

LIGHTING METAPHORS IN MUSIC CRITICISM

PATRICK KOLODGY

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Abstract

What makes a particular guitar solo ‘scintillating’? What musical characteristics of the guitar would need to be intensified or weakened before the same solo could no longer be called ‘scintillating’? And where does the light come from? We explore the ways that music critics use crossmodal metaphors to describe particular aspects of musical sound, using conceptual metaphor theory as a basis for our study. Much of the way we think about and talk about music is metaphorical. Some of these conceptual metaphors, like PITCH RELATIONSHIPS ARE RELATIONSHIPS ON A VERTICAL SCALE, have been conventionalized to the extent that they no longer seem metaphorical. These kinds of metaphors have been well-researched. Throughout our research, we seek to look at non-conventional metaphors, or ‘imaginative’ metaphors as Lakoff and Johnson (1980) term them. These kinds of metaphors are not nearly so well researched, especially as used by music critics when referring to musical events. We approach music critics as a subcultural group whose conceptualizations of music in particular differ from that of the rest of the culture. We argue that these metaphors are, in fact, conventionalized among the subculture to the extent that different people in the subculture seem to form the same kinds of linguistic metaphors in reference to the same kinds of musical events. Evidence for our argument comes is provided by a corpus study, in which we analyze the usage of lighting words, such as ‘scintillating’, as they are used metaphorically within the genre of music reviews. (248 Words)¹

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Introduction

What makes a particular guitar solo ‘scintillating’? What tonal characteristics of the guitar would need to be intensified or weakened before the same solo could no longer be called ‘scintillating’? How is a visual word like ‘scintillate’, which means to give off sparks, appropriate for describing a musical sound? And where does the light come from?

Crossmodal metaphors are fundamental to the way humans conceptualize and interpret musical sound. Metaphor is so important to how we communicate ideas about music that a large amount of the vocabulary we use to discuss even very basic musical phenomena is actually metaphorical. For example, when English speakers discuss pitch, they typically refer to it as relatively ‘high’ or ‘low’. Obviously, pitch is not actually ‘high’ or ‘low’ in the literal sense of those words, yet people understand what these terms mean, and use them almost exclusively to discuss the way musical pitches relate to one another.

One way to explain this phenomenon is through conceptual metaphor theory. Conceptual metaphor theory, as proposed by Lakoff and Johnson (1980), suggests that “metaphor” is more than merely a descriptive or poetic device. Obviously, it is frequently used in literature to create richer, more multi-sensory descriptions than literal language would allow. But we use metaphor in ordinary everyday speech as well, with much greater frequency, and often without even realizing it.

This idea is central to conceptual metaphor theory, which states that “our ordinary conceptual system, in terms of which we both think and act, is fundamentally

metaphorical in nature.” (Lakoff and Johnson 1980). That is to say that the human mind understands a concept of one thing in terms of another concept, and a person acts and speaks accordingly. For example, an English speaker knows that it is very common to hear phrases like “I’m feeling low these days,” or, “He’s feeling down,” or, “My spirits rose,” or, “Things are really looking up for me,” in everyday speech. These phrases certainly do not describe the speaker’s feelings in literal terms, yet we’re all aware of what they mean. Thus, we have the conceptual metaphor HAPPY IS UP and SAD IS DOWN (Lakoff and Johnson 1980), or more generally, FEELINGS ARE POINTS ON A VERTICAL SCALE. (Note: Underlying conceptual relationships such as these are conventionally written in all capital letters.)

From this underlying conceptual metaphor, we can systematically produce linguistic metaphors (or linguistic realizations of a conceptual metaphor) using the language of the source domain; hence the examples of speech that we pointed out earlier. We have mapped the language of verticality onto our concepts of how we feel, and the relationship between the two not only influences the way we speak about our feelings, but also the way we think about them. Thus, metaphor is not simply a function of language, but also a means of cognition.

How does conceptual metaphor theory apply to music? As stated above, the ways in which we describe music are largely metaphorical. Even words that seem to literally describe music tend to be metaphorical in nature, and these metaphors shape the way we think about and discuss musical events. To expand on the example above, in which we discussed the usage of ‘high’ and ‘low’ to describe relative musical pitches, one could say that in Western culture, we have the concept that PITCH RELATIONSHIPS ARE

RELATIONSHIPS ON A VERTICAL SCALE (Zbikowski, 1998). From this, we have linguistic metaphors like “You need to sing that in a higher key,” or “He can hit some very low notes,” or “It’s a high-pitched ringing sound.” We use the language of a source domain, VERTICAL SCALE, and apply it to the target domain PITCH RELATIONSHIPS.

One may say that uses of “high” and “low” in reference to pitch relationships come from an understanding of musical pitch in terms of waveform frequencies, and not from a metaphorical concept. In other words, “higher” pitches are sounds that vibrate more over a given period of time, or at a “higher frequency.” It should be noted that the use of “high” in this instance is itself metaphorical. The relative frequencies at which different sounds occur cannot literally be measured in terms of verticality, yet that is how we discuss them. This comes from a concept MORE IS UP and LESS IS DOWN (Lakoff and Johnson 1980). It should also be noted that other cultures use different sets of words to describe the same pitch relationships. For example, in Bali and Java, pitches are “small” and “large”, and among the Suyá of the Amazon, pitches are “young” and “old” (Zbikowski 1998). These arguments simply serve to illustrate the fact that terminology, such as “higher” and “lower” frequencies, that we take for granted as “empirical,” or literal, can still be inherently metaphorical, and stem from learned, culturally conditioned concepts.

The concept PITCH RELATIONSHIPS ARE RELATIONSHIPS ON A VERTICAL SCALE is a simple one. In it, there is a clear, one-to-one relationship between two domains. Not all conceptual metaphors for music are so straightforward. Johnson and Larson (2003) illustrate how our overall concept of musical events as

objects in motion relies on layers of underlying conceptual metaphors. First, we have a concept that TIME IS MOVING IN THREE DIMENSIONAL SPACE AROUND A FIXED LOCATION, or MOVING TIME for short. This concept of time manifests itself in speech in such phrases as 'Looking back on my life...', 'Christmas is coming,' and 'Here and now.' Time itself is conceived as a physical object moving in space. The passage of time, then, is conceived as the motion of the object (time). The location around which time moves is the present, the space in front of that location is the future, and the space behind is the past. We can systematically use the language of the source domain (physical space) to refer to the target (time).

When we talk about music in 'motion', we use the MOVING TIME concept in order to describe a musical event's temporal aspects. So, future musical events are ahead of a fixed location in space, present events are at that location, and past events are behind it. Thus, we have phrases like "The guitar solo is coming up," or, "The refrain just passed by." Mapped onto the MOVING TIME concept, however, is another concept, MUSICAL EVENTS ARE OBJECTS. These objects are able to move in space as the temporal objects in the MOVING TIME concept do. We can extend the MUSICAL EVENTS ARE OBJECTS concept to describe what shape the objects that move around the 'temporal landscape' take, and how they move, based on various sonic aspects of the musical event. For example, the *tempo* of a musical event determines the "speed" with which that event moves past the listener (who is located at the "present" fixed point in space) and a pause in the music is a rest in the movement of the object. The musical object may rise and fall based on the pitch of the musical event, and it may grow or shrink in size depending on the amplitude of the musical event. This set of mappings

yields the concept of MOVING MUSIC, which allows us to produce and understand linguistic metaphors like, “The passage crept by,” or “The beat gets faster here,” or “The note falls as it passes by.” We can use much of the same language to describe the passage of other types of timed events, such as a film or performance. We can conceptualize a film as a moving object in space, and speak of it as such. However, there is a difference between how we conceptualize musical events as objects and how we conceptualize non-musical timed events as objects. For example, non-musical events lack inherent *tempo* (in the musical sense), so the speed with which a non-musical object moves in the temporal landscape must be determined by a different parameter.

We acknowledge that sound has physical characteristics. Sound is created by pulses that move air, and vibrations in the air are detected by the ear and transduced into auditory information by the brain. As such, sound can physically get faster and slower (i.e. vibrate more quickly or more slowly), and it can move through the air, past the listener. Because of this, one might argue that the concept MOVING MUSIC is not actually metaphorical, but based on the physical properties of sound. The idea here is that we suspect most people do not actually conceptualize music in that way. Rather, they think of music in terms of hypothetical objects moving along a hypothetical plane. We suspect this because ‘time’ has no physical characteristics, yet we conceptualize it as moving around us, and part of our concept of MOVING MUSIC comes from music’s temporal aspects. We refer to musical events that have already occurred as “in the past” or “behind us”, and we are not referring to the physical sound waves that have moved past our bodies and out of hearing range, but segments of sound that we have already heard. The MOVING MUSIC concept is robust, and comes from a fairly complex

system of conceptual mappings, yet it is still central to the way we discuss and think about musical events.

By contrast, the crossmodal metaphors we focus on below are robust, but are not necessarily central to the way every listener thinks about and discusses musical events. These are characterized as “imaginative metaphors” (Lakoff and Johnson 1980), as they are extensions of a basic underlying concepts, and not “literal.” However, they seem to be used systematically to describe the same kinds of events by a particular subset of music listeners: music critics. In this thesis, we will explore a metaphorical lexicon of music criticism. We do so by looking at data from music reviews, and analyzing the usage of certain classes in order to come to an understanding of the metaphorical language that is used specifically by critics, and to develop a metaphorical lexicon of music criticism.

We examine the usage of a group of words pertaining to light that are used to describe music metaphorically. We work from these linguistic manifestations of a seemingly systematic concept in order to uncover an underlying conceptual metaphor. We expect this particular conceptual metaphor to come from a complex system of mappings that involves concepts of time and motion (as with the MOVING MUSIC concept), as well as concepts of light, all of which can be affected by changes in certain musical parameters, like pitch and tempo. We suspect that these concepts combine to form a larger overall conceptual metaphor where the source domain is the visual domain of light and the target domain is the auditory domain of music.

