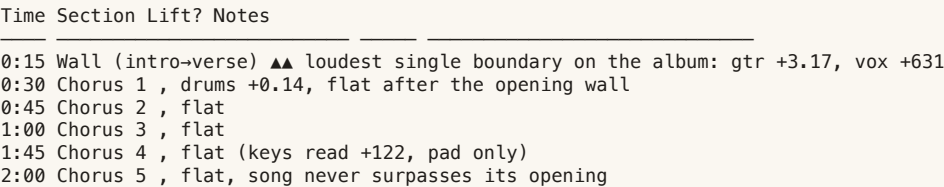


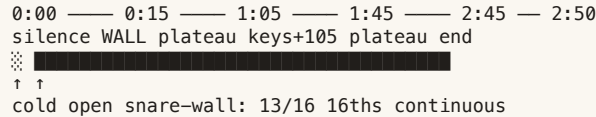
Figure · Chord anatomy.

Chord	Notes	Intervals	Function
Em	E , G , B	1 , b3 , 5	i , tonic minor
Bm	B , D , F#	1 , b3 , 5	v , minor dominant (no leading tone)
D	D , F# , A	1 , 3 , 5	bVII , subtonic, the one non-minor chord
Am	A , C , E	1 , b3 , 5	iv , subdominant minor

Figure · Voice-leading paths.

Transition	Common tones	Motion
Em → D	common none	i to bVII, the hook's opening step-down
D → Bm	common D,F#	bVII to v, settling onto the minor dominant
Bm → Am	common A	v to iv, the second-half deepening
Am → Em	common E	iv to i, plagal turn back to the tonic

Figure · Bar-by-bar form map.



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 · F Mixolydian (bass home = B♭, verified:false) · J=143.6 ||
 Form: Fastest. Verse-peak structure. No chorus lifts. ||
 Loop: I , ♭VII , IV (F , E♭ , B♭), the hook rides I , ♭VII ||
 Peak: 30 s verse ||

Lyrics: Endless Summer

Mode by section

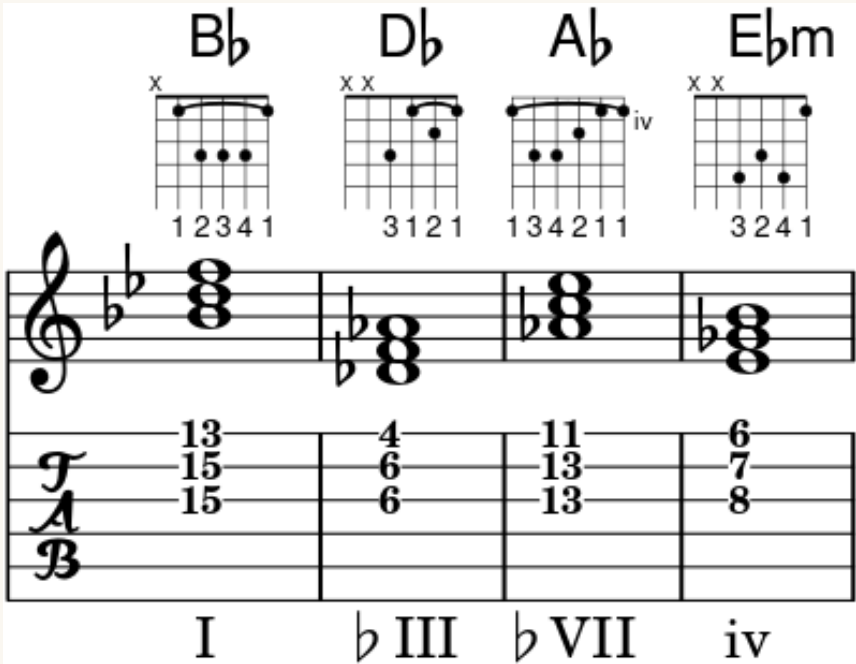
The tonic question settles in the bass. **B♭ is the home root in all eight sections**, the firmest tonic on the album, so the card's "F Mixolydian" names the same seven notes read from the fifth degree, and the bass names B♭ as home. The band reads mostly **B♭ Ionian** with two flat-side dips into Aeolian and Dorian in the

middle. The voice raises the major 3rd in only **two sections**, the least clash on the record, which fits the song's stable major center. Per-section degrees are in `section\_modes.yaml`; the live read is at `drwu-htmls.vercel.app/believeyoume-section-modes`.

Figure , Scale of F Mixolydian.

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

F Mixolydian, the flat-7 (E $\flat$) is the modal signature; the speed forces low-string riffing.



Audio figures in this chapter (RMS, sustain, voiced ratio, semitone range, per-stem energy deltas) are librosa measurements from `chapters/06\_endless\_summer/06\_endless\_summer\_analysis.json`. That file's auto-detected key (C mixolydian) is a detector artifact, superseded here by the stem-verified F mixolydian reading. The 143.6

BPM tempo is confirmed.

