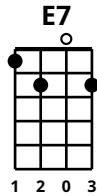
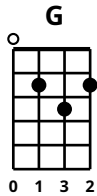
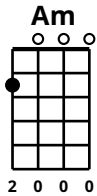


Water Bottle

Composer: Dr. Trey • Key: Am • Tempo: 127 BPM • Time: 4/4 • Original Key: Am

Strumming Pattern:

1	&	2	&	3	&	4	&
		↓				↓	



Am G

2 3 4 5

There's a

Chorus

Am G

8 water bottle on the stairs, 8 a water bottle on the stairs

Am G E7

8 There's a water bottle on the stairs, 4 a water bottle on the 4 stairs

Verse 1

Am G

If you 8 leave a water bottle on the stairs, 8 people might get hurt you better beware

Am G

If you 8 step on the bottle you might fall down, 8 If you fall down you might break your crown.

Am G

So 8 move the water bottle, you got to 8 move the water bottle

Am G

Don't 8 trip on the water bottle, don't 8 slip on the water bottle.

Chorus

Am



8 There's a water bottle on the stairs, 8 a water bottle on the stairs

Am



8 There's a water bottle on the stairs, 4 a water bottle on the 4 stairs

G



G



E7



Am



G



2 3 4 5

T A B

Verse 2

Am



8 if the water bottle isn't closed good? The 8 liquid in the bottle might spill on the wood.

Am



G



What a 8 bout the other bottle over there? The 8 one that you won from the County Fair.

Am



G



So 8 move the water bottle, you got to 8 move the water bottle

Am



G



Don't 8 trip on the water bottle, don't 8 slip on the water bottle.

Chorus

Am



8 There's a water bottle on the stairs, 8 a water bottle on the stairs

Am



8 There's a water bottle on the stairs, 4 a water bottle on the 4 stairs

G



G



E7



Am



G



2 3 4 5

T A B

Verse 3

Am  **G** 
8 bottle could cost thirty | nine ninety nine, | **8** thats what I saw at Tar | get online
Am  **G** 
How | **8** many water bottles must | be sacrificed? How | **8** long will it take for these | kids to realize?
Am  **G** 
You better | **8** move the water bottle, you got to | **8** move the water bottle
Am  **G** 
Don't | **8** trip on the water bottle, don't | **8** slip on the water bottle.

Chorus

Am  **G** 
8 There's a water bottle on the | stairs, | **8** a water bottle on the | stairs
Am  **G**  **E7** 
8 There's a water bottle on the | stairs, | **4** a water bottle on the | **4** stairs

Am  **G**  **Am** 
 2 3 4 5


rit.
G  **Am** 
 6 7 8 9


Water Bottle

Musical Analysis Report

Song Summary

Metric	Finding
Title	Water Bottle
Composer	Dr. Trey
Recorded By	N/A
Key	Am
Tempo	127 BPM
Time Signature	4/4
Style	Reggae
Complexity	Beginner

Song Background

The song "Water Bottle," arranged by T. Terada for the students of Kapena School of Music and Creative Expression, is a lighthearted, cautionary tune about the hazards of leaving water bottles on stairs. Written in a simple, repetitive structure with chords in Am, G, and E7, it uses a playful tone to convey a practical message. The lyrics warn that a water bottle left on the stairs can cause people to trip, slip, or fall, potentially leading to injury ("break your crown"). It emphasizes the importance of moving the bottle to prevent accidents, with additional verses addressing risks like spilling liquid if the bottle isn't closed properly or the clutter of multiple bottles (e.g., one won at a County Fair). The song also humorously notes the cost of water bottles (e.g., \$39.99 at Target) and questions how long it will take for "kids to realize" the need to keep stairs clear.

Key & Harmonic Analysis

The song is explicitly set in Am. The chord progression Am-G-E7-Am strongly reinforces this. Am functions as the tonic. G (bVII) is a common chord in minor keys and particularly in reggae, providing a relaxed, modal flavor. E7 acts as the dominant V7 chord in A minor, creating a strong pull and resolution back to Am. The repeated cycle firmly establishes Am as the tonal center.

Chord Functions

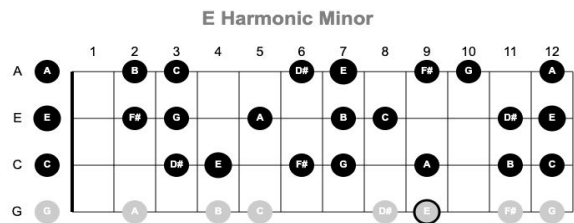
Chord	Function	Analysis
Am	i (Tonic Minor)	The central chord, serving as the tonal home and point of resolution for the progression.
G	bVII (Subtonic)	A common chord in minor keys and a staple in reggae. It creates a modal sound by moving down a whole step from the tonic, offering a relaxed contrast before returning to the tonic or moving to the dominant.
E7	V7 (Dominant Seven)	The dominant chord in A minor, creating strong harmonic tension due to its tritone (G#-D) and resolving forcefully back to the Am tonic.