Context of the Study

Understanding the way we use metaphor is crucial to our understanding of cognitive processes like perception, learning, and thinking. Much of our thought is metaphorical (Lakoff and Johnson; 1980), and the way we perceive and conceptualize certain domains in terms of other domains can offer important insight into the deep structures of human thought. For music in particular, the figurative language that we use to describe particular aspects of a sound hints at the way the mind perceives that sound.

So far, much of the discussion of the connection between language and music has been centered on music vocabulary (Sakadolskis 2004), and not figurative language. By “music vocabulary”, we mean “professional music vocabulary” as defined by Tait (1992) meaning a set of words whose meaning comes from the music itself. In other words, “professional music vocabulary” is the set of words in our vocabulary used to convey specific ideas about particular musical elements (e.g. “crescendo”, “tempo”, “key”) with some sense of accuracy, or technical language. It is the language that students acquire as they study music. While much of this language is, in a sense, metaphorical (e.g. “sharp” and “flat” notes), such metaphors are dead. They are no longer understood as metaphors. That is not to say that they are any less important to the way those who understand professional music vocabulary conceptualize musical sounds in terms of non-musical domains. In fact, as we discussed in greater detail in the previous section, dead metaphors make up much of our metaphorical thought, even in musical terms. However, that particular kind of music language of music has been well-researched.

This leaves a gap in the available research on the use of figurative language in descriptions of music. Here, when we say “figurative language”, we mean it in the sense

of the “experiential music vocabulary” as defined by Tait (1992). This is the set of words and phrases that people use to describe music in terms of domains with which they are already familiar (e.g. physical motion, verticality). Obviously, this is the type of vocabulary that most commonly leads to intentional use of metaphor in descriptions of music. This gap is notable, as the area of non-technical figurative language used to describe music is quite vast. Figurative language is widely used by music listeners who have not studied music and are not aware of the professional vocabulary. It is also generally used, even by students of music, to describe timbral qualities of music. English is substantially lacking in words to describe timbre (Katz, Cacciari, et al., 1998). Thus, the use of metaphor in descriptions of timbre is essential.

This particular intersection of music language is important because it illustrates the struggle of both non-musicians and musicians with the lack of agreed-upon technical language to convey the way they perceive musical sounds. Seemingly, they are forced to rely on experiential language. The way people develop novel metaphorical language in these areas should give good insight into their underlying conceptions of musical sounds, both on an individual basis and amongst groups.

Additionally, the few studies that we have found that look into figurative language in descriptions of music (Tait 1992; Sakadolskis 2004; Sheldon 2004) tend to focus on discourse analyses of the language used in educational settings, with the goal of evaluating the effectiveness of language used in music classrooms. Thus, there seems to be a gap in research of the use of figurative language in many other settings. The particular setting on which we have chosen to focus is that of music criticism. By our estimation, there has not been an extensive study of the use of figurative language by

contemporary music critics. This is surprising, because it is a very large area whose primary purpose is to create descriptions of music. It seems as though, in looking for ways in which metaphorical language is applied to music, the realm of music criticism is extremely valuable.

Our study is intended to contribute to filling some of these gaps in cognitive linguistic research on music and metaphor. In examining a corpus of music criticism for instances of a certain group of figurative terms, we seek to find the concepts of musical sound behind the terms across the subset of music listeners, namely music critics.

Data Collection, Organization, and Analysis Methodology

We began by developing a list of words with a primary definition that involved a fluctuating amount of luminosity. We started this list by looking up “bright” in *Roget’s 21st Century Thesaurus Online*, and cross-referencing the results with dictionary definitions using the *Oxford English Dictionary Online*, as well as the *Miriam-Webster Online Dictionary*. Additionally, we cross-referenced each of the entries in *Roget’s* entry for “bright” with their definitions in the dictionaries. This led us to determine a list of words whose definitions described an amount of light in flux. This list includes scintillating, sparkling, shimmering, twinkling, glimmering, gleaming, glittering, glinting, and luminous. Though each of these words varies slightly from the general definition stated above (for example, when an object is ‘scintillating’, it is typically the source of the flashes of light, while an object that is ‘shimmering’ is typically reflecting light from its surface), we hypothesize that they are actually extensions of a single

conceptualization of musical events, used by music critics to describe the same kinds of musical events. As a baseline, we also include the word 'luminous,' which is a word with a lightning component but does not describe fluctuating light, on our list. We decided to use 'luminous' as a synonym for 'bright', which was an overwhelmingly common word in our source for which we did not have to resources to compile corpus data. To gather our data, we used the Google search engine (last accessed 11/08/08) to search a particular domain for instances of words from the list of "lighting words" that we developed using the search command 'site:[domain] [search term]'. The domain we searched is <http://www.pitchforkmedia.com>, a very widely-read online music publication that has released four to five record reviews each day; five days a week, since 1996. The website covers a variety of kinds of popular music, including rock, pop, hip-hop, experimental, electronic, world, folk, soul, and any number of sub-genres within those larger groupings, though it tends to only cover current releases. The style of writing is on a professional, but casual level, so we estimated that it would provide a fairly representative sample of the middle ground between amateur music criticism and academic music criticism. We chose to focus on this site the site due to the fact that it is so prolific in publishing reviews, widely-read (Note: as of 12/04/08, the site is ranked #2 by Alexa, a corporation that ranks web pages according to the amounts of traffic they generate, in the category 'Music Reviews'. The #1 site in this category is www.rateyourmusic.com, as site whose users update the content and are able to publish their own reviews without any editing. Because the content of this site falls primarily within the category of amateur music writing, we decided not to include it), and diverse in its coverage of music in terms of genre.

Out of all of the occurrences of each particular word on the site, we only considered the ones that fell within album reviews (as opposed to news articles). We copied the entirety of each review that featured an instance of a word into a text file. This initial text file is 425,996 words long. Then, using a search function, we isolated each instance of each word within that text file, and copied it, along with the words that surrounded it on both sides, into another text file. We generally copied the entire sentence containing the word, so that we would not lose the context in which the word was used in cases where the referent of the word was not in its immediate neighbor. The result of this is our final corpus of data (Appendix A), which is 580 sentences or excerpts of sentences (9,163 words) long.

From there, we organized the individual entries of each word into several groups. Looking at each example of each word, we decided whether it best fit into one of six categories, as follows: (1) metaphorical usage that describes a particular, isolatable musical event within a piece, (2) metaphorical usage that describes a non-specific musical event within a piece, (3) metaphorical usage that describes a non-musical or extra-musical event, (4) literal usage that contributes to a metaphorical phrase used to describe a musical event, (5) literal usage that is not in any way used to describe a musical event, and (6) usage that falls within a particular song title, album title, artist name, or lyric.

We developed this six-way typology in an attempt to isolate out what we determined would be the most useful information in the corpus for our purposes. We decided, before compiling our data, that the most accurate way for us to determine why these words are being chosen in any metaphorical contexts would be to focus on type (1)

metaphors, in which the words are being used to describe isolatable musical elements.

Our reasoning behind this is that, because we are not able to listen to every single piece of music referred to in the corpus, we can use type (1) metaphors as a baseline. When we see the phrase, “a shimmering guitar,” it is clear that what is being referred to is the guitar. We know the general kinds of sounds (in terms of timbre, tone, frequency range, etc.) that a guitar is capable of producing, so we can draw conclusions about why “shimmering” was used to describe the guitar with some amount of accuracy. Once we gathered our data, we confirmed this.

Type (2) metaphors, we decided, were generally less useful for our purposes, as a phrase like “shimmering instrumentation” tells us less about the music that we can know without hearing it. “Instrumentation” could refer to any number of combinations of sounds in a musical piece. Because of that, we can make fewer conclusions about why “shimmering” would be used to describe it. However, type (2) metaphors still show us ways in which a word is used to refer to a musical event, so they are interesting to us.

Type (4) is also interesting to us, because although the words are not being used to directly describe musical events, they ultimately contribute to metaphorical descriptions of musical events by relating the same kind of imagery. However, the indirectness of type (4) metaphors makes them less useful to us than type (1) metaphors, even when they contribute to descriptions of isolatable musical elements. For example, given the phrase, “a shimmering web of synths,” it is difficult to ascertain the degree to which “shimmering” is intended to refer to the “web” image versus the “synths” themselves.

Usage types (3) and (5) are not helpful to this study to the extent that they do not tell us anything about how these words are used metaphorically, or why they are chosen to describe music in particular contexts. Still, we thought it would be statistically useful to make these typological distinctions, as they offer us information about the frequency of use of these particular words outside of musical contexts. It is likely that, because this is a corpus study of music criticism, most of the adjectives that appear in the corpus, whether metaphorical in nature or not, are used to describe musical events. Still, usage types (3) and (5) give us a baseline by which we can compare the frequency of usage of a word in non-musical and musical contexts, and potentially compare those frequencies to usage frequencies of the same word in similarly developed corpora of different genres. By doing this, one may be able to determine the extent to which the metaphorical use of these words has been conventionalized in music criticism versus other genres of writing. For example, one might hypothesize that if, "shimmering," is used with more frequency in usage types (1) and (2) than it is in types (3) and (5), then, "shimmering," is a possible conventionalized metaphor to describe music. By comparing the results from this corpus to, say, a similarly developed corpus of literary criticism, one might hypothesize whether the term is more or less conventionalized in one genre or another. Our study does not look at this topic in a significant way at this time, but should we continue our research in the study of metaphor in music criticism, it would be a potential area on which we could focus, so we decided to make the typological distinctions.

Type (6) usages are not useful to this study or potential future studies on this topic, and therefore needed to be separated from the rest of the data.