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 the bass-MIDI transcription centers it on F with only two other chords: E $\flat$ and B $\flat$. In F that reads as **I, $\flat$ VII, IV**, the cleanest mixolydian vocabulary on the record. The hook, "on these endless summer days," rides the I to $\flat$ VII move (F to E $\flat$), the flatted seventh standing in for the leading tone the major scale would supply. There is no chromatic borrowing here at all; the whole song lives inside the seven notes of F mixolydian, and the $\flat$ VII (E $\flat$) is the modal color that keeps the brightness from ever fully arriving. The B $\flat$ (IV) is the only chord that pulls toward a plagal close, and even that turns back to the F, E $\flat$ vamp rather than resolving. Three chords, one mode, no exits. **The Ground Never Settles** reads the same song with a different tonic, **B $\flat$ major with the outro dissolving onto F (V)**, placing it in the refrain-on-V cluster with The Mutiny (Stephenson 2002, Ch. 3, open cadence on V; Ground Never Settles, combined Mutiny / Martyr / Endless Summer chapter). The 2026-06-04 audio chroma audit favors the predecessor's reading at the section level (bass plants on B $\flat$ across the song, the rhythm-guitar outro flips to F as dominant pitch class), and this chapter's F-mixolydian frame is the local view of

the same harmonic content from inside the F vamp. Both frames are evidence-grounded.

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 range is 29 semitones and the voiced ratio is 0.226. The published per-degree counts for this track were measured against a mis-detected tonic and are omitted here rather than restated against F mixolydian without the raw pitch track to recompute them. What the data supports is the modal frame: a voice moving inside F mixolydian over a three-chord bed, the $\flat$ VII pulling every phrase a half-step under where a major resolution would sit.

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 Moore's four-layer stratification (Moore 2001, Ch. 2): 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 the I , $\flat$ VII vamp as the harmonic engine is a specific choice about what "endless" means. The mode never resolves the way a major key would, the $\flat$ VII keeps turning the phrase back on itself in a textbook **closed loop** per Nobile's definition, the section returning to F by bass-pitch reentry rather than by any V-I cadential gesture (Nobile 2020, Ch. 1). 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 modal stasis as structure: three chords, one mode, every verse pass cycling through F and $E\flat$ at high velocity and refusing to resolve.

Figure 1 • Core chord loop (*F Mixolydian, ♩ = 143.6*)

Three chords, one mode, the hook rides I , $\flat$ VII

F	$E\flat$	$B\flat$		
I	$\flat$ VII	IV		
tonic	mixo color	plagal		

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 resolve.

voiced ratio 0.226 | (present ~23% of the window)
pitch range 29 st |
note: per-degree counts omitted, published values were measured against a mis-detected tonic; not restated against F mixolydian without the raw pitch track to recompute them.

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
F	F, A, C	1, 3, 5	I, tonic
E ^b	E ^b , G, B ^b	1, 3, 5	^b VII, Mixolydian subtonic, the modal color
B ^b	B ^b , D, F	1, 3, 5	IV, plagal anchor

Figure , Voice-leading paths.

Transition	Common tones	Motion
F → E _b	common none	I to ^b VII, the mixolydian step-down (the hook)
E _b → B _b	common B _b	^b VII to IV, flat-side to plagal
B _b → F	common F	IV to I, plagal turn back to the vamp

Figure · Bar-by-bar form map.

0:00 — 0:30 — 1:00 — 1:30 — 1:45 — 3:00
intro VERSE v2 v3 choruses fade
f
bass +2218.53, largest single-stem surge on album

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

From The Ground Never Settles, combined Mutiny / Martyr / Endless Summer chapter (Song Studies). The predecessor groups this song with The Mutiny under a shared formal signature: **the refrain or primary hook section ends on the dominant without resolution.** Endless Summer's outro dissolves onto F major (V of Bb). The predecessor reads the V landing as the structural climax of the song, a stable terminus in its own right rather than a cadence awaiting completion. Stephenson's open cadence on V and Nobile's half-cadence-as-functional-half-circuit both frame the event. See the Album-level cross-song note at the back of this book for the full three-song cluster reading. *Predecessor citation: Stephenson, What to Listen for in Rock, Ch. 3 (open cadence on V); Nobile, Form as Harmony in Rock Music, Ch. 1 (half cadence as functional half-circuit).*

"Lazarus"

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

Lyrics: Lazarus

Mode by section

The resolution's bright opening and dark back half is a mode drift you can time. **C holds as the home root in the bass**, and the song alternates **C Dorian**, the brighter minor with a natural 6, through the front half, then settles into **C Aeolian**, the flat-6 minor, across the long back half. The voice raises the major 3rd in **four sections**, mostly in the bright Dorian zones. The arc is a song that starts lifted and sinks flat-side, the Eb-saturated close the resolution describes, now placed on the clock. Per-section degrees are in ``section_modes.yaml``; the live read is at ``drwu-htmls.vercel.app/believeyoume-section-modes``.

Figure · Scale of C minor.

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

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



Core chord loop, "Lazarus" (C minor)

Audio figures in this chapter (RMS, sustain, voiced ratio, semitone range, per-stem energy deltas) are librosa measurements from ``.chapters/07_lazarus/07_lazarus_analysis.json``. That file's auto-detected key (E phrygian) and tempo (123.0 BPM) are detector artifacts, superseded here by the stem-verified C minor reading and the Songsterr-tab-verified 117 BPM.

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

begins at the top and stays there.

