

Composers: are you STUCK? Try Brian Eno's
OBLIQUE STRATEGIES

Abandon normal instruments	Into the impossible
Accept advice	Is it finished?
Accretion	Is there something missing?
A line has two sides	Is the tuning appropriate?
Allow an easement (an easement is the abandonment of a stricture)	Just carry on
Are there sections? Consider transitions	Left channel, right channel, centre channel
Ask people to work against their better judgement	Listen in total darkness, or in a very large room, very quietly
Ask your body	Listen to the quiet voice
Assemble some of the instruments in a group and treat the group	Look at a very small object, look at its centre
Balance the consistency principle with the inconsistency principle	Look at the order in which you do things
Be dirty	Look closely at the most embarrassing details and amplify them
Breathe more deeply	Lowest common denominator check -single beat -single note -single riff
Bridges -build -burn	Make a blank valuable by putting it in an exquisite frame
Cascades	Make an exhaustive list of everything you might do and do the last thing on the list
Change instrument roles	Make a sudden, destructive unpredictable action; incorporate
Change nothing and continue with immaculate consistency	Mechanicalize something idiosyncratic
Children's voices -speaking -singing	Mute and continue
Cluster analysis	Only one element of each kind
Consider different fading systems	(Organic) machinery
Consult other sources -promising -unpromising	Overtly resist change
Convert a melodic element into a rhythmic element	Put in earplugs
Courage!	Remember those quiet evenings
Cut a vital connection	Remove ambiguities and convert to specifics
Decorate, decorate	Remove specifics and convert to ambiguities
Define an area as 'safe' and use it as an anchor	Repetition is a form of change
Destroy -nothing -the most important thing	Reverse
Discard an axiom	Short circuit (example: a man eating peas with the idea that they will improve his virility shovels them straight into his lap)
Disconnect from desire	Shut the door and listen from outside
Discover the recipes you are using and abandon them	Simple subtraction
Distorting time	Spectrum analysis
Do nothing for as long as possible	Take a break
Don't be afraid of things because they're easy to do	Take away the elements in order of apparent non-importance
Don't be frightened of cliches	Tape your mouth (given by Ritva Saarikko)
Don't be frightened to display your talents	The inconsistency principle
Don't break the silence	The tape is now the music
Don't stress one thing more than another	Think of the radio
Do something boring	Tidy up
Do the washing up	Trust in the you of now
Do the words need changing?	Turn it upside down
Do we need holes?	Twist the spine
Emphasize differences	Use an old idea
Emphasize repetitions	Use an unacceptable color
Emphasize the flaws	Use fewer notes
Faced with a choice, do both (given by Dieter Rot)	Use filters
Feedback recordings into an acoustic situation	Use 'unqualified' people
Fill every beat with something	Water
Get your neck massaged	What are you really thinking about just now? Incorporate
Ghost echoes	What is the reality of the situation?
Give the game away	What mistakes did you make last time?
Give way to your worst impulse	What would your closest friend do?
Go slowly all the way round the outside	What wouldn't you do?
Honor thy error as a hidden intention	Work at a different speed
How would you have done it?	You are an engineer
Humanize something free of error	You can only make one dot at a time
Imagine the music as a moving chain or caterpillar	You don't have to be ashamed of using your own ideas
Imagine the music as a set of disconnected events	[blank white card]
Infinitesimal gradations	
Intentions -credibility of -nobility of -humility of	