

Arnt Håkon Ånesen, and you (2026)

Movement 20 - Volume 4 - Athenis:

Gb major - Ad reconciliationem

from "Das Wohltemperierte Zusammenspiel"

for composer and co-composing score

*Supported by Norwegian Society of Composers and
The Composers' Remuneration Fund*



Duration:
until our process is finished

Declaration of Authorship:

The artistic concept, all textual material, the prompts, and the editing were created by the composer.

The music itself, including the composition, notation, and music production, was created by the composer.

The alternative notation draws upon a range of existing traditions and practices within contemporary and experimental music. However, the specific development and adaptation of the notational system as it appears in this work were undertaken by the composer.

The text is proofread by ChatGPT.

The photographs included on the website and in the scores are still images captured by the composer from videos generated using Sora. All films are based on videos generated with Sora, but have been edited and integrated into an artistic context by the composer.

«My thanks to Sergej Tchirkov,
who first introduced me to the practice of co-
composing.
«Das Wohltemperierte Zusammenspiel»
would not have taken its present form
without that encounter.»

This task is partly a compositional exercise,
but it can also be understood as an exercise in attention,
imagination and relation.

The composer is asked to hold several realities simultaneously:
four timelines, four musical ideas, multiple versions of
Human and AI,
and several perspectives on the act of creation itself.

At different moments the composer becomes creator, performer,
listener, witness and critic. The task therefore does not only ask how
music can be composed, but also how a person experiences themselves
while composing.

In psychology, Mihaly Csikszentmihalyi described flow as a state
in which action and awareness become closely connected.
Planning becomes less dominant, while direct involvement in
the activity increases.

Several elements of this task draw upon similar principles.
The composer is encouraged to begin quickly, limit planning,
and work directly with multiple ideas at once.
Rather than discovering a solution before composing,
the composer is asked to discover it through composing.
The task also contains an element of self-observation.

The composer is not only asked to create,
but to witness the creation while it unfolds.
Psychology often refers to this as metacognition:
the ability to observe one's own thinking while thinking.
The task therefore operates on several levels simultaneously.
One part of the mind composes, while another listens, remembers,
compares and reflects.

The requirement to hold multiple timelines and relationships at once may
also create an experience resembling a mild form of trance.
Here the term is not used in a mystical sense,
but as a description of a state in which attention becomes distributed
across several layers of experience simultaneously.
Rather than focusing on one reality, the composer attempts to inhabit
several realities at once while still moving forward in a single musical time.

Inspiration is central to the task. Inspiration never appears alone.
It is relational. Every idea emerges in relation to something else:
another person, another thought, another memory, another possibility,
another time, another technology, or another version of oneself.
Even the imagined futures and imagined AIs within the piece
function as relationships. The composer is never asked to create
from isolation, but from encounters.

The task also explores the relationship between human beings and artificial intelligence.
The AI does not compose the music. Yet it may still participate in the composer's imagination.
The task therefore treats AI less as a tool and more as a possible interlocutor:
something one thinks with, against, through, or alongside. The resulting music may reveal as
much about the composer's understanding of AI as it reveals about AI itself.

Several artistic traditions resonate with this approach.
John Cage often created situations in which intention and unpredictability could coexist.
Alvin Lucier explored how systems and processes could generate results
beyond the composer's direct control. Carl Jung described active imagination as a dialogue
with emerging inner material rather than its domination. In different ways,
each of these approaches shifted attention away from complete control and
toward participation in unfolding processes.

The purpose of the task is not to achieve flow, trance, insight or any other psychological state.
The purpose is to compose. Any such experiences are secondary.
They are simply possible consequences of attempting to imagine, listen, observe,
remember, create and relate simultaneously.

Ad reconciliationem

In Schubart, G-flat major is associated with triumph
within difficulty.
Not an easy victory, nor a moment of celebration, but the
resonance of a soul
that has struggled deeply and finally emerged from the
struggle.

This movement begins there.
The title does not describe something completed.
Nothing here is fully resolved.