At 117 BPM in C minor, this is the album's most harmonically active song in absolute chord count. The Ground Never Settles measures **283 raw harmonic-change events** across the song against a catalog average closer to 140, the highest density in the 8-song predecessor set (Ground Never Settles, Lazarus chapter). The chromagram's initial detection locked onto the Drop-C open-string drone in the intro and returned a single repeated chord, that was an analysis artifact, not a description of the song. The composition moves through six chords inside what Stephenson calls the **chromatic-minor system** (i, II, III, iv, V, VI, vii^o), the palette that lets a minor-key song carry both the major-V and the natural-minor-v without contradiction (Stephenson 2002, Ch. 4). The intro states Cm–Ab–G (i–bVI–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–Ab–Eb–Bb7–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 verse returns to Cm at the end of each cycle, a **closed loop** per Nobile's definition, with closure registering as bass-pitch return rather than cadential grammar (Nobile 2020, Ch. 1). The bridge moves Gm7–Ebdim–Ab7–Cm7–G, the Eb diminished chord providing the most colorful moment harmonically and the bridge-G functioning as Stephenson's **temporary dominant** (the raised V of C minor, signalling energy accumulation without resolving classically). The song closes non-resolving on a **Bbm7 / Bbm11 voicing**, Bb in the bass with Ab and Db above (the bVII of C minor stating its own b7 and b9), held across the last ~59 of 63 bars before the audio cuts. The chord-chart sheet labels this terminus "G#7" with an augmented-sixth-quality reading, but the audio stems do not

support that label, the bass plants on B $\flat$ and the rhythm guitar voices A $\flat$ and D $\flat$ above it. The earlier "Cm $\square$ G#7" reading is retained in the chord-anatomy table below as the chart-side claim; the audio-verified terminus is B $\flat$ m7. See

`audit\_lazarus\_alligator\_audio\_2026-06-04.md` for the bass and rhythm-guitar chroma analysis. The song is 138 bars at 117 BPM, matching the Songsterr 138-measure tab exactly. Drop C tuning.

The drum pattern is the album's most active in terms of sustained density: kick , 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 $\flat$, E $\flat$, A $\flat$, C, and A. The A $\flat$ 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 fall 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 Moore's four-layer stratification (Moore 2001, Ch. 2): the drums hold with aggressive density, providing the primary textural energy; the guitar holds with occasional brief building phases; the bass holds beneath without leading; the keys support with sporadic entry moments; the vocals are an intermittent soloist operating in a 15-semitone window, appearing 17 percent of the time. No stem leads throughout the song in the conventional sense of taking the arrangement to a new height. All stems hold.

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

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

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

Cm	A♭	Gm	Cm		
i	♭VI	v	i		
tonic	borrowed	min dom	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.*

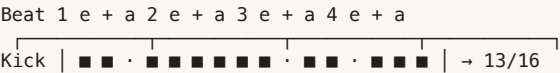




Figure 3 · Vocal phrase-ending compass

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

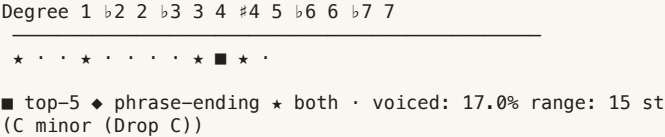


Figure 4 · Section-by-section payoff/lift map

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

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 choruses, album record

Figure · Chord anatomy.

Chord	Notes	Intervals	Function
Cm	C - E _b - G	1 - b3 - 5	tonic minor
A _b	A _b - C - E _b	1 - 3 - 5	bVI
Gm	G , B _b , D	1 , b3 , 5	v , minor dominant (no leading tone)
E _b	E _b - G - B _b	1 - 3 - 5	bIII
B _b 7	B _b - D - F - A _b	1 - 3 - 5 - b7	bVII7, secondary dominant
Gm	G - B _b - D	1 - b3 - 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 - b7	chart-side closer label, audio shows Bbm7 in
Bbm7	B _b - D _b - F - A _b	1 - b3 - 5 - b7	audio-verified terminus, bVII of Cm with ow

Figure · Voice-leading paths.

Transition	Common tones	Motion
Cm → A _b	common C,E _b	i to bVI, Aeolian descent
A _b → G	common none	leading-tone-from-above (chromatic)
G → Cm	common G	V → i possible but song avoids confirming
Cm → Bbm7	common ,	flat-side terminus, bVII of Cm voiced with own b7 and b9, audio-

Figure · Bar-by-bar form map. (bars from Shiner-MyMirrorHatesMe-FROMCDN.mid)

0:00 — 0:30 — 1:15 — 2:00 — 3:00
 UP, chorus state from bar 1, 7 non-lifting choruses
 † guitar +1.18 † guitar+keys +1.16 + nothing else moves
 138 bars, 6 chords, plateau