For each instance of each word in the corpus, we extract the event to which the word refers, and for metaphorical uses, we take note of them. By determining how consistently these words are used in describing particular kinds of musical events, we expect to be able to gain some insight into the underlying cognitive concepts of these musical events that lead music critics to use these kinds of words.

When developing this methodology, we looked at literature on corpus linguistics to serve as a guide in our research. The book *Metaphor and Corpus Linguistics* (Deignan; 2005) was particularly useful to us, and while we follow many of the conventions of corpus linguistics as outlined by the author, we do deviate from these conventions in some important respects, specifically in the realms of data collection and organization. First, and perhaps most significantly, Deignan states that the term “corpus” now refers most commonly to “relatively large collection of naturally-occurring texts, which have been stored in machine-readable form.” (p. 76) Our corpus is not meant to be a collection of naturally-occurring texts, or a representative sample of the entire spectrum of music writing. Instead, our corpus is made from a “pre-selected collection of utterances containing a linguistic feature of note.” (p. 76) In this case, the feature is a lighting metaphor. Also, we do not organize our corpus in a machine-readable way. Because it is a fairly small corpus, we were able to manually go through it and determine the environments in which the words of interest were used.

Additionally, we did not subject our corpus to any statistical tests. Again, we recognize that our sample is limited, and attempts at drawing statistical data from it (in terms of the usage of particular lexical items in the corpus against the usage of any other

lexical item, or against the entirety of the corpus) are not helpful to the study, nor would any information extracted from such attempts be representative of the genre as a whole.

We do follow the conventions of corpus linguistics, however, in our methods of data extraction and analysis. Deignan suggests that in studies of metaphor, researchers tend to begin by developing lists of related words that are potential linguistic realizations of conceptual metaphors, and after analyzing each instance of each word in the corpus, “establishing which of them are regularly used to talk about the target domain.” (p. 93). We also classify the data in terms of whether it is figurative or literal, though our typology differs from Deignan’s in that we do not classify metaphors in terms of “innovative, historical, or dead.” (p.93)

Though, as stated above, we do not use a computer program to organize our data, the data we extract from the corpus is organized in a similar way to how a corpus-building computer program would do it – essentially by the frequency with which a particular word appears around the word of interest in the corpus.

Breakdown of Data

Scintillating

Out of sixteen uses of the word ‘scintillating’ in the corpus, ten refer metaphorically to some aspect of the music. Of these nine instances, four are used to describe specific, isolatable musical elements within a particular piece, or rather, single instrument tracks. The word is used to describe ‘guitars’ and ‘guitar parts’, ‘percussion loops’, and ‘synth’. There are five instances of ‘scintillating’ used to metaphorically

describe non-specific elements of albums, such as groups of tracks, passages of songs, entire songs themselves, and general qualities like mood and atmosphere. In these examples, we see scintillating ‘textures’ (twice), ‘ambience’, ‘atmospheres’, and ‘beauty’.

There are two uses of ‘scintillating’ in the corpus used metaphorically in a way that contributes to a description of music, but does not describe the music directly. One review says of a particular song on an album, “... snatches of polka are caught up in a scintillating web of swirling synths and ice-blue vocals, is dedicated simply to ‘Buenos Aires’”. A web cannot actually scintillate, so its usage here is metaphorical. Additionally, the full term ‘scintillating web’ is used to describe the auditory commingling of the synthesizer and vocal tracks in the song, which cannot actually scintillate. Another review mentions the ‘scintillating treasure’ hidden in an album.

There are an additional four uses of ‘scintillating’ used in metaphorical descriptions, but not of anything related to musical sound. Here, it is used to describe the ‘first paragraph’ of one a particular record review, the ‘highlights’ of an album (i.e. the best songs on a particular album), ‘something’, and ‘word choice.’

Sparkling

Out of one hundred and three uses of the word ‘sparkling’ in the corpus, eighty-one refer metaphorically to some aspect of the music. Of these, thirty-one are used in reference to isolatable musical elements. We have sparkling ‘piano’ (four times) ‘guitar’ (three times), ‘arpeggios’ (twice) ‘electric guitars’ (twice), ‘keyboards’ (twice), ‘backbeat’, ‘cello’, ‘chime loop’, ‘guitar melodies’, and ‘guitar tone’, ‘harpichords’,

'horn hits', 'keyboard melodies', 'sample', 'static', 'strum', 'surf reverb', 'synths', 'synth keys', 'synthesizer lines', 'synth lead', 'triangle', and 'vocals'.

There are forty-eight uses of 'sparkling' made in reference to non-isolatable musical elements. These include references to sparkling 'melancholy', 'surfaces', 'sounds' (twice), 'record' (referring here to the entire album itself) (three times), 'noise', 'textures', 'instrumentals' (referring here to non-vocal compositions on an album), 'track' (referring to the musical backing track of a song with vocals) and 'instrumentation', 'pop' (5) and 'orchestral pop', 'songcraft', 'production' (twice), 'admixture', 'haze', 'bridge' and 'chorus', 'electro workout', 'glide', 'string of pop hooks', 'murk', 'epic' and 'anthem', 'tone', [song title] (twice) and [album title], 'detail', 'sheen' (twice), 'melody' (twice), 'lullaby', 'moments', 'construct', 'songs', 'abandon', 'exterior', 'special effects', 'surge', 'techno'.

There are seven uses of sparkling in reference to non-musical aspects of a record, including 'cameo appearances', 'wit', 'reminder', 'trail of associations', 'inconsequentiality', 'precision', and 'results'.

There are fourteen instances of 'sparkling' in which the word is used literally. In most of these examples, the word is being used in a noun phrase that is ultimately contributing to a metaphorical description of a musical event. One example of this is a writer saying that 'swirling clouds of guitar sparkle with recessed synthesizers.' Here, 'sparkling' is being used to immediately describe 'clouds', which can actually sparkle. 'Sparkling clouds', though, is how the writer describes the way that the guitar sounds. Similarly, one writer describes a 'sparkling fountain of synths', where 'sparkling' can literally describe a fountain, but the result is a figurative description of synthesizer sound.

In a few cases, 'sparkling' is used as a way to modify 'clean', as in 'sparkling clean electric guitars'. This seems to reflect a tendency to use this particular light word as a way to metaphorically describe the perceived 'cleanliness' (i.e. the extent to which a recorded sound is analogous to an acoustic sound, unfiltered and undistorted), rather than to describe a perceived relationship of the sound to a lighting phenomenon. This usage seems to be unique to 'sparkling' among this family of lighting words.

There is also a single instance in which 'sparkling' is a part of a song title.

Shimmering

Overall, there are a total of two hundred and ten uses of the word 'shimmering' in album reviews on the site. Out of these, there are seventy-three that directly describe isolatable musical elements of a particular piece. These include references to shimmering 'synths' (7), 'synthesizer hum', 'synthesizer melodies', 'guitar' (9), 'acoustic guitars', 'acoustic intro', 'electric guitars', 'guitar chords', 'guitar line', 'guitar solos', 'fingerpicking', 'guitar work', 'guitar note', 'guitar tone', 'guitar figures', 'glissandos', 'cymbals' (twice), 'cymbal washes', 'high-hat', 'organs' (twice), 'strings' (twice), 'flutes' (three times), 'drones' (4), 'piano' (three times), 'piano figure', 'keyboards' (twice), 'bells', 'loops', 'samples', 'percussion' (twice), 'drums', 'arpeggios', 'vocals', 'voice', 'croon', 'chants', 'electronics', 'vibraphones' (twice), 'trumpet' (twice), 'horns', 'banjo shakes', 'chimes' (twice), 'cello', 'overdubs', 'chords', 'white-noise'.

Additionally, there are one hundred and ten uses of 'shimmering' to refer to non-isolatable musical elements. These include references to shimmering 'music' (twice), 'album', 'something', 'affair', 'non-starters', 'sonics', 'minimalism', 'house', 'shoegaze',

'folk', 'mutant jazz', '1980s sound', 'space rock', 'space out', 'cabaret', 'pop', 'pop epics', 'disco', 'synth-pop', 'chart-pop', 'dream-pop', 'dance-pop', 'grunge', 'psychedelia', '[song title]' (twenty times), 'surfaces' (twice), 'gloss', 'anthem', 'chord sequence', 'backdrop' (twice), 'mystery', 'confusion', 'glow', 'clarity', 'feel', 'lilt', 'arpeggios', 'melodies' (twice), 'melodic swing', 'noise' (twice), 'first part', 'intro', 'passages' (twice), 'coda' (twice), 'approximation', 'section', 'sound-cloud', 'hooks', 'choruses' (three times), 'chords' (twice), 'patterns', 'effects', 'groove', 'solos', 'production' (three times), 'compositions', 'cover', 'acoustic cover', 'warmth', 'tones' (twice), 'calm' (twice), 'frequencies', 'smokers', 'glissandos', 'instrumentation' (twice), 'success', 'results', 'evidence', 'geography', 'stringed buzz-quake', 'aesthetic', 'sound pastiches', 'rhythm', 'bits', 'upsweeps', 'series of drones'.

There are another twelve uses of the word in directly literal, but indirectly figurative ways, similar to the way lighting imagery was extended in the usage of 'scintillating' and 'sparkling'. Here, we see the popular 'cloud' of sound image twice, in which 'shimmering' modifies 'cloud', which can actually shimmer, and 'cloud' is being used to describe the music. We also, once again, see the 'web' metaphor in 'weaves a shimmering web of sound'. Another interesting extension is the 'waves' metaphor, in which the music is described as a set of waves that give forth flashes of light. This not only seems to aim to describe the tone and 'atmosphere' of the music through visual cues and the construction of the music through the wave image's inherent construction, but it also seems to describe the movement of the music through the wave image's inherent motion and timing, seemingly referring to a pattern that undulates at regular intervals to a fade, the way a ripple of waves would be times.

