I Can't Teach You Empathy
for guitar and pedalboard

Dist — 8va — Loop

D<1s

D>1s

A conversation by
Ryann Daisy Swimmer

I Can't Teach You Empathy
for guitar, two delays, loop pedal, and distortion

Technical notes:
Guitar should split into three channels through an ABC or ABY pedal (channel [A] will stay on).
Pedal configuration should resemble cover:
Channel A: distortion > octave down (optional) > loop pedal
Channel B: delay pedal (delay time less than one second. delay feedback set to maximum)*
Channel C: delay pedal (delay time more than one second. delay feedback set to maximum)*

*Channel B and C delay pedals will be left on for the duration of the piece. Channel [A] specifies pedals in the score (no pedal specification indicates clean).

Performance notes:
Both sections of the piece begin with a series of unsynchronized loops.
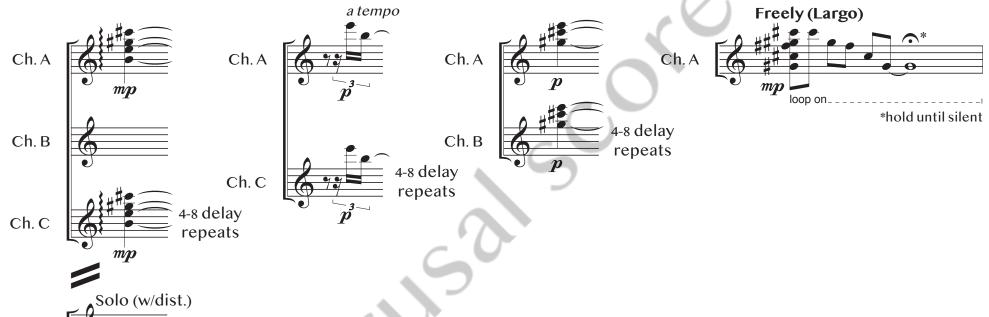The delay pedals for channels [B] and [C] should be set to the maximum decay length.
After the loops are established, the performer is instructed to solo over the loops (using channel [A]), following the parameters established on each page.
Once the decays of the delays established on page 4 have completely faded, the loop running on channel [A] is turned off and one final utterance of the initial loop (bottom of page 4) is played by the performer.
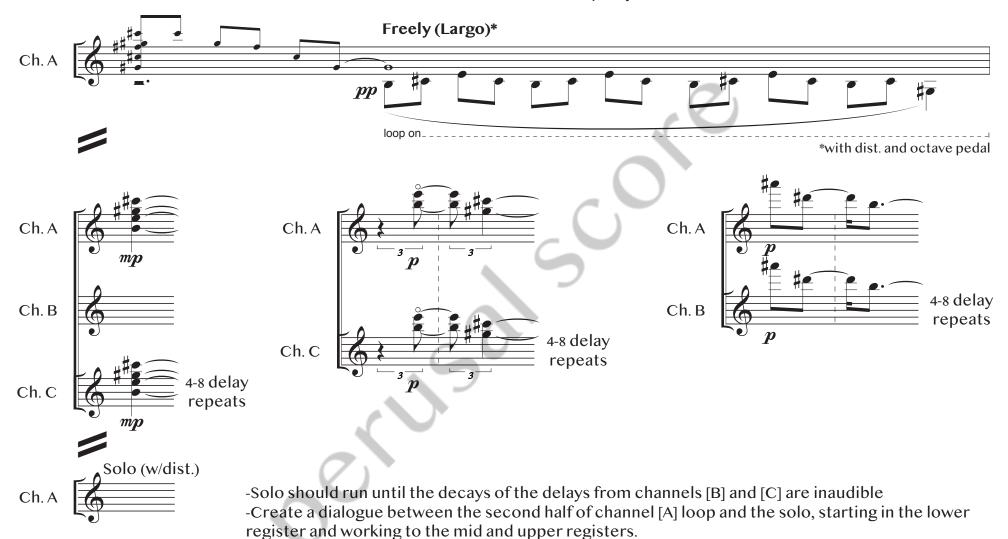
I Can't Teach You Empathy

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Ryann Daisy Swimmer

Ch. A

Ch. B

Ch. C — 4-8 delay repeats

a tempo

Ch. A

Ch. C — 4-8 delay repeats

Ch. A

Ch. B — 4-8 delay repeats

Freely (Largo)

Ch. A

loop on _ _ _ _ _ _ _ _ _ _ _

*hold until silent

Ch. A — Solo (w/dist.)

-Solo should run until the decays of the delays from channels [B] and [C] are inaudible
-Start solo sparsely, in between channel [A] loop, starting in the lower register and slowly working to the mid and upper registers.
-Build momentum over time, gradually interjecting the loop more and more.
-Slowly decrease momentum to sparse interjections and restrict notes to the lower register once the decays of delays [B] and [C] have almost faded away completely.

I Can't Teach You Empathy

Freely (Largo)*

Ch. A

pp

loop on

*with dist. and octave pedal

Ch. A

mp

Ch. B

Ch. C

4-8 delay repeats

mp

Ch. A

3 *p* *3*

Ch. C

3 *p* *3*

4-8 delay repeats

Ch. A

p

Ch. B

p

4-8 delay repeats

Solo (w/dist.)

Ch. A

-Solo should run until the decays of the delays from channels [B] and [C] are inaudible
-Create a dialogue between the second half of channel [A] loop and the solo, starting in the lower register and working to the mid and upper registers.
-Once the decays of the delays have almost faded away, end the solo section by imitating the second half of the loop.

Freely (Largo)*

Ch. A

mp

*all pedals off