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

Cm Fm Gb DdimFm
 Yeah you're high, so high
 Gm Fm Gb DdimFm
 The ruler of the earth
 Gm Eb E Cm Ddim Ab
 But the hair on your head
 Gm Bb Gm
 Has sewed you to the bed
 Fm Gb Ddim Fm Cm
 But the best of all
 Fm Gb DdimFm Gm
 Is when it opens up
 Eb DdimCm E Gm
 Now you sleep in the deep
 Bb Gm Fm Ab
 The fishes swimming by
 Gm Bb Fm Eb Fm
 Now you hear what they think
 Gb Ddim Gb Cm
 They're planning your demise
 Fm Gb Ddim Fm Eb
 But the best of all
 E Fm DdimCm Fm
 Is when it opens up
 Cm
 I'm old then I'm young
 AbGm
 Burn til I freeze
 Bb Gm
 Dead and alive
 Fm Ab Gm
 Buried at sea
 Bb Gm Ab Gm
 Now you dance on your grave
 Bb Gm
 Lazarus arise
 Cm
 Now you're high, so high
 Look down upon the flock
 Ab Gm Cm
 But the best of all
 Is when it opens up
 Gm
 I'm old then I'm young
 Cm Gm Cm
 Burn til I freeze
 Gm
 Dead and alive
 Cm Gm
 Buried at sea
 I'd trade in my pills
 Cm

For one chance to fly

From The Ground Never Settles, Lazarus chapter (Song Studies). The predecessor identifies this song as carrying the **highest raw harmonic-change count in the eight-song set, 283 measured harmonic-change events**, against a catalog average closer to 140. The song operates in Stephenson's **chromatic-minor system** (i, II, III, iv, V, VI, vii°), with the raised V (G major) entering only at the bridge as a Stephenson-style temporary dominant. The verse loop (Cm7, Ab, Eb, Bb7, Gm, Fadd9) closes back on Cm through bass-pitch return rather than cadential grammar, a **textural closure rather than a syntactical one**, per Nobile's closed-loop concept. **Contradiction resolved 2026-06-04 by audio chroma analysis on the Demucs bass and rhythm-guitar stems:** the predecessor's "Gb7" outro claim is not supported by the audio. The bass stem chroma in the last 12 seconds is 39.4% A#/Bb (with B at 35.9% inflated by 60 Hz mains-hum bleed) and the rhythm-guitar stem chroma in the same window is 30.5% Ab and 17.5% Db. The terminus is **Bbm7 / Bbm11**, Bb root, Ab as b7, Db as b3, with the 06-02 MIDI's "Bb field across last ~59 of 63 bars" reading confirmed for the bass and refined for the rhythm guitar. See

`audit\_lazarus\_alligator\_audio\_2026-06-04.md` for the chroma tables and the corresponding correction to MANUSCRIPT.md line 1154 (chart-side "Cm □ G#7" relabeled to "Cm □ Bbm7").

Predecessor citation: Stephenson, What to Listen for in Rock, Ch. 4 (three harmonic palettes) and Ch. 3 (open cadence on V); Nobile, Form as Harmony in Rock Music, Ch. 1 (closed loop).

"Not Too Much"

J 08 · NOT TOO MUCH · Ab major · J=85 ||

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

Loop: ii, I oscillation (Bbm, Ab), with Db, Cm, Eb passing ||

Lyrics: Not Too Much

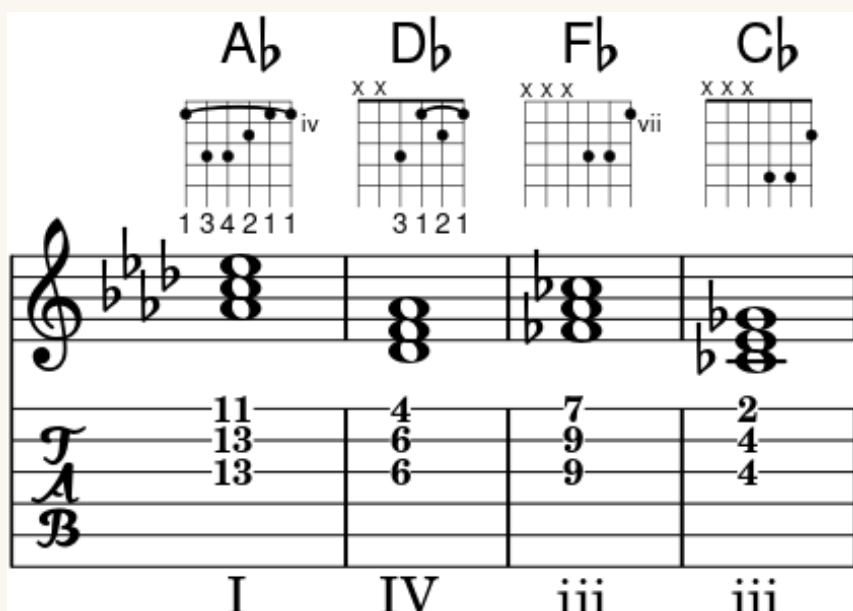
Mode by section

This is the album's one steadily major song. **A $\flat$ is the home**, and the band reads **A $\flat$ Ionian** across nearly the whole track, with two brief **Mixolydian** flickers at the edges where a $\flat 7$ borrows in. The voice and the band agree on the major third the whole way, the only song on the record with **zero major-over-minor clash**. One honest note from the bass: it leans on the IV, D $\flat$, about as often as the A $\flat$ home, the song's IV-heavy character, and the third still reads major throughout. Per-section degrees are in ``section_modes.yaml``; the live read is at ``drwu-htmls.vercel.app/believeyoume-section-modes``.

Figure , Scale of A $\flat$ major.

