

Poetry

and

other words

Jens Morsing

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The content of this book is about creativity from a personal point of view that I believe is essential for others, as well.

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Back into desire

creativity and freedom

beyond illusory limits

Words

released

rising

Waiting for them

to land on my tongue

opening my mouth

for their flight

into the landscapes of the sky

The sentence

From the outside the ultimate freedom

From the inside the strictest confinement

You came to me

We left

The sentence, a set of words or a judgement, causing actions with severe consequences. From the outside, unknowing, the sentence can appear to be the best choice. From the inside, now knowing, the sentence can be the worst choice.

You came to me is meeting another person, a meeting in which the solution or the answer to the question you never asked is found taking you out of the choice that changed from the best to the worst, a super synthesis that overcomes the contradictions of its lower opposites. A love that exceeds the limitations of short-sighted changes.

The sentence that changes from apparently having good intentions to, when chosen, a severe mistake, that appears warm but turns into cold, out of which only the love-meeting will lift you into the super synthesis: we left.

**I stopped
and waited
the trembling was brought to rest
the endless keeping up ended**

**Pressing the keys with desire for sensation and sound
relieved from mandatory guidelines
organized beliefs
and right and wrong not being right and wrong in incomprehensible ways
unwinding
feeling good
finding better words
enjoying being here**

**On my own
as a child
in the sunlight**

**I noticed the shadow
of a black sculpture
against a whitewashed wall
thinking that the shadow
could be made into a new sculpture
and that the shadow of the new sculpture
could be made into a new sculpture
creating an outward spiraling movement
of shadows and new sculptures**

**The sculpture is not there anymore
but the movement keeps spiraling
as a message from my former self that never left**



SCRIPTURE

RAINBOW

never too late

for

bold

steps

IT

ME

I

Perhaps moments of inspiration and intuition are accumulated efforts united in one act of creation
apparently out of the blue
but really the final choice of many

at least it is my experience
that this insight lifts a burden
and makes creating a choice

it can in fact be done
and is not only something to be waiting for
like a train delayed forever

if tried frequently that accumulation of efforts until a final act of creation can be more and more delightful

sound

listening

touching

effort

effort

effort

embraced by

intuition

touching

listening

sound

**intuition embracing accumulated attempts
releasing undecided efforts into one gesture
of thought – touch – sound**

**at the same time observing from
the center of intuition
and outside intuition**

the broken movement has been healed

Words and the act of playing the piano

Reflections on growing up with music

What is the connection between the act of playing the piano or other keyboard instruments, emotions, and words? What is happening, and which terms or other words describe it most accurately?

I believe being aware of it and using accurate descriptions can keep the movement of playing, physically and emotionally, unbroken. Like establishing steppingstones and balancing points for the creational and personal process. So that not only musical terms like for instance accelerando and ritardando are areas of attention but also what comes before and after; what you need to know to ease the realization of music. So that instead of beating your way through the piece the piece comes to you.

Being aware of my state of mind, body feeling, reactions and individual thoughts, made the most accurate words for expressing it necessary.

Having found those accurate words, I can repeat the action at the piano consciously, leaning back into this insight, and at the same time use them as steppingstones and balancing points.

Traditional musical terms used to be in the focus of this attempt, but as they are not based on state of mind, body feeling, reactions, or individual thoughts, they never were good for enabling the act of playing the piano.

So, the way is to realize the limitations of traditional terms of music and find better ways and better words for enabling the act of playing the piano.

And because those words are so accurately describing they strengthen the memory.

Movement in an open structure

I play a single tone as opening immediately visualizing a structure of black and white keys

the underlying structure has been prepared by improvising and writing and is now material from which new improvisations can be drawn into sound structures of points and lines

hand positions merge with the visualized structure of keys and I play the tones chosen from the structure which opens a new visualization of keys from which I choose the tones to play

the process keeps evolving into openings of structures until it leads me to an ending like the ending of an improvised spoken sentence

inside is a wordless dialog between imaginary characters, a sound of voices in an animated play

there seems to be a connection instigated by the prepared material setting all parts of the process in motion as one movement of creation

[video](#)