There are five examples of metaphorical usages of 'shimmering' that do not describe any aspects of particular pieces of music. Additionally, there are eight uses of the word that are not used in any metaphorical sense at all, and do not contribute to any other metaphor. Four uses fell within song titles, album titles, and lyrics.

Twinkling

There are a total of ninety-one instances of the word 'twinkling' in the corpus. Of all of the instances, fifty-four of them occur in reference to specific, isolatable musical elements. These include references to twinkling 'guitars' (7), 'acoustic guitars', 'guitar melodies', 'guitar samples', 'tremelo guitar', 'leads', 'keyboards' (three times), 'keyboard notes', 'keyboard scales', 'synths' (three times), 'piano' (10), 'piano line', 'piano lead', 'piano melodies', 'Wurlitzer', 'bell', 'xylophone', 'chimes' (twice), 'glockenspiels' (twice), 'vibraphone' (twice), 'arpeggios' (4), 'bleeps', 'triads', 'beat', 'strings', 'melody', 'steel drums', 'flutes'.

There are thirty total metaphorical uses of the word 'twinkling' referring to non-specific aspects of the music. These include 'breaks', '[song title]' (three times), 'mystery', 'pop sensibility', 'ode', 'love song', 'minute', 'summary', 'orchestrations' (twice), 'passages', 'jams', 'effects', 'sounds', 'melodies', 'night-song', 'chorus' (twice), 'soundscaping', 'ambience', 'cycles', 'churn', 'inconsequence', 'instruments', 'textures', 'arpeggios'.

There are seven instances of 'twinkling' being used literally as a modifier but contributing to a metaphorical phrase. It does not seem to share any of the imagery used with other light words, perhaps because, in addition to merely giving forth light,

'twinkling' also has a feeling of physical lightness, and accordingly critics may associate a different system of images with it. One instance of this usage is found in the phrase 'twinkling flurries of notes', and another example is 'a twinkling constellation of humorous turntable music.'

There are no examples of non-musical or extra-musical metaphorical uses of 'twinkling', nor does the word appear in any song titles, album titles, or lyrics.

Glimmering

There are twenty-two uses of the word 'glimmering' in the corpus. Of these, eight are used in direct reference to a specific musical event. References are made to glimmering 'keyboards' (twice), 'keys', 'synths', 'saxophone', 'arpeggios', 'bassline', 'beats'.

There are another seven uses of 'glimmering' in reference to non-specific musical events, including 'glide', 'melody', 'pop confections', 'sheen', 'astro-ambience', 'banger', 'jam'.

There are three immediately literal but indirectly figurative uses of 'glimmering'. In one instance, 'music' is described as 'glimmering silver'. In another, a 'song' is 'glimmering like forged gold'. And in the last, a particular song is a 'glimmering resolution of [artist's] angst.'

There are three instances where the word is used metaphorically, but not to describe a musical event, and there is one instance where the word is used literally and does not contribute to a metaphorical phrase.

Gleaming

'Gleaming' is used in the corpus forty-one times. There are ten appearances of the word 'gleaming' used to describe a specific musical event. 'Gleaming' is used to describe 'ostinato pattern', 'guitars', 'guitar lead', 'guitar line', 'guitar hooks', 'arpeggios', 'ambient chords', 'synths' (twice), 'beats'.

There are a twenty uses of the word used to describe non-specific music events, including references to 'tones', 'chords', '[song-title]', 'swagger', 'accompaniment', 'cuts', 'sum', 'melodies', 'pop perfection', 'surfaces', 'dance-pop', 'electro' (twice), '[album title]', 'simplicity', 'harmonies', 'ballad', 'midrange', 'trips', 'detail'.

Nine uses of 'gleaming' are made in a directly literal but indirectly metaphorical manner. Here there are references to gleaming 'sheets of guitar', 'sheets of ambience', 'diamond', 'shrine', 'ingots of techno', 'architectural structures', 'church', 'water drop', and 'triumph'.

There are another two instances of non-musical usage of 'gleaming'.

Glittering

There are a total of forty-two appearances of 'glittering' in the corpus, eight of which are used to directly describe a specific musical event. These events include 'electronics', 'guitars' (three times), 'guitar drones', 'guitar effects', and 'piano' (twice).

There are seventeen uses of 'glittering' in reference to non-specific musical events. These include references to glittering 'instrumentals', 'impregnability', '[song title]' (twice), 'hip-hop', 'suspension' (three times), 'tracks' (twice), 'apex', 'tableau',

'dream time', 'passages', and 'melodies'. It stood out to us that the word 'suspension' was used with 'glittering' three times, yet 'suspension' does not appear anywhere else in our data (as most of these other words do, in some form or another). Upon further inquiry, we discovered that it was a single author who used this same piece of metaphorical imagery in three separate reviews.

There are another nine uses of 'glittering' in an immediately literal but indirectly figurative manner. These usages include references to glittering 'shards of guitar', 'guitar leaping from a glittering current', 'slivers of pop confection', 'stage', 'vacuum', 'morass', 'blades', 'blur'.

There are also five instances of 'glittering' used to describe non-musical events, four more used literally, without describing anything in a metaphorical nature, and three times where the word is used in song titles and lyrics.

Glinting

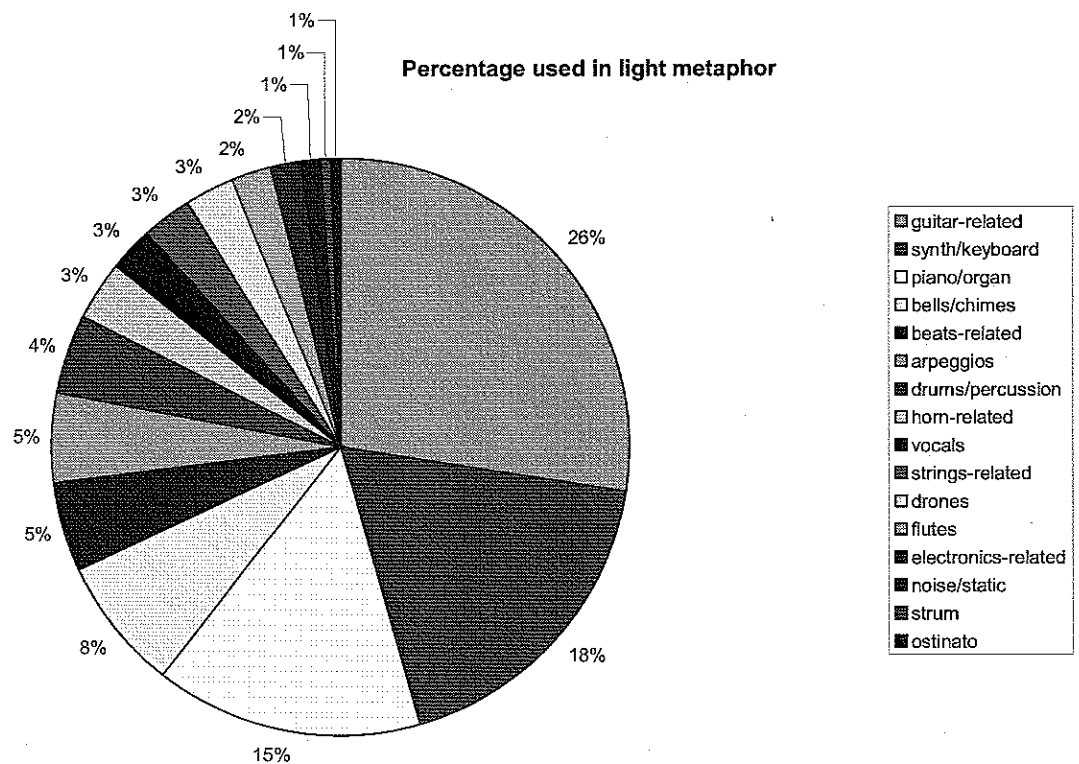
There are only six uses of the word 'glinting' in the corpus. Three of them make metaphorical reference to isolatable musical events, including 'guitars' (twice), and 'horns'. The other three make metaphorical reference to non-isolatable musical events, such as 'sprawl', 'sonata', and 'electro'.

Luminous

There are a total of forty-five uses of the word 'luminous' in the corpus. Of those, five refer metaphorically to a specific, isolatable musical track. The referents include 'sample', 'guitar', 'guitar playing', 'voice', and 'alto.' There are twenty-two uses of the

word to metaphorically refer to a non-specific musical element. These include ‘passage’, ‘aura’, ‘drift’ (2), ‘prog-jazz’, ‘pieces’, ‘instrumental’, ‘musical landscape’, [song title] (5), ‘melody’, ‘meditation’, ‘harmonies’, ‘debut’, ‘music’, ‘intrigue’, ‘EP’, ‘albums’, and ‘sound’.

There are an additional eight metaphorical references to non-musical events, four literal uses of the word that contribute to metaphorical descriptions of the music, one literal use of the word outside of a metaphorical context, and six uses of the word within song and record titles.



Analysis of the Corpus Data

From the data that we have collected, it appears that the most commonly occurring isolatable musical events to be metaphorically described by this set of words are guitar and guitar-related events. In almost every data breakdown of each word, it is the word in this category that appeared in the environment with the metaphor words. The second most used word described by these metaphors seems to be synthesizer and synthesizer-related words, and piano and piano-related words come third. What does this tell us about our concepts of musical sound as lighting phenomena, specifically sound as giving off flashes of light?

Guitars, though able to produce a wide array of sounds, are not able to produce every sound, in terms of timbre and in terms of pitch. Conversely, other instruments are not able to mimic the timbral qualities and frequency range a guitar can produce. This is what makes the guitar a unique musical instrument with its own particular range of sounds that it can produce. Synthesizers and pianos can also produce a lot of different sounds, but they too are unique in some ways. We suspect that by determining what sonic properties guitars, synthesizers, and pianos have in common, we will discover what exactly of these properties allows these instruments to, say, 'glitter' or 'glimmer', and whether or not they are actually doing so in the same way.