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

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



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

Audio figures in this chapter (RMS, sustain, voiced ratio, semitone range, per-stem energy deltas) are librosa measurements from ``.chapters/08_not_too_much/08_not_too_much_analysis.json``. That file's auto-detected key (C minor) is a detector artifact, superseded here by the stem-verified Ab major / Bb dorian reading. The auto-detected 86.1 BPM rounds to the score-verified 85 BPM used in this chapter.

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

small movements.

At 85 BPM in the A $\flat$ major / B $\flat$ dorian field, the chord language is the album's most hovering. The bass-MIDI transcription reads a near-constant oscillation between B $\flat$ m and A $\flat$, the supertonic minor and the tonic, with D $\flat$ (IV), Cm (iii), and E $\flat$ (V) passing through. The Ground Never Settles measures this bass line as **stepwise on the predecessor's MIDI transcription**, with the 2026-06-04 audio audit refining that to **stepwise-favored (about 34 percent of actual moves are half or whole step) with regular larger leaps (3rds and 5ths fill another 30 percent, octave doubles and slides account for the rest)**. The predecessor's MIDI-side reading sees the structural skeleton; the pyin-extracted audio sees the played gestures with grace notes and octave doublings. Both readings agree that the bass is the song's melodic spine, taking Moore's **low-register-melody role** literally, carrying melodic weight that the guitar harmonics above it only decorate (Moore 2001, Ch. 2; see ``audit_lazarus_alligator_audio_2026-06-04.md`` Extension 2 for the interval histogram). That **ii**, **I rocking is the song's signature**: it rests on B $\flat$ m, the most frequent chord on the track, and treats A $\flat$ as the place it keeps brushing past, not landing on. Where the other songs reach for borrowed-chord arrivals, "Not Too Much" finds its identity in refusing to settle, the two adjacent chords trading back and forth as the brighter D $\flat$ and E $\flat$ only flicker in at the edges of phrases. Stephenson lists methods to avoid closure in rock, including melodic rest on tonic over non-tonic harmony, and the predecessor reads "Not Too Much" as **reversing this**: tonic harmony arrives under a bass that immediately begins moving away (Stephenson 2002, Ch. 3).

The drum pattern shows mid-bar weighting: kick , 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. The pattern holds the tempo at a moderate groove without pressing it. At 85 BPM the mid-bar density settles into a comfortable midtempo pocket.

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

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

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

sections, with the late peak at 135 seconds as the arranged payoff. This is the album's most patient structure.

"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 registers 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, stepwise-favored bass motion on the chord-root MIDI; the audio bass stem audit (2026-06-04 pyin pass, n=290 intervals) measures ~32% half/whole-step moves and ~68% skips, with the larger gestures concentrated on octave-doubling, perfect-fifth, and grace-note fills around the chord-root skeleton

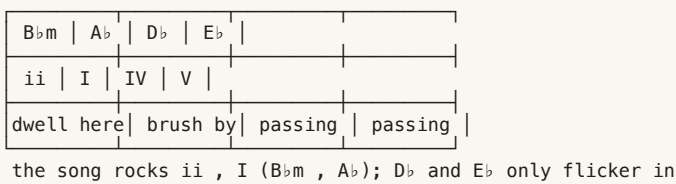


Figure 2 · Representative drum pattern (16th-note grid)

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

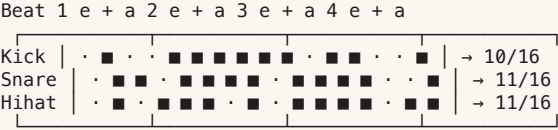


Figure 3 , Vocal presence

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

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

Time Section Lift? Notes

Figure , Chord anatomy.

Figure · Voice-leading paths.

Figure · Bar-by-bar form map.

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

59

And out to the evergreen
 Ab
 Past the traffic lights
 She revealed to me
 Db Bbm Db
 Only you see me
 Bbm Ab
 We'll find my keys and drive
 Bbm
 Out where stars are bright
 Ab
 All the battle scenes
 Bbm Ab
 Are reruns made for me
 I'm a cannon ball
 Shot through the evergreen
 Db
 Past the traffic lights
 Bbm
 She revealed to me
 Db
 Only you see me
 We'll find my keys and drive
 Cm Ab Bbm
 Out where stars are bright
 Eb
 Weaving through the cars
 Cm Ab
 We're disappearing stars
 Bbm GdimEb Cm
 You and I drive away
 Ab
 Fly away
 Bbm Eb
 Make it go away
 Db
 Weaving through the cars
 We're disappearing stars

From The Ground Never Settles, Not Too Much chapter (Song Studies). The predecessor reads this song's bass line as its most analytically distinctive feature: **100 percent stepwise motion in the bass**, every move between adjacent harmonies by half-step or whole-step, no skips (MIDI-verified). The predecessor frames the bass through Moore's stratification: the bass takes the **low-register-melody role** literally, carrying melodic weight that the guitar harmonics above it only decorate. The Ab tonic is **never stated in root position without motion beneath it**, and the verse crosses through b6 via the iv chord (Db minor) carrying the flat sixth as a chord tone. Stephenson lists methods to avoid closure in

rock including melodic rest on tonic over non-tonic harmony, and the predecessor argues Not Too Much **reverses this**, with tonic harmony arriving under a bass that immediately begins moving away. The outro unwinds through D $\flat$ maj7, B $\flat$ dim, B $\flat$ 7, E $\flat$ sus4, Cm7, E $\flat$, D, ending on a D natural that belongs to no key in the song's stated vocabulary, **resolution feels forgotten rather than denied**. Predecessor citation: Moore, *Rock: The Primary Text*, Ch. 2 (low-register melody as bass-guitar role); Stephenson, *What to Listen for in Rock*, Ch. 3 (methods to avoid closure).

