

*Four Cases: open, closed*

Directions for string players:

You will hear sets of pitches emanating from speakers within instrument cases. Each pitch is produced continuously in the form of feedback. You may play and freely switch between any of the pitches from a given set. You may also play slightly above or below the pitch you hear as if attempting to push the feedback higher or lower. Where there is noise rather than pitch, you may emulate the timbre. When you hear the feedback come in at the beginning of the piece, let it go for a short while before starting to play. Each time a new set begins and during the transition from one set to another, you should continue playing the previous set as a suspension before beginning to play the new set. Dynamics should blend with the feedback, occasionally coming to the front or allowing the feedback to come to the front. When all four cases are silent, the piece is finished.

Directions for feedback operator:

Produce feedback through four hard shell instrument cases (2 for violin, 1 for viola, and 1 for cello) using a mixer with equalization capabilities, a four-channel limiter, and sets of four of the following: microphones, speakers, and amplifiers. Each case should be used to create an independent feedback system capable of producing many different pitches. It may be necessary to use additional filtering such as graphic equalization to produce a wider variety of pitch material. Dynamics can range from *p* to *mp*, blending with the string quartet.

To begin the piece, start the feedback through all four cases by turning up the fades rapidly. Change pitch sets by altering the filtering.

The work may last any amount of time. When the desired time has passed, fade out the four feedback systems rapidly.

Staging note:

Cases and performers should be spread out on stage in a manner that provides depth and balance while maintaining a somewhat asymmetrical appearance.

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