Scale Recommendations

Chord-Specific Scales

E Harmonic Minor

Over the E7 chord, using the E Harmonic Minor scale (E-F#-G-A-B-C-D#) introduces the D# leading tone, which is characteristic of the V7 chord resolving to a minor tonic. This creates a strong sense of tension and resolution back to Am.



Advanced Concepts

Am Dorian Mode: The Am Dorian mode (A-B-C-D-E-F#-G) provides a brighter, more 'major-like' sound within the minor key, often used in reggae and jazz. It works well over the Am and G chords, offering a different melodic character than the natural minor scale.

Creative Suggestions

Chord Substitutions

Substitution	Idea
Am7 for Am	Substitute Am with Am7 to add a subtle jazzy or soulful color, enhancing the reggae groove with a slightly richer harmony.
G6 for G	Using G6 instead of G (G-B-D-E) provides a brighter, more open sound while maintaining the chord's root and function, adding a sophisticated touch to the bVII chord.
E7sus4 for E7	Introduce E7sus4 before resolving to E7. This creates a momentary suspension (E-A-B-D) that then resolves to the dominant E7 (E-G#-B-D), adding a pleasing tension-and-release effect to the progression.

Rhythmic Ideas

Rhythm	Idea
Reggae Skank	Emphasize beats 2 and 4 with sharp, staccato down strums, creating the characteristic off-beat reggae feel. This is a fundamental rhythm for the style.
Palm Muting	Lightly rest the palm of the strumming hand on the strings near the bridge while strumming. This technique creates a percussive, dampened sound, enhancing the rhythmic drive and tightness, especially for the reggae skank.
Syncopated Bass Line	For a solo 'ukulele or an ensemble, incorporate a simple, syncopated bass line using the root notes of the chords (A, G, E) on the lower strings, emphasizing the upbeat feel.

Genre Variations

Genre	Approach	Instrumentation
Blues	To transform this into a blues piece, the Am-G-E7 progression can be interpreted as a minor blues progression (i-bVII-V7 is less common but can work if the Am is the i, G is the bVII and E7 is the V7 leading back to Am). Focus on a shuffle rhythm. Melodically, incorporate the Am Blues Scale (A-C-D-Eb-E-G) over the entire progression, emphasizing the 'blue notes' and bending techniques.	Ukulele (with a gritty tone, perhaps fingerpicked), acoustic guitar, upright bass, drums (shuffle beat), harmonica, blues piano.
Country	For a country variation, shift the feel to a more straightforward 4/4 rhythm with a strong downbeat. Chords could be arpeggiated or strummed with a 'boom-chick' pattern. Introduce melodic elements from the Am Pentatonic Minor scale, but with a focus on clear, ringing tones and simple, narrative phrasing.	Ukulele, acoustic guitar, electric guitar (with twang), bass guitar, drums, fiddle/mandolin.
Latin	A Latin interpretation could involve a Bossa Nova or Cha-Cha-Cha rhythm. The 'ukulele would play a syncopated rhythmic pattern, focusing on arpeggiating chords with a light touch. Emphasize the rhythmic interplay between instruments, using the Am Dorian mode for melodic improvisation to capture a slightly more exotic and less melancholic minor feel.	Ukulele (rhythm and melody), acoustic guitar (nylon string), bass, congas/bongos, maracas/shakers, piano.

"What If?" Scenario

What if the song were done in the style of Common Kings?

If "Water Bottle" were performed by Common Kings, it would retain its reggae core but be infused with their signature blend of R&B, pop, and rock. The chord progression would likely be embellished with more complex voicings (e.g., Am9, Gmaj7, E7#9). The rhythm would be smoother and more laid-back than traditional reggae, with a strong, deep bassline and crisp, intricate drum patterns incorporating R&B fills. Vocal harmonies would be rich and layered, characteristic of their soulful sound, potentially adding ad-libs and call-and-response elements. The 'ukulele might play a more subtle, rhythmic chop or provide melodic counterpoints in a clean, effects-laden tone, rather than a primary strumming role. The overall production would be polished, with a modern, studio-quality sound, possibly incorporating synths or keyboard pads for added texture and atmosphere, transforming the simple cautionary tune into a smooth, groovy, and sophisticated reggae-pop anthem.