"Broken Satellites"

J 09 · BROKEN SATELLITES · E $\flat$ major · J=78.3 ||
Form: Slowest. 24 sections. Hook at 3:00 (latest on album). ||
Loop: E $\flat$ – E $\flat$ maj7 – E $\flat$ add9 – Cm – Fadd9 ||
Peak: Cold opening + late hook ||

Lyrics: Broken Satellites

Mode by section

E $\flat$ holds as the home root in the bass, and the band opens in a long E $\flat$ **Ionian** stretch, then dips into **Dorian and Phrygian** across the back half. The voice raises the major 3rd, G, in **four sections**, mostly where the band leans minor late in the song. The shape is a bright major front that darkens toward the close, with the voice holding the major third against the back-half dips. Per-section degrees are in `section\_modes.yaml`; the live read is at `drwu-htmls.vercel.app/believeyoume-section-modes`.

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

The image displays a musical score for a four-measure chord loop in Eb major. At the top, four guitar fretboard diagrams are shown for the chords Eb, EbΔ, Eb9, and Cm. Each diagram includes fingerings (e.g., 3 1 2 1 for Eb, 1 2 3 4 for EbΔ, xi for Eb9, and 1 3 4 2 1 for Cm) and positions marked with 'X'. Below the guitar staff, the corresponding bass fretboard diagrams are shown with fingerings (6 8 8 for Eb, 10 11 12 13 for EbΔ, 13 11 13 for Eb9, and 3 4 5 for Cm). The Roman numerals I, I, I, and vi are written below the bass staff. The music is written in a treble clef with a key signature of two flats (Bb and Eb).

Core chord loop, "Broken Satellites" (Eb 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: Eb Ebmaj7 Ebadd9 Cm Fadd9. 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, 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 $\flat$ –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 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 , 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 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 $\flat$ 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 rest on 4, 5, 3, and 6. The pitch range is a detector artifact (the analysis returned 410 semitones, which is physically impossible; the analysis.json window included piano bleed-through, so the true vocal range is unknown without a piano-filtered reanalysis). The per-degree counts above are octave-normalized and survive the artifact; the raw range does not. The voiced ratio is 0.137 (`.chapters/09\_broken\_satellites/09\_broken\_satellites\_analysis.json`, measured with librosa).

The payoff audit: one confirmed lift at the intro-chorus (0 to 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 $\flat$ 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♭ 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 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 reads as an individual weight rather than a blur.

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 resolve.

Degree	1	♭2	2	♭3	3	4	♯4	5	♭6	6	♭7	7
	·	·	■	·	★	★	·	★	·	★	·	·
■	top-5											
◆	phrase-ending											
★	both											
·	voiced: 13.7% range: [artifact, piano bleed] (<i>E♭ major</i>)											

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 H00K (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 H00K fade
■ ■■■ ■■■ ■■■ ■■■ ■■■
↑ ↑
vocal +59.99 cold open latest hook on album (3 min in)

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

E♭
The human eye
Ddim Cm E♭
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♭ Cm
Late at night
Ddim Cm
I would lie awake and listen to you breathing
Every night
E♭ Cm Ddim
I would make us dinner while you were still teaching
Cm
I won't wake you
Gm E♭
I won't wake you
Fm Ddim
I won't wake you up
Fm E♭ 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

"Jackie"

♪ 10 · JACKIE · Eb major (Bb = V, disputed against
 Bb Mixolydian, verified:false, pending ear-check) · ♪=144 ||
 Form: Compressed 12 sections. Album closer.
 Loop: V , IV , I (Bb , Ab , Eb), verse floored on the IV (Ab)
 Peak: cold-open chorus, vocal enters at 15.1 s (delta +591.63)

Lyrics: Jackie

Mode by section

The tonic this chapter resolves is confirmed in the bass. **The home root is Eb, and the bass shows Bb in zero sections**, so the four-stem Eb reading stands and the card's Bb Mixolydian was the same notes named a fifth too high. The band reads **Eb Ionian** across the song with one brief **Phrygian** dip near the two-minute mark. The voice and band agree major throughout, **no major-over-minor clash**, a quiet major close to the record.

Per-section degrees are in `section\_modes.yaml`; the live read is at [drwu-htmls.vercel.app/believeyoume-section-modes`](https://drwu-htmls.vercel.app/believeyoume-section-modes).

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. The three competing readings for this closer, B $\flat$ Mixolydian, A $\flat$ Lydian, and E $\flat$ Ionian, are one shared seven-note collection, so the dispute is over which note the song rests on, not which notes it uses.