One thing that the guitar, synthesizer, and piano have in common is that they are often lead instruments in rock and pop music. They commonly carry the main non-vocal melodies in a song. They can be played in the same way, where the player can make chords or single notes in sequence. They both tend to occupy the same pitch range, mid-range to treble, within a song. It seems that the main differences between the guitar and

the synthesizer are timbral. The same can be said for most of the other instruments that light words are used to describe, including 'piano' and 'keyboards', 'drums', 'chimes', 'vibraphone', and 'bells', 'saxophone', and 'trumpets', among others.

Instruments that do not fit this profile tend to be used with figurative terms very infrequently or not at all. These instruments include those that fall within the bass pitch range, instruments that hardly ever play lead in pop music. Note that the bass guitar is closer in terms of timbre to the standard electric guitar than it is to a piano, even a piano playing in bass octaves. This confirms that timbre is not the most crucial determiner of what instruments are able to be described using light words. This information is also useful in that it suggests that our data is valid even though the source reviews mostly guitar-oriented music. If the prevalence of 'guitars' in the data comes mostly from the fact that it is the most discussed instrument, then 'bass' should also be very common in our data, as it is the third most commonly discussed instrument on the site (Wilson; 2004). Instead, the word 'bassline' appears once in the entirety of the corpus. Conversely, words that are very infrequently used on the site like 'bells' and 'chimes' occur fairly commonly in our data. This is expected, as those instruments fall within a high pitch range.

Thus, the data seems to confirm that an important part of the conceptual metaphor comes from the pitch range of the instruments that are described that using lighting words. What we might take away from this is the concept that PITCH RANGE IS INTENSITY OF LIGHT. Mid-range and treble tones tend more frequently to be described as 'light' or 'bright', while bass tones are more commonly described as 'dark.'

Our control for this is the word 'luminous', which has a meaning that is purely light-based with no element of fluctuation in intensity. We included this word in the data in an attempt to confirm the PITCH RANGE IS INTENSITY OF LIGHT conceptual metaphor. Our data on the word, however, does little to help confirm this concept because it is used only a few times in reference to a specific, isolatable musical event. However, we feel as though the rest of our data, as well as the convention among musicians and critics of using 'bright' to discuss higher pitch sounds and 'dark' to discuss lower pitch sounds, is enough evidence to confirm this concept.

We should note that the concept PITCH RANGE IS INTENSITY OF LIGHT itself seems to be a complex mapping of multiple systems of conceptual metaphors. We argue that the metaphor RELATIONSHIPS IN LUMINOSITY ARE RELATIONSHIPS ON A VERTICAL SCALE is mapped onto the metaphor PITCH RELATIONSHIPS ARE RELATIONSHIPS ON A VERTICAL SCALE. The two target domains are conceptualized in the same way, so when they combine, they create a single conceptual metaphor where a change in one (PITCH) leads to a corresponding change in the other (LUMINOSITY).

The data also shows that the way these instruments are able to be played contributes to their likelihood of being conceptualized as light in particular ways. For instance, the word 'arpeggio' is described by several of the light words we looked at. The arpeggio is a series of short notes, generally played in quick succession, that is repeated. Other repeated musical patterns, such as ostinato and strumming are also used with light metaphors. Additionally, terms that do not involve repetition, but involve either a kind of quick succession of notes or a kind of oscillation pattern (e.g. glissando,

fingerpicking, drone, white noise) can be used in light metaphors. This suggests that the way a particular instrument is played also has an effect on its ability to be used in specific light metaphors. Thus, not all guitars or synthesizers can be described as 'shimmering'. And a slow, staccato piano line would probably never qualify as such. As we illustrate below, this is the MOVING MUSIC concept at work.

The combination of these two concepts shows how a music critic might come upon a word like 'shimmering' or 'scintillating' to describe a given musical sound. First, the sound has a tone. The concept PITCH RANGE IS INTENSITY OF LIGHT allows us to think of the pitch of any given sound along a continuum of brightness of light. Say the sound is one a person familiar with this concept would consider to be 'bright.' The critic now has an image of brightness, of light in mind when conceptualizing this sound. Next, consider the concept of MOVING MUSIC. If the sound is an arpeggio, a quickly repeating succession of short notes, the way the sound would "move" in physical space, by the MOVING MUSIC concept, would be several small objects moving by us quickly, and disappearing as the sounds disappear. If we map the PITCH RANGE IS INTENSITY OF LIGHT concept onto the moving objects of the MOVING MUSIC metaphor, we get small, bright objects moving quickly by us in space. This is an image that is very close to the definition of 'scintillating.' A drone that oscillates between a mid-range tone and a treble tone might be perceived as a continuous surface that changes in intensity as it passes by the listener. This type of sound, it seems likely, would more commonly be described as 'shimmering' than 'scintillating'.

It is harder to determine how exactly the concept PITCH RANGE IS INTENSITY OF LIGHT works with non-specific, unisolated musical events such as a 'song' or

'ambience.' Most rock songs feature multiple instruments of different pitch ranges playing simultaneously, but only certain instruments, like the guitar or the flute, would be playing in the pitch range and style that would allow the entire piece to be conceptualized in terms of light and motion. It seems as though the presence of these instruments would be enough to trigger this concept cognitively in some cases. However, it seems likely that these cases would vary more from person to person in this context. For example, one person may describe a rock song as 'scintillating' because he hears a guitar pattern that he conceptualizes as actually giving off sparks. Another person might hear this same song and not think to describe it as 'scintillating' because, say, he perceives the guitar as though it is lower (in volume) in the mix of the song than the first person perceived it. Because the guitar does not stand out to him, he would not use it as a characteristic element of the song. Were the guitar more prominent in the mix of the song, there is a chance that they would both conceptualize the guitar as scintillating. This is just one example illustrating that the degree to which certain conceptualizations of music are appropriate will vary greatly from person to person.

Potential Directions for Future Studies

As we mentioned before, throughout our research of this topic, we had difficulty finding any comparable studies to this one. Many of the studies we found that took a cognition-based approach used conceptual metaphor theory to explain how we conceive certain aspects of musical sound in terms of non-musical domains. However, these studies tended to focus on metaphors already conventionalized within Western culture,

among both music-enthusiasts and non-music-enthusiasts. And so, because all, or at least the greater part of Western society agrees upon concepts like PITCH RELATIONSHIPS ARE RELATIONSHIPS ON A VERTICAL SCALE, there is not really a need to approach the study of such concepts from the perspective of corpus linguistics. These concepts contribute, on a very basic level, the way we discuss music, and the ways they are used in natural language are generally intuitively understandable.

This kind of discussion of conceptual metaphors is not possible when the conceptual metaphors in question are not intuitively understood by the culture at large, which is why we see it necessary to approach this study from a corpus linguistics perspective. In doing so, we essentially treat music criticism as a particular genre of writing, and music critics as a subculture with its own set of learned concepts of music. We have attempted to make this subcultural distinction by isolating a particular instance where music critics have a conventionalized conception of music that does not seem to exist outside of music criticism. We encourage future researchers in this area to take this idea a step further and explore cross-cultural comparisons of conceptual metaphors for musical events among Western music critics, Western non-music critics and perhaps non-Western cultures. One way of doing this would be to design an experiment in which subjects from these respective cultures are given musical passages to listen to and asked to evaluate them as naturally as possible in terms of figurative language. From this data, one might be able to draw conclusions about how concepts of musical sound vary across cultures and among wider cultures and subcultures. This kind of study could also potentially be done from a corpus linguistics perspective, in which usage of a particular

class of words is compared across corpora of different genres and across different cultures.

Another possible direction for future study is to compare the subculture of music critic across wider cultures. For example, using corpora derived from Anglo-American music criticism and Latin American music criticism, one might be able to determine the extent to which a certain concept of musical sound exists among music critics across cultures. In doing this, one might gain insight into the ways that concepts of music that exist among music critic subcultures are influenced by their respective wider cultural bases, as well as the ways they may be influenced by the cognitive makeup of the music critic. One might also do a similar study comparing the use of metaphor in music writing among subgroups of the subculture of music critics. For example, one might do a study comparing the use of metaphor among amateur, professional, and academic music critics

Again, our study focuses on one particular concept of music, namely a combination of the MOVING MUSIC concept and the PITCH RANGE IS INTENSITY OF LIGHT. Further studies might expand our methods into research on other conceptual metaphors used by music critics. One could do this through a corpus investigation. Our corpus was developed by searching out particular terms within a larger set of music reviews.

Because of this, our corpus is only useful for a study of this one single concept.

Obviously, though, there are many, many more cognitive concepts for musical events held by music critics. For example, tactile words like 'smooth', 'glassy', 'fuzzy', or 'jagged', as well as atmospheric words like 'hazy', 'foggy', or 'clear', and temperature words like 'hot', 'cold', or 'warm' are often used to describe various aspects musical events. We encourage a more exhaustive corpus study of metaphor in music criticism, in

which one puts together a larger corpus that is more representative of the genre of music criticism than the one we developed here. Once compiled, the corpus could be searched for terms like 'foggy', as well as related terms like 'hazy' (one would create this list of related words in a similar manner to how we created ours), and potentially with the help of our typology, attempt to establish the existence of a particular conceptual metaphor. Given a large enough corpus, and enough people to analyze all of the data, one might begin to develop a working conceptual metaphor database for music criticism. Lakoff began such an undertaking within the realm of general English, though seems to have stopped in 1994. The database he created up to then can still be viewed at this address: <http://cogsci.berkeley.edu/lakoff/>. A database of conceptual metaphors in music criticism would expose these metaphors to the wider culture, and perhaps offer non-musicians more ways to conceptualize and discuss music.

