

...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).

On Version 3 for Tabla Lahara:

In Raag Marwa the 5 non-tonic pitches form a pentatonic scale in themselves (equivalent to Raag Bhupali) on the 6th scale degree in a bitonality that other raags also exhibit. What would happen, if one begins in Bhupali and thereby gradually shifts the tonic drone until Marwa results? This was the idea behind "...until..." (1972), hitherto realised nine times, for Jazz ensemble, piano, guitar etc. Only No.3 is for North Indian musicians in the form of a Tabla Lahara. At the beginning, the melodic performer repeats a pitch sequence resembling Raag Nandkósh while the percussionist improvises. Gradually the pitches change, "clouding" the scale. At the end, the initial sequence has surreptitiously re-formed somewhat higher and delayed in time. The tonic drone and the tabla's pitch are then raised, a quarter note is dropped, and one reaches the original state again, albeit transposed and phase-shifted.