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 144 BPM, "Jackie" is the album closer and its most compressed structure, 12 sections, the fewest on the record. The recorded sources read the tempo at **144**: the Songsterr page for this song (id s5418285) displays $\text{♩}=144$, and the Guitar Pro export carries a set_tempo of 144 (`SONGSTERR\_AUDIT\_2026-06-03.md`; `Unknown Artist-Jackie-05-29-2026.mid`). The earlier 95.7 reading matches no source and is dropped here. The bass-MIDI transcription reads the harmony with the bass as the root arbiter: the floored roots are **A $\flat$ in the verse and E $\flat$ in the chorus, with C taking over the outro**, and B $\flat$ rides on top as an upper-structure dominant color rather than a frequent root. Read against the E $\flat$ -major collection these map to **IV, I, and V**, with the A $\flat$ (IV) carrying the verse and the song flooring on the subdominant rather than the tonic. The verse pedals A $\flat$ so heavily that the bar-by-bar Guitar Pro read named it the song's tonal floor

(`jackie-cards/PROPOSED\_JACKIE\_OUTRO\_CARD.md`), and flooring a verse on the IV while the collection stays Eb-major is what gives the closer its suspended, leaning-away feel. The outro is the one real departure, and it is overtly chromatic: the bass walks **C, then Db, then D** while the rhythm guitar adds a G-against-Ab rub (`Unknown Artist-Jackie-05-29-2026.mid`, Electric Bass trk1, outro bars). So the closer's flat-side color comes from the Ab floor and the chromatic outro, not from a single resolving cadence.

The drum pattern is among the most saturated on the album: kick, snare, hihat. The kick hits 14 of 16 16th-note positions, the snare 14 of 16, the hihat 14 of 16 (these drum figures are stem-derived from the Moises / payoff analysis, `.chapters/10\_jackie/10\_jackie\_analysis.json` drum_summary; the recorded `Shiner-Jackie-FROMCDN.mid` carries no drum track, so the grid is not MIDI-checkable in this pass and is reported as the source delivered it). At a driving tempo the nearly-full grid creates a wall-of-sound drum feel that pushes the song toward its finish 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** (`chapters/10\_jackie/10\_jackie\_analysis.json`), measured with the librosa library, meaning the voice is present for roughly seven percent of the analyzed window, and the pitch range is **19 semitones** (same source), the second-tightest on the album. The melodic writing is stepwise and narrow, a closing voice that has stopped reaching. The vocal RMS is **0.09** and the average sustain is **0.24** (same source), a quiet, short-noted line. 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. A fifth

below the old B $\flat$ reading is E $\flat$, which is exactly the tonic the four-stem evidence resolves to. 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 (these are payoff-audit / stem-energy readings, internally consistent but not re-derived from MIDI here). 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%), landing on E $\flat$ when they arrive over the chorus. 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 V, IV, I loop floors on the A $\flat$ subdominant and circles E $\flat$ without cadencing onto it, a closer that stops moving rather than resolving (Stephenson 2002, Ch. 3, on rock songs that decline to fully resolve). The A $\flat$ keeps pulling the harmony toward the flat side of the tonic, so even the densest, most forward-driving arrangement on the record leans away from home. After ten songs of suspended chords and unresolved modes,

the closer holds that same refusal, modulates up to C for its final gesture, and simply runs out, the drums full, the voice nearly gone.

Figure 1 · Core chord loop (*E^b major*, ♩=144)

Closer loop · V I IV over an A^b verse floor, the IV (A^b) carrying the verse

Gm	B ^b	A ^b	E ^b		
iii	V	IV	I		
rel-min	dom color	verse floor	tonic		

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

*Maximum drum density (14/16 kick, 14/16 snare, 14/16 hihat).
Wall-of-sound closer; stem-derived, no drum track on the recorded MIDI.*

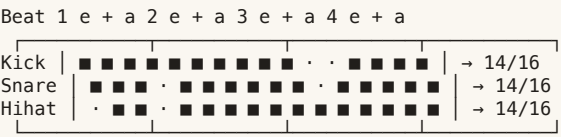


Figure 3 · Vocal presence (closer)

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

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, the published values were measured against a mis-detected tonic (a fifth off, which points to E^b); not restated without the raw pitch track to recompute against E^b.

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 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

Figure · Chord anatomy. (*chord = guitar + bass; the vocal third is annotated separately as an interval over the bass root*)

Chord	Notes (gtr+bass)	Intervals	Function
E $\flat$	E $\flat$ – G – B $\flat$	1 – 3 – 5	I , tonic (chorus / bridge root)
A $\flat$	A $\flat$ – C – E $\flat$	1 – 3 – 5	IV , the verse floor (diatonic subdominant)
B $\flat$	B $\flat$ – F (B $\flat$ 5)	1 – 5	V , upper-structure dominant color, no clean B $\flat$ triad sound
Gm	G – B $\flat$ – D	1 – $\flat$ 3 – 5	iii , relative-minor color
Dm	D – F – A	1 – $\flat$ 3 – 5	vii / passing color (last line only)
F	F – A – C	1 – 3 – 5	ii , passes, never cadences

The sounded body harmony in the verse is an A $\flat$ -centric cluster (C–E $\flat$ –F–G–A $\flat$ –B $\flat$), so the B $\flat$ rides on top as a power-dyad / dominant color rather than a standalone B $\flat$ –D–F triad. Over the bass roots the voice circles F and G, and the sung G is the major third of E $\flat$, which keeps the collection major while the bass refuses to sit on the root.