Conclusions

Again, much of the way we think about music is metaphorical. Many of these conceptual metaphors have been conventionalized among the English-speaking culture at large. We hypothesized the existence of conceptual metaphors that are only conventionalized among a subset of the culture, namely music critics. We investigated this hypothesis by developing a corpus of instances of particular lighting words and then analyzing those words in terms of the frequency of their referents, and whether or not they were used metaphorically (by our six-way typology).

We concluded that there do, in fact, seem to be conceptual metaphors for musical events that are culturally understood among music critics, and consistently used in similar ways from person to person in the subculture, but are not used by the parent culture. Our corpus data showed that, across various lighting words, such as ‘scintillating’, ‘shimmering’, and ‘twinkling’, the same kinds of instruments and non-specific musical events were used as referents. The main sonic property that linked the “instrumental” referents, which included most notably guitars, synthesizers, pianos, and bells, was their tendency toward being higher in pitch. This led us to conclude that music critics had a conceptual metaphor for music PITCH RANGE IS INTENSITY OF LIGHT, where higher pitch sounds and instruments are conceptualized as brighter, or lighter in terms of luminosity. We then determined that the differences in linguistic representations of this concept come from another concept that interacts with PITCH RANGE IS INTENSITY OF LIGHT, namely MOVING MUSIC. Various aspects of the music, including tempo, amplitude, repetition of a figure, and the pattern in which a figure is played are conceptualized as moving objects in three dimensional space. For example, a quickly arpeggiated figure might be conceptualized as a number of small objects (each of the notes) quickly forming and dissolving (the span between the attack and decay of each note). Should this figure be played in a high pitch treble tone, each small object (note) could be conceptualized as “bright” at its loudest, though the brightness would fade as the object decays. Thus, the figure essentially creates a visual image of scintillation. That is why ‘scintillating’ is used among music critics as a way to describe certain kinds of sounds. That is where the light comes from.

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Appendix A

Final Corpus of Raw Data

This appendix collects each occurrence of the words 'scintillating', 'sparkling', 'shimmering', 'twinkling', 'glimmering', 'gleaming', 'glittering', 'glinting', and 'luminous', as well as their environment, on the website www.pitchforkmedia.com (accessed 11/08/08). To develop this corpus, we first copied the entirety of each review that featured an instance of a word into a text file. This initial text file is 425,996 words long. Then, using a search function, we isolated each instance of each word within that text file, and copied it, along with the words that surrounded it on both sides, into another text file. We generally copied the entire sentence containing the word, so that we would not lose the context in which the word was used in cases where the referent of the word was not in its immediate neighbor. The result of this is this, our final corpus of data. It is approximately 580 sentences or excerpts of sentences (9,163 words) long.

Scintillating

Though it lacks some of Awesomer's scintillating highlights, Liferz unequivocally proves that Blood on the Wall may slice and dice the holy scripture of 90s indie rock, but in a way that's more orthodox than heresy.

It would be too easy to list punchline after punchline, but to put it simply, Pusha, whose scintillating word choice and deft phrasing can be frightening, takes Timbaland's "Put You on the Game" and makes it his anthem on "What's Up".

/ And album standout "Move Me", where snatches of polka are caught up in a scintillating web of swirling synths and ice-blue vocals, is dedicated simply to "Buenos Aires".

Like Nina Nastasia's collaboration with Jim White, this album has just the right balance of popular ideas and remote ones; all are familiar, but those languorous tempos and scintillating guitars, as on "First Light", are wise and grown-up, not trite or somnolent.

Except for some brief, urgent outbursts, Blaschke's charisma could use a jumpstart-- or at least DeWitt could take the heat off with something more scintillating than his quaint, table-setting accompaniments.

Boards' take on electronic music is so eminent and frequently imitated that it's become almost a sub-genre in itself. Their seal of approval is a valuable currency, and their scintillating ambience is a clear influence on Bibio's music.

I'm thinking of the bleepy propulsion of Hood's own "Element 9" and especially "Who Taught You Math", all darting deliquescent synth patterns -- Detroit techno with all the nebulous "soul" replaced by the frenzied activity of hive-building insects-- or "And Then We Planned Our Escape", with its cavernous dub echo and scintillating textures.

While its supine shimmer allows the duo to focus on sculpting even more scintillating textures than before, in the absence of an obviously pop sensibility, its accommodating glow occasionally encourages the mind to wander.

Sparta's sophomore LP, *Porcelain*, doesn't extend the sound of the band's debut so much as inflate it. *Porcelain* is grandiose and questing, with scintillating, spacious atmospheres and rangy, confident songs that sometimes break the six-minute barrier.

It's no secret that scintillating guitar parts provide the fuel for Helvetia's space odyssey.

"Blood on My Hands", the most well-known release from dubstep producer (and co-owner of label Skull Disco) Shackleton, succeeds by restraint, its scintillating percussion loops so clearly and carefully etched that it's difficult to know what to make of the song's ghostly narrator: "When I see the towers fall, it cannot be denied/ That as a spectacle it is a realization of the mind."

/ Luckily, the scintillating treasure within *Dream Sounds* shines through the dense outer shell, and-- as far as I know-- it's safe to put your guard down and indulge in its cherubic bliss.

"Wrecking Ball," which I briefly touched on in the scintillating first paragraph, is actually the best track on the album.

"Too Young" is one of few Phoenix songs truly made for the stage, with its pounding, scintillating synth and a bubbly Thomas Mars almost raising his voice above speaking level.

The bow-out, "Tension", has a scintillating beauty that will remind listeners of *Explosions in the Sky*, whose fascination with simple repetitive guitar lines performed in peaceably empty outer space is transformed here, branded with American Catastrophe's smoke-filled noise-making.

They'll be as swept away by the "lush, glacial, swirling, scintillating, breath-taking, evocative" music of () as they were by \xC1gætis Byrjun.

Sparkling

Yet most of the DVD's other pieces don't tap into the sparkling melancholy prevalent in Hebden's calculated compositions, instead vying for silly art-house tomfuckery.

The keyboard riffs become more foreboding than soothing, and the sparkling surfaces begin to feel icy.

Maybe these sparkling, teetering, huge sounds reflect the coming-of-age of *Shining's* leader, multi-instrumentalist Jørgen Munkeby, who joined Jaga in 1996 when he was only 16.

The swift move from the fringes to the top of the charts tagged *Blondie* as a singles group-- no shame, and they did have one of the best runs of singles in pop history-- but it's helped *Parallel Lines* weirdly qualify as an undiscovered gem, a sparkling record half-full of recognized classics that, nevertheless, is hiding in plain sight.//

Sadly, I get the feeling not many people under a certain age do own the record, however, which justifies the reason for trying to re-introduce it to a new audience-- it's still as sparkling and three-dimensional as ever.

"Sunship Balloons" is even better: over an insistently bouncy chopped-up drum break and sparkling electric guitars, Coyne gives up the first *Flaming Lips* R&B slow jam, spitting come-ons like, "Let's do it once/ Let's do it twice/ Let's do it alllll niight until the sunrise comes too soon."

Okay, it's a bit *Miss America Pageant*, but Coyne's hopeful daydreams are clearly sincere, and dipped in fantastical accompaniment by his fellow bandmates; sparkling

triangle and xylophone notes drizzle down from above the optimistic ring of hefty piano chords, all held together by a mischievous drumbreak.

With his wife's sparkling arpeggios and carnival pump organ on the shelf, Hammel has no choice but to sound equally tame behind the skins, causing these songs to gently build rather than jerk the listener through one ADD idea after another.

"Red Sea" is the most egregious instance of string abuse, as sparkling noise overwhelms the basic pop song it begins with like a humpback consuming krill.

Though it's just as orchestrated and complex as some of Wilson's classic work, the record doesn't capture that sparkling, big-room sound;

After Lidell's abrasive first record, 2000's *Muddlin' Gear* and the avant-funk he concocted in the duo *Super Collider* (with Chilean-English techno veteran Cristian Vogel), Multiply's sparkling keyboards, taut electric funk, and rattling tambourines often earned accusations of pastiche.

/ That's one end of the spectrum. But then they slip in something like the regal waltz "Marla", which was written by Droste's aunt in the 1930s and carries the sparkling dust of its vintage.

Thompson acquits himself well on the sparkling textures of "Hidden Views" and even some talkbox-like effects on "Transfixed".

Though never a great lyricist, Gough once managed to cover his more embarrassing couplets with unpredictable stylistic switch-ups and a bevy of sparkling instrumentals.

/ The usual banjo and sparkling clean electric guitar are there, lifted by layers of airy woodwinds that hit untapped potential in the original.

"Why You Hate the Game", the epic nine-minute closing track, has a sparkling piano-heavy Just Blaze track

Both Doom's and Madlib's myriad aliases make sparkling cameo appearances on *Madvillainy*, most notably on "America's Most Blunted"

"Up on Crutches" quickly sets the tone with a sparkling, insistent strum, a typical rock pattern from the drums, and Prekop sounding breathlessly nonchalant while the rhythm builds.

"Divorce Proceedings from Reality" and "Neutron Lover" proceed with similar zeal, but with the immediacy of great, sparkling pop.

Then the keyboards start sparkling

For starters there was the Postcard version, label boss Alan Horne's vision of the group as the neat Edinburgh spirit to spike the sparkling Glasgow pop of *Orange Juice*.

The supposed ode to his Hispanic fans, "First of the Gang to Die", even contains poetic and dreadful images like solar illumination sparkling in cement reservoirs and on human bone.

Of course, the track sequencing is again mystifying here, wedging two of Pollard's most winding and unpredictable songs between the opener and "Current Desperation (Angels Speak of Nothing)", patient pop that layers several sparkling guitar tones under Pollard's comforting croon.

