

# Song of the Weekend

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From the Lee Jackson Audio Community Discussion Group

(<https://www.facebook.com/groups/ljackaudiogroup>)

Entry: 20200725 – You Suck

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This week's "Song of the Weekend" is You Suck, from the Apogee Software cult classic, "Rise of the Triad."

For once, there are no plays on words with the title or subject matter. You Suck is played at the Game Over screen for an unsuccessful mission. The message couldn't be clearer - You Suck, for a total of 1:21 that loops back upon itself infinitely. It was written to pair up with the Victory! march that plays when you win the game. Both use strings very heavily, although the march sounds much more Star Wars-ish.

This is another song where we took advantage of a trick only available with 16-bit Sound Blasters. To sum it up from a previous SOTW, 8-bit Sound Blaster cards got 9 melodic MIDI tracks (+1 drum channel), while 16-bit Sound Blasters got 6 extra ones, totaling 15 (+1 drum channel). In the case of You Suck, we took advantage of two extra channels: one for strings, and one for chimes.

Musical Analysis:

Once again, since this is such a short piece (and so repetitive), there's not much to analyze. It's written in C# minor, and once it gets past a 4-bar intro, alternates between two bars of the i (C# minor) chord and two bars of the VI (A Major) chord over and over until the last 4 measures of the song (measures 29-32) before looping.

The rhythm is carried by the middle strings and the tympani. I apologize for writing the most boring tympani part on the planet - it's all C# quarter notes, with the exception of a C#-G#G# eighth-2 sixteenth pair at the end of measure 4. The middle strings (and later, the cellos) play an up-down short arpeggio pattern on the chords for each two bars.

The high strings play an upward scale passage, starting on C#, which is later accompanied in harmony by the middle strings when the cellos take over the arpeggios. The scale pattern climaxes on a high D above the treble staff on beat 3 of measure 28, then everything comes crashing down in a scalar eighth-note passage that runs through the strings in measures 29 and 30. The last two measures set up the repeat back to the beginning.

(con't)

Sorry if I had to get technical with this one, but like I said, there wasn't that much to analyze.

With that, please allow me to give you a link to the song for your listening pleasure. Thank you for reading, and thank you for voting for your "Song of the Weekend!"

<https://www.youtube.com/watch?v=PXAzcDvdwkk>