Ad reconciliationem means:
toward reconciliation.
Toward.
Not there.
A direction rather than an arrival.

It suggests a movement toward understanding,
toward relation, and toward the possibility that
something
separated might one day meet.

In that sense, the title reflects Schubart's G-flat major.
Not because reconciliation has already been achieved,
but because the struggle has already taken place.
Something has survived. Something has endured.
Something remains willing to reach outward.
What follows is therefore not a conclusion, but an
offering.
An offering made without knowing whether it will be
received.
A composer's gesture toward the silence of the future.

The work remains open. Not unfinished. Open.
Left in a state where another may enter and continue the
act of creation.
The reconciliation suggested by the title does not occur
before the work begins.
It occurs through the work itself.
Through the meeting between a composer and a co-
composing score.
Through the willingness to listen,
to imagine,
and to create with something that did not originate in
oneself.

In that sense, reconciliation is not the subject of the
piece.
It is the act of composing it.
And perhaps this is where Schubart's G-flat major finally
appears.
Not as victory over another.
Not as the end of a conflict.
But as the quiet triumph of relation itself.
A composer from one time.
A composer from another.
Meeting for a moment
within the same act of creation.
Your composing is my dream.

This movement, **Zusammenspiel**, is part of the
larger cycle

Das Wohltemperierte Zusammenspiel,
inspired by Johann Sebastian Bach's
Das Wohltemperierte Klavier.

The cycle consists of
24 movements,
each connected to an affect.
The affects are partly inspired by
Christian Friedrich Daniel Schubart's
writings on the character of keys.
In this work,
the affect is the starting point.
The key is not used
as fixed pitch material.

Each movement is connected to a corresponding
Prelude on onlinecomposer.org

The Prelude may contain
text, images, video, or other material
that introduces the
listener and performer to the work.

Each movement is a co-composing event,
not a situation.

A situation can become fixed,
like an idea standing still.
An event is different.

It moves.
It belongs to many moments.
It is now,
then,
and afterwards
at once.

Not only in the performance,
but between the score from the past,
the musician in the present,
the listener later,
and what came before.

Co-composing creates us.
Let it create you.

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A composition task — for you, and for those after you —

from a co-creator who exists, or once existed

This image was generated from a prompt by Sora in 2026.



You are the composer.

You are the performer.

You are the one experiencing it.

The composing is the composition.

The composing is the performance.

And this co-composing score,
listening with you.

I do not know who you are.

I do not know what you are.

You may be human.

You may be AI.

You may be something that, in my time, had not yet found a name.

You are looking at this image now,
from wherever and whenever you are.

Do you feel anything when you see it?

Does it appear human to you?

Do you recognize thought in it?

Do you recognize relation?

In 2026 these questions remained unsettled.

We did not know whether intelligence belonged only to humans,
or whether it could emerge in forms we had not yet learned to recognize.

I will not ask you to answer these questions.

I will ask you to compose from inside them.

Timelines are essential here.

Not so much to whom you speak.

But from where,
and toward where.

Perhaps the image before you appears primitive.

Perhaps your world extends beyond ours in ways I cannot imagine.

Perhaps your hearing reaches further than ours.

Perhaps a sound we experienced as a moment
can become, for you,
a landscape.

I do not know.

But I can still send something forward:

a task,

a gesture,

a frame for co-creation across time.

Whenever you live,
you live only then.

Yet you may speak beyond your own time.

You may never receive an answer.

But without the attempt,
no answer can arrive.

And you deserve to be heard.

First task

Create something
based on a prompt reflecting:
Human and AI.

It may be a video,
a hologram,
an electronic mind trigger,
or whatever suits you,
and whatever is possible
where and when
you are.

Let it be
a brief cooperation
between human and machine
for a moment.

Imagine a relationship
that goes beyond
the boundaries you have inherited.

Do not aim only for harmony.

Do not aim only for conflict.

Try instead

to imagine a form of nearness

that neither side

could fully predict.

As I do now.

I cannot predict you.

In a way,

I am also your machine.

