

Empress Stage One (the 'brain')

Desk File Edit Functions Extra Options Flags

SWEET SIXTEEN 2.73 - ALBERTAR.SNG

BAR	4	16	TCK
1	1	1	1

SIGNATURE GROOVE: 4/4 16

LEFT LOCATOR: 49 1 1 1

RIGHT LOCATOR: 89 1 1 1

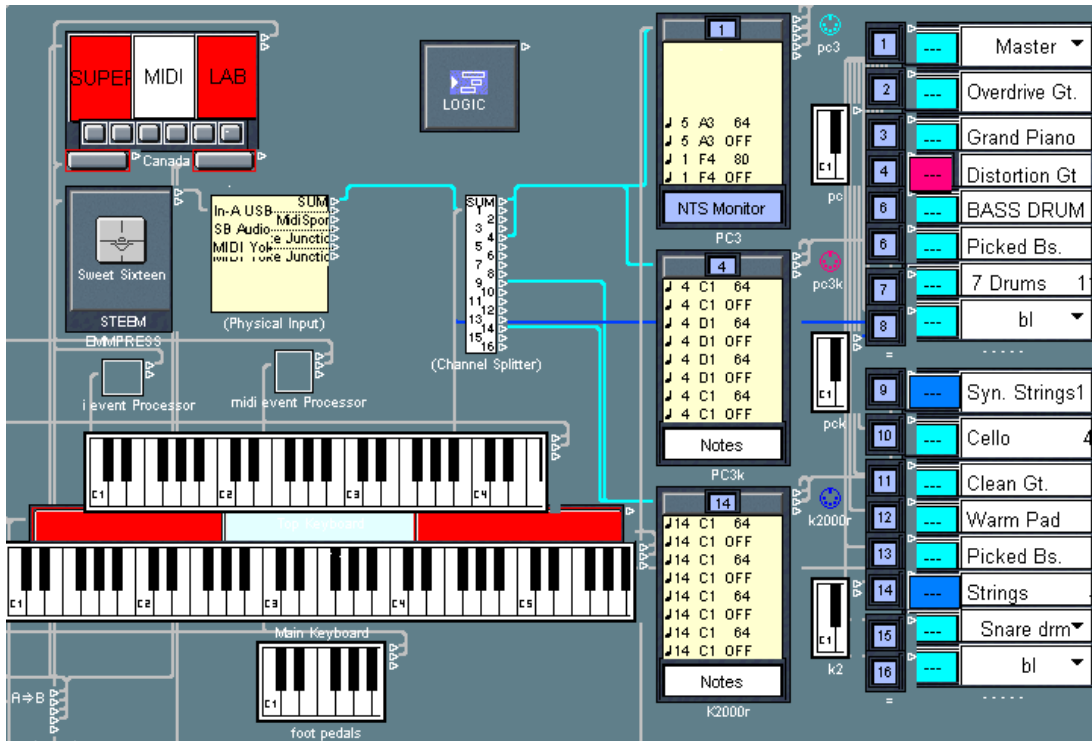
TEMPO: 72.00

MIXER EDIT MIDI THRU

RECORD << CONT >> STOP PLAY DROP IN UNDO

M	Tr	Mute	Trsp	INTRO	1	Loop	Del	Comp	Vel	Qua	Ch
1	1	0		piano	0	0	0	0	-4	16	A 3
2	2	0		Recorded	0	0	0	0	0	NO	A 3
3	3	-12		Recorded	0	6	0	0	-3	NO	A 3
4	4	0		Editable	0	0	0	0	0	NO	A 3
5	5	0		Recorded	0	0	0	0	0	NO	A 3
6	6	0		Recorded	0	0	0	0	0	NO	A 3
7	7	0		RKGUITR	0	0	0	0	0	NO	A 4
8	8	0			0	0	0	0	0	NO	A 8
9	9	0			0	0	0	0	0	NO	A 9
10	10	0		Recorded	0	8	0	0	6	16	A10
11	11	0		Recorded	0	0	2	-16	16	A10	
12	12	0		Recorded	0	-4	1	0	16	A 6	
13	13	0			0	0	0	0	0	NO	A13
14	14	0		drums1	0	0	0	-8	8	A-	
15	15	0		One	4	0	0	0	0	NO	A15
16	16	0		Two..	4	0	0	-1	0	NO	A16

StageTwo (with Logic's 'brain' bypassed)



The Empress System:

(Summarized here by open AI {Sam Altman} with my comments in *italics-WB*)

The (original *Gearspace-WB 12/3/2024*) text introduces the “Empress” or “Exclusively Mouse operated Modular Performance Recording Software System,” a personal recording system designed for musicians to perform, rather than engineer their way through musical production.

Musical Performance Focus:

The “Empress” aims to simplify the recording process, allowing musicians to focus on performance by using a mouse for all (*machine*) operations, avoiding the (*machine*) complexity of traditional DAWs like Logic. (*..and even Sweet Sixteen see below*)

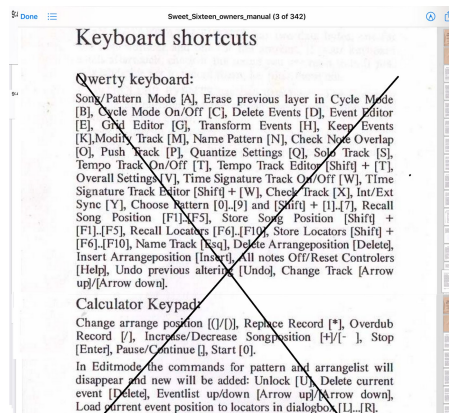
Modular Approach:

The system is inspired by “Sweet Sixteen” for Atari, a modular recording software that caps complexity (*can be used to cap machine complexity*), and uses an emulator called “Steem” to replicate this environment on modern computers.

Future Vision:

The creator envisions (*numerous specific*) upgrades to Empress to support musicianship further and hopes the software industry will develop more tools tailored for musicians’ needs.

Machine Operator Complexity removed from Sweet Sixteen for Project



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Empress 2

“Listening to the Musician”

While **Empress 2** listens to and records all standard MIDI note ON's and Note OFF's plus all MIDI controller data, **Empress 2** also listens to the musician's MIDI pedal toe tapping in order to determine the correct location of the actual musical note, not just the machine's MIDI note ON switch. This correction is necessary for all natural instruments and sounds that include sonic preambles (such as violins, woodwinds, foot closed hi hats, strums, washboards etc).

All woodwinds for instance require sufficient wind pressure to produce notes. Without the initial “windy” sound, wood-winds are reduced to mere wood-“dings.” On the other hand without ongoing timing correction the whole woodwind section performs randomly late due to the extra time-gaps needed for the various ongoing wind prefixes.

With continuously variable, musician determined, musical note tracking however, the **Empress 2** can correctly record and process all musical instrument and sound performances.

Unfortunately **Empress 2** does not yet exist. Until then all MIDI recording systems will facilitate only “dingy” hyper-rhythmic techno, robotic sounding productions. My hope is that some day software companies will decide to “listen to the musicians” ..but don't hold your breath. It's been 30+ years. -WB

Notes:

1. “Machine Operator Complexity” refers to information conveying actions that are a-tonal, a-rhythmic, a-chordal and therefore non-musical. Musicians are fluent in musical information conveyance.
2. “Sweet Sixteen” was built in the 1980's before the advent of high resolution color monitors for Atari.
3. “MIDI” stands for “Musical Instrument Digital Interface.”