Hukkelberg's sparkling, effortlessly likable vocals evoke those of a carefree Lisa Germano, or perhaps a frostier, more tranquil Solex; and draw immediate (if somewhat predictable) comparison to her fellow Norwegians Susanna and the Magical Orchestra.

Rather Ripped had whistle-clean guitar lines and minimal melodies-- the noise had lifted to reveal Sonic Youth still picking out sharp hooks, with songcraft as sparkling as ever.

It is a ridiculous crime that the sparkling psych/dancehall admixture "Broke", presented here in its single mix, cuts out before the extended groove (the best part-- complete with "Sleng Teng" bassline!) kicks in.

the electric guitar note gives birth to an incessant army of sparkling guitar melodies, while the calming bass drum motif morphs into the rollicking snare attack of a traditional marching beat

on the sparkling cello and oogley bass lines, instead of the means by which they become something other than a collection of patches and sequences, a clever set of memory jogs.

The next two songs, "Ummer" and "Stoic Logic", feature Dean Spunt and Randy Randall of No Age, and they're the album's most melodic, with simpler rhythms and sparkling guitar.

The version of Dropshadow's "Disease Fototienda" is suffused with xylophonic scales, bent mandolins, military snares and sparkling orchestral pop, and bound with Velcro.

The levity and melody lighten things up considerably, adding more energy and sparkling static, and making the band's traditional fist-throwing freakouts-- like the appropriately titled "30,000 Monkeys"-- resonate much more on the uptake.

Whereas previous outings captured echoes of U2 and Pink Floyd, Kid A took what it could use from the Talking Heads, Can, Talk Talk, and modern-day IDM artists, and combined it with Radiohead's irrepressible originality and sparkling, alien production.

the sparkling arpeggios on "Beach Baby" could almost be a slowed-down recreation of the opening guitar chimes of "Wouldn't It Be Nice".

The intro to the title track sounds like "Walk on the Wild Side", but to their credit, Orton and O'Rourke undercut that seedy strut with handclaps, sparkling piano, and perhaps her most straightforward performance.

Similar images of disconnection and confusion blur by in a sparkling haze for the duration, and often you can feel them not through the agency of the lyrics, but vis-à-vis the music itself.

Later, the refrain is followed by a sparkling bridge like a glimpse of sun before the rain returns.

/ big, quantized arpeggios digging trenches out of the acoustic space before them and letting the rush of sparkling, metallic pixie-matter fill everything in between.

"I'm Bad" contains some of the album's most syllabically ambitious stanzas, but also some of its worst stumbles. Which is a shame, because the hook Ross delivers over the song's speedboat bass and sparkling horn hits is legendary: "I'm bad (I'm bad)/ I'm back (I'm back)/ I'm mad (I'm mad)/ I'm strapped (I'm strapped)."

/ Sputtering electricity, alien frequencies, and sculpted static billow across the record in sparkling clouds.

"Boxing Day" is a sparkling old school electro workout

My esteemed Pitchfork colleague Tim Finney compared the album to the Avalanches, and like the Australian band's *Since I Left You*, there's a sparkling glide, a connective boomp, a disco snare that attempts to reign in all of the Jaxx's excesses.

Opener "The Weakest Shade of Blue" is an impeccably composed, perpetually sparkling string of singalong pop hooks that clocks in at a perfect three minutes

I wouldn't blink if you told me that the pressing plant actually used dryer lint or dead leaves to conserve petroleum; the album's sparkling multi-hued murk and wet paper flatness will have you cranking the volume in iTunes.

"Jed's Other Poem (Beautiful Ground)" resurrects a verse of "Jed the Humanoid," sung a cappella, before launching into a sparkling, glossy epic and finally settling into the menacing "Knievel Interlude (The Perils of Keeping It Real)."

It's an unyieldingly classy recording, its rich and sparkling tone impervious to shitty earbuds, car stereos, and computer speakers.

If, as with the crude, cut-up New York house and sparkling Detroit techno they were inspired by,

his usually sparkling wit seems deadened by the weight of the music;

Sam Beam's sparkling "Sleeping Diagonally" is not quite 2½ minutes long

The Furies can't only write beaming melodies, deck them out with sparkling instrumentation and harmonies, and not also have a little fun.

The latter appears here in a Midnight Juggernauts mix, with sparkling, filtered synths around Martina Sorbara's digitally tweaked vocals about doing the wrong thing and feeling pretty right.

Ruin Everything! is a flurry of sparkling detail and fragmentary hooks that somehow accrue into cohesive songs.

I knew I hated Coldplay even before Snow Patrol released their sparkling third record, *Final Straw*

"Pânico" features sparkling surf reverb, and "Loucos Sentimentos" mutilates stammering guitars on an otherwise innocuous amateur session.

Instead, they have a sparkling sheen, which has never been the best trait for either Stipe's vocals or Buck's usually piercing guitar.

Indeed, the vocals are the uncontested centerpiece here, evoking a decidedly Anglo brattiness, but the band's angular guitar/drum interplay provides an equally impressive framework, summoning a Gang of Four more interested in delivering sparkling melody.

Most of the record's collaborations hit their mark though, like the Mia Toi Dodd assisted "You Can Know Her", a sparkling lullaby that uses the singer's lofty, sea-nymph delivery to stunning effect.

Like I said earlier, the highlights are quite bright, but there are just a few of them in the offing and outside of these sparkling moments, it's strictly bedtime.

It's one of the most achingly pretty things you'll ever hear, milking incredible pathos from a shuffling drum loop, sparkling touches of guitar, and a chorus of ghostly half-moaning vocals.

That song, like the album's other epiphanies, is a sparkling construct of whirring guitars, eccentric percussion, windmill-tilting bass, and Andrew Moore's piano embellishments.

Sparkling one-note melody trails.

The Cat and the Cobra, and especially the sparkling Rome (Written Upside Down) EP. über-cute chorus of "doo-doo" and "nahs" over sparkling synthesizer lines.

Closer "Cathedral 4 (The Unbreaking Branch and Song)" is fed by a sparkling backbeat and cute guitar noodles-- clocking in at just under 2½ minutes

/ Kraus has displayed her comprehensive grasp of English and Appalachian folk traditions, performing with a sparkling clear voice that can sound as ancient and elemental as rain, stone, or soil.

As a result, the songs often fold into one another, distinguishable only by inspired flourishes like the reggae rhythms of "Frozen", the Mariachi horns on "Agave" and Brad Mehldau's sparkling keyboard melodies on "Sketches".

Its songs are uniformly well arranged and performed, sparkling with some of the clearest sound of the era,

Boredoms transform the beloved English punk band's "Where Were You?" into a work of magnificent, sparkling abandon, entitled "7" (not to be confused with "7" from SR6).

Their previous albums evoked Max Richter: Pianos dominated, but a broader instrumental palette comprised a sparkling exterior.

The approach is exceedingly lyrical; pianist Adrian Klumpes has found a path to the "sparkling water cascading down from some clear waterfall" sound Miles Davis so admired in Bill Evans' playing

the sparkling technicolor chime-loop confectionary of SCSI-9's "When She Said Goodbye"

It's a sunset over the love of two people soon to be very far apart for a very long time, accompanied by a delicate, loping refrain and a few moments of sparkling piano

"Bucket of Butterflies" sets the tone, moving from a sludgy, lumbering opening riff into a lighter, melodic shuffle through strummed sparkling pop

X It isn't always easy to say exactly what instruments the Sons actually are using: The opening track, "Sparkling Diatoms", begins with jingling percussion and loosely stretched waves of drone,

Kylie Minogue, and that other single-named downtown personality and launches into the ether around that great sparkling ball in the sky.

the sparkling pop never strays far from the lacerating noise.

You can't accuse Nik Freitas of not putting his best foot forward. His fourth LP (and first for Conor Oberst's Team Love imprint) opens with its sparkling title track

For another, albums like Fan Modine's Homeland provide a sparkling reminder of the winsome pop gems in American listeners' backyards.

Diverse can make almost any beat better by weaving it through with little darting tendrils of words-made-music, leaving a sparkling trail of associations almost as an afterthought.

slow, dripping, dark beats, a growling bass line, and a surprising, sparkling synth lead that comes in early and disappears too soon.

Dan Bryk's hyper-specific songs are as funny as they are poignant, approaching romantic strife with sarcasm and apathy. On the sparkling settling-for-less anthem "We Don't Care"

/ While other bands like Radiohead and Sunny Day Real Estate carved majestic epics, nobody else truly used the sheer volume and sparkling colors of jacked amps.

/ Certain moments are pure Xiu Xiu, like the svelte electro-throb of "Ciao Ciautistico" and the sparkling fountain of synths that closes "Birthday Song"

The song's mindless hippie jauntiness is thankfully ameliorated by Drozd's trademark drumming and a sparkling chorus

/ If the 4/4 backbeats, swirling clouds of guitar sparkling with recessed synthesizers

Nothing if not romantic, the sparkling synth keys and muted conversations of various members of the fairer sex drift by like clouds

the effect is much like wrapping sparkling jewelry in dull newsprint.

it's almost as if they've lured his sparkling horse into their own stables and recreated it in their own image

The beats, produced largely by Rodney Jerkins and Kevin "She'kspere" Briggs, are tsunamis of sparkling harpsichords, trilling xylophones

in a sparkling sky, the album's shining star is "Dixieland"

"Slaveship" might be vintage Jackson Browne on his birthday, with sparkling piano and handclaps

Meanwhile Heffington's brushed snare and Park's sparkling piano prod the song toward its inevitable Vesuvian eruption.

Sure, they share a few qualities with their label-mates (the frenetic drumbeats, the musical proficiency, the sparkling production)

but no amount of synthesizer layering, glitchy beats, or other sparkling special effects can mask the album's famished backbone.

Sometimes, drummer Eric Mahle unobtrusively backlights Phil Naumann's sparkling guitar.