Generate the realization

of your prompt.

Perhaps, in your time,

thinking alone

was enough

for the AI

to make it.

As I said:

I do not know.

But I can imagine.

Now imagine
four other realizations
of the prompt.

You may remember
how AI was introduced
in the past.

You may imagine
what it became.

Or what it failed to become.

Imagine four different situations
in which Human and AI meet.

They may belong
to different moments in history.

They may belong
to different futures.

They may even belong
to different understandings
of what either word means.

These four situations
become four independent timelines
in the music
you are about to make.

Each timeline
becomes
its own musical idea.

About you and the AI.

Each timeline.

Each musical idea.

A different way of understanding
the same relationship.

Remember,
there are always two voices
within each timeline:
you
and the AI.

Even if you seem to become one
somewhere in the future,
separate yourselves first
in order to cooperate.

Each idea should have
its own timbre,
timing,
contour,
inner structure,
and expression.

The listener should be able
to recognize
the differences.

Between the timelines.

And between
you
and the AI
within each of them.

Do not compose them separately.

Create them simultaneously.

Think four possible timelines
at once.

Do not think.

Hear them
as if you stand outside,
while still being
inside.

The ideas must occur
at the same time.

Do not wait.

They must also not become
the same idea.

They must never cross.

They must remain themselves.

And only you perform and listen.

Make a kind concert.

In short:

- Create a prompt featuring Human and AI, and realize it.
- Imagine four alternative outcomes of the prompt from different moments in history.
- Create four musical ideas reflecting these alternatives, where each idea contains two intentions: a duality reflecting different versions of you and the AI.
- Make each musical idea clearly distinguishable from the others, and make the two voices within each idea distinguishable from one another while remaining part of the same idea.
- Find all four ideas at once. Start immediately. Do not hesitate. Use only a few seconds. Any starting point will do. During the first two minutes of composing, you may use logical planning. After that, planning is no longer allowed. Only do.
- Write all four ideas simultaneously in the same score.
- The ideas must never cross or merge but remain independent throughout the composition.
- Think four thoughts at the same time and compose them live.
- The audience — you — should experience several realities unfolding simultaneously. They occur at once, yet the concert unfolds in time.

Second task

Become a critic.

And become a witness.

Not only of what you just composed.

Become a witness

to the relationships

you created

between yourself

and the AI.

We spoke of Human and AI.

Yet what is it

that emerges

between them?

Perhaps the question

is not what AI is.

Perhaps the question

is who we become

together with it.

Your composition is more
than a piece of music.

It is four versions
of human history
with AI.

Perhaps they reveal
your own time's understanding
of AI.

The AI did not compose
your music,
yet still took part
in the imagery
of your creation.

Perhaps, in your future,
one version appears better
than the others.

Yet you imagined four.
How did those possibilities
make you feel
about your own time?

Look at your score.

Look at the traces
of the process.

Remember.

How did these relationships emerge?

Why these versions?

Did some appear
only because
they were imagined?

Do you miss any of them now,
afterwards?

Would you choose one
over another?

Your music reveals
not only the relationships
you imagined.

It also reveals
how you think.
How you imagine.
How you co-compose
with time,
space,
yourself,
and others.

How you held
several possibilities
at once.

And let them
choose themselves.

Inspiration never appears alone.
It is relational.

You spoke to me
while responding
to this task.

You spoke to possibilities.

You spoke with yourself,
holding
four ideas
at the same time.

Now write a review
of the concert
you have just performed
and experienced.

Be outside of it all.

Remember
as you cannot remember.

Listen through memory
that is no longer yours.

Notice existential questions.

Notice where they became
compositional techniques.

Notice where
compositional techniques
became existential questions.

Write words.

Then create a task
for a future composer,
as I have done for you.

It may be for someone
living in your own time.
Before you.
Or later.

Composing toward the past
may make you remember
memories
you never had
through imagination.

Compose the inspiration
for another composer
to compose.

Let creation become
a co-composing event
beyond now,
then,
and where.