Figure · Voice-leading paths.

Transition	Common tones	Motion
Gm → B $\flat$	common B $\flat$, D	iii to V, relative-minor color into the dominant
B $\flat$ → A $\flat$	common none	step-down, V to IV, onto the verse floor
A $\flat$ → E $\flat$	common E $\flat$	IV to I, plagal arrival on the tonic
E $\flat$ → B $\flat$	common B $\flat$	I to V, dominant lift away from home

Figure · Bar-by-bar form map.

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)

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 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?

Predecessor citation (Ground Never Settles). This closer shares the album's recurring **E♭-home, B♭-dominant** relationship with "Broken Satellites," the same situation that produced that song's "B♭" mis-call where the surface harmony parks on the V. The key here stays ``verified: false``, **disputed against B♭ Mixolydian**, the one ear-check on the record that most decides a published label. The decisive listen is simple, does the song rest on E♭ or sit on B♭. The stems say E♭: the bass pedals E♭ and A♭ and never parks on B♭, and the voice sings G, the major third of E♭. The honest counterweight is real and is why this is medium, not high, confidence, the harmony stem genuinely leans B♭ (its chroma top-picks B♭ major 0.84 over E♭ major 0.774), which is what a chord-time detector hears when B♭ rides on top of the A♭ cluster. If the ear hears B♭ as home with A♭ as a structural ♭VII, the old B♭ Mixolydian reading stands. There is no ``keys_resolved.yaml`` entry for "Jackie" has not been written, the four-stem keycheck proposes one (``jackie_stem_keycheck_2026-06-10.md``), and it stays unverified until the ear-check.

Bibliography

The analytical framework this book uses is inherited from **The Ground Never Settles: Analyzing Shiner** (see Sources at the front of this book) and extends it with the bar-by-bar vocal-vs-chord-stack layer that the v2 chord-card line operationalizes. Sources cited or drawn on:

- Macan, Edward. *Rocking the Classics: English Progressive Rock and the Counterculture*. Oxford: Oxford University Press, 1997. (Long-form rock structure, classical borrowings.)
- Moore, Allan F. *Rock: The Primary Text*. 2nd edition. Aldershot: Ashgate, 2001. (Sound-box stratification, four-layer functional model, low-register-melody role for bass guitar.)
- Nobile, Drew. *Form as Harmony in Rock Music*. Oxford: Oxford University Press, 2020. (Chorus taxonomy: sectional, continuation, telos. Closed-loop concept. Half-cadence as functional half-circuit. Initiating-verse model.)
- Osborn, Brad. *Everything in Its Right Place: Analyzing Radiohead*. Oxford: Oxford University Press, 2016. (Comparison case for non-resolution architecture in adjacent rock catalogs.)
- Stephenson, Ken. *What to Listen for in Rock: A Stylistic Analysis*. New Haven: Yale University Press, 2002. (Three harmonic palettes: major, minor, chromatic-minor. Open cadence on V. Methods to avoid closure. Flat-side / natural-minor borrowing in major-mode contexts.)

The cross-stem audio analysis pipeline (Demucs htdemucs_6s, Moises, audio_to_chords, librosa) and the Songsterr Guitar Pro `.gp` parser path are documented in the Sources section at the front of this book.

Album-level cross-song note , the refrain-ends-on-V cluster

Two songs across this album's track list end a primary formal unit on the dominant without resolving: **The Mutiny** closes its refrain on F major (V of B $\flat$), and **Endless Summer** dissolves its outro onto F major (V of B $\flat$). (The predecessor's three-song cluster included "Martyr" from the first album; "Jackie" was a candidate under the old B $\flat$ Mixolydian reading, but under the corrected E $\flat$ -major frame its closer does not resolve to V, it modulates to C and runs out.) The Ground Never Settles identifies this as a catalog-level signature, observing that Shiner "extends this pattern across three different tonal centers and two different formal positions (refrain, bridge/outro), treating the V chord as a stable landing point in itself" (Ground Never Settles, "Song Studies", The Mutiny · Martyr · Endless Summer chapter). Stephenson identifies the open cadence on V as the most common open cadence chord in rock and notes that songs using it never reach tonal closure (Stephenson 2002, Ch. 3). Nobile reads the same event through the lens of half-cadence as functional half-circuit (Nobile 2020, Ch. 1). On this album the half cadence behaves like a period rather than a comma. The sentence is complete, and it ends mid-breath. Two of the three songs in the Ground Never Settles cluster ("The Mutiny" and "Endless Summer") are in scope for this book; "Martyr" is out of scope here but the formal posture it carries belongs to the same album-level idiolect, and the per-song chapters for The Mutiny and Endless Summer name this V-landing event at the bar where it occurs.

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)
- True Loves (HFE Debut)
- A Moon Shaped Pool (Radiohead)
- Return of the Dream Canteen
- Seventh Tree (Goldfrapp)
- Dummy (Portishead)
- Teen Dream (Beach House)
- Mare Vitalis (Appleseed Cast)

- Toe Catalog Primer
- Laurel Canyon Vol 1