

...until... was conceived in 1972 as a variable piece. It consists essentially of a cycle of pitches, initially highly consonant in super-particular ratios ( $n:n+1$ ) to a given drone, but gradually increasing in dissonance. At the final, most dissonant stage, a small shift in the drone reveals that the cycle has now become a phase-shifted transposition of the original. This 'minimal' composition exists as an instructional text as well as ten realized versions for 1. low instruments (1972), 2. wind trio, violin or viola (1973), 3. North Indian instruments (1974), 4. jazz ensemble (1974), 5. piano (1974), 6. clarinet (1977), 7. guitar (1981), 8. piccolo (1981), 9. fixed media (1995) 10. double bass (2015).

Version 10 for double bass goes in its super-particular ratio microtonality as far as the prime number 11, further than in any earlier version. Another characteristic that differentiates it from its predecessors is the fact that all rhythms are precisely determined: within a complicated system of constraints, it comprises all permutations of note and rest durations of one, two and three 16th notes.