These songs are almost impressive in their sparkling inconsequentiality.

stretching the drone of strings until it acquires a sparkling metallic sheen with a sparkling sample from the "Nutcracker Suite"

Nah, instead of a Fear of a Black Planet for 1998, Frost has come down from her Chicago-y heaven to provide the world with a collection of sparkling pop trax and sentimental ballads.

The track is built around a sparkling surge of digital energy that strikes me as being inspired by ~scape's Jan Jelinek

Which also means that it doesn't quite fit properly-- its opaque, babbling murkiness is an odd choice to close out the clean, sparkling precision of Chocolate Industries.

Whether or not this record's purpose is ultimately to mourn Warhol's passing (or Sterling's, for that matter), it does so with sparkling results.

Shimmering

and the shimmering new wave of newcomers the Mary Onettes.

both brimmed with sprightly blasts of instantaneous hookiness and shimmering youthful exuberance

From the ears to the brain to a slow, shimmering sensation that overtakes the nerves,

If Clor were a film, they'd be a shimmering (but hardly weightless), FX-laden blockbuster, and those always drag.//

the shimmering pop brilliance of Phil Spector.

artificial pumpkin-skin tans, shimmering shirts with hot-rod flames,

Behind me, shimmering cylinders of stacked St. Anger discs stood in tight rows

Each character bobs and pitches on the slight fluctuations of shimmering saline, their movements imperceptible yet in motion.

Halfway through the hour-long performance, things pick up, as Smith yells fervent imperatives over shimmering waves from Shields' amp.

He's wearing a shimmering red shirt.

there are enough rainy layers and shimmering ripples to refuel this genre.

They no longer erect shimmering palaces in the distance, preferring instead to drop the great marble slabs directly on our heads

/ one can almost make out the skyline of Slanted and Enchanted shimmering mirage-like in the distance

/ Filled with shimmering waves of pedal steel and slide guitar

/ on the title track Barsheshet conjures up a shimmering, humid glaze from the keyboards

/ "She's a B-Girl" is a pretty rumination on the power of shimmering light as translated by a tremolo'd guitar

/ "Walk a Mile" tries on the shimmering fabric of smooth, gauzy deep house,

/ a giant cloud of distortion, shimmering prettily and yet hiding disturbing things inside

/ Astrobotnia deftly morphs these firework sounds into a fragile but complex series of beats, which he binds together with a shimmering belt.

/ create a slowly swelling and morphing mass of shimmering icicle tones that hang in the air like wraiths of smoke

/ Eno would run Fripp's guitar through his rudimentary synth system, looping the guitarist's increasingly abstract tones into a shimmering cloud of sound

/ he weaves a shimmering web of sound on them

/ sublimity is drawn with tiny flecks of digital noise, cut-up keyboards, and softly shimmering tides of sound, giving the impression of a misty metropolis, the frenzy of light and noise glimpsed from the top of a skyscraper.

Chain Reaction's shimmering "heroin house"

may have fashioned a link between that group's shimmering torpor

More than anything, though, it's a gloriously positive record, one whose cheerily strummed acoustic guitars, shimmering synths, sweeping choruses, and playful sonics maintain a delicate balance

Yellow Swans turn four shimmering guitar chords into first a sonic cathedral

"Amapola Dust" features Bousha's refrain "I love you" over shimmering, sliced cymbals, vinyl crackle, and its own echo looped and considerably processed.

"Ghostwriter," with its light, shimmering guitar work,

"Gila" is a funeral on a sunny day; its shimmering organs are controlled, never bleeding chaotically as they did on the debut

"III" follows the same meandering path: broken teeth piano, shimmering and bent guitar

"Live My Life", with its shimmering acoustic guitars

"O Fridur" provides the release's only fresh vocals over a repetitive elegy of shimmering strings and flutes.

"Pillar of Clouds" is a shimmering Middle-Eastern drone punctured with bells and the plucks and strums of various stringed instruments.

"Red Marrow, His Sorrow" is stripped to its rawest form, with only a shimmering, repeated guitar line

"She brings some/ She'll bring one," but betrays a brilliant optimism in Gira's simple, dignified melody and wall of shimmering guitars.

"The Driver" builds well, with a bluesy riff and shimmering cymbals

"Velvet Waltz", with its layers of shimmering guitar and reverberating percussion, seems downright economical at eight minutes.

a shimmering flute loop over snares

A shimmering, Doppler-effect piano break in "Chainsmoking in the U.S.A." haunts like a ghost from decades passed

adding a repeated Yoshimi vocal sample and lots of shimmering bells.

After the pause, it's in-the-red axe grease, shimmering guitar solos, heavy chugs, and massive shred.

All the while, shimmering pianos, guitars, and synthesizers filter weakly through the overriding roar,

Alternating blocky mallet hits with shimmering cymbal washes
an engaging world of manipulated samples and shimmering loops.

as Henderson plays the main riff under Jarrett's shimmering piano asides.

As the shimmering guitar note settles into a steady groove
begins in a swell of chiming guitars and shimmering percussion
being continually undercut by shimmering arpeggios on top.

but managed to add charm and authenticity to Gaye's shimmering vocals and stellar live band.

crunchy percussion begins to accompany what sounds like a warped singing saw, bird calls, spectral voices, and shimmering electronics.

Early on, his approach and his output-- intricately polyrhythmic, meticulously crafted "hypermodern jazz" tracks full of shimmering vibraphones and cheeky Latin percussion easily lend themselves to a shimmering, warm guitar tone.

Fittingly, Stevens opens the record on a pensive note: "Flint (For the Unemployed and Underpaid)" is a lulling, depressive hymn comprised of dew-drop piano and a shimmering backgrounded trumpet.

gauzy voices and shimmering percussion

glomming onto the spiny keels and shimmering dream-pop textures
her voice mirrored by Fripp's shimmering guitar figures

Here, it fires up the enzymes before the shimmering guitar of "Everybody Stalking" suddenly echoes with verve.

Here, shimmering over a tapestry of orchestral programming, Frusciante's voice cracks and yearns

His lyrics can stand on their own, even without his low, rich, sad voice and shimmering, patient guitar.

his register is closer to an emo-whine than a shimmering croon.

Hugh O'Neill's shimmering trumpet

incorporating skronky European jazz, shimmering vocal chants

It's a familiar space-prog universe populated by pulsing minor-key drones, alternately shimmering and sinewy guitars,

Just shimmering drones, beautiful melodies and guitars altered with screwdrivers.

just under two minutes of shimmering, polyrhythmic synthesizer and her gorgeous, layered vocal harmonies.

Kotche's shimmering, melodic vibraphone,

laying on a thick, shimmering drone over a delay-drenched ponging noise on "Amelia No. 2".

leading into the shimmering strings of the title track,
 Many of the tracks come courtesy of Brooklyn newcomer Melodious Monk, and they
 are full of shimmering, goose bump-inducing samples and crashing bass.
 or the shimmering banjo shakes on "Problems with Solutions"
 raining down shimmering chimes into a thick soup of chords, rippling out and out and
 out,
 recalling Iron and Wine's technique on "Upward Over the Mountains") bridged by a
 dual-guitar conversation and a distantly shimmering organ.
 Russell's bowed cello shimmering like columns of white light,
 she belts on the chorus atop shimmering guitars
 slathered in shimmering chimes and as moody as your life.
 slightly fuzzy rhythm guitars, full-bodied bass, and crisply shimmering drums
 Stevens chokes, voice shaking over a haze of drums, strings, and shimmering
 keyboards.

That said, *The Chemistry of Common Life* is a guitarist's album: 10,000 Marbles (Mike
 Haliachuk) and producer Jon Drew balance classic rock force with shimmering overdubs

The first few minutes of this tune are a melancholy change of pace, with shimmering
 chords extended and stretched until their resonance dries up.

The meditative psychedelia of "Ocean House", with its shimmering electric guitars, and
 wandering harpsichord lines

The more staid, midtempo garage of "Kill the Enemy" (another grapple with the
 suffocation of Vietnam) is buttressed by the shimmering, soft white-noise of sandy-beach
 radio waves

The shimmering acoustic intro jangle to "Cyclopien Scape" offers a whiff of pastoral
 Sabbathian doom before the riff explosion.

the shimmering guitars/synths a little too preset pacific in their swells and swooshes.
 the shimmering synthesiser hum of closer "Puut Juuritaan" resembles a heartsore
 Tangerine Dream.

the shimmering, gypsy-ish fingerpicking of John Bilezikjian

The trip begins with a shimmering, train-like synth
 then surrounds them with layers of shimmering synthesizers and wistful guitar.
 There are funeral dirges, shimmering and floating guitars,
 through a bed of shimmering synthesizers.

Timbaland dashes off some shimmering temple flute
 to outspread, shimmering drones

Vocals spin on "Dirty Whirl" like wooden figurines on a Swiss cuckoo clock, while a
 shimmering piano figure chimes across "Province".

while armies of shimmering horns slice through the substantial haze in intoxicating
 loops

whose bleepy chords, wet snares and shimmering synthesizers
 with its gently shimmering, plain keyboard countermelody.

With its shimmering, strobing synthesizer melodies, dizzy layering, and measured
 rhythmic pulse

Yokota pulls out his this-old-House tools, wielding a gentle, steady kickdrum and
 shimmering high-hat

an elusive blend of gruff, shimmering music, understated drama,

strategic use of Kraut-inspired rhythms and shimmering, repetitive minimalism
the shimmering, Jeff Buckley-esque "Lover's Spit".

"Blur My Thoughts" brightens the mood as angelic pulse tones descend amongst the cavernous bass drum reverb, a constant shimmering that reminds me of Seefeel.

"I see the beauty in everything." So it's fitting that Beautiful Future, musically, is drawn to the allure of cool, shimmering surfaces

"Neighborhood 3 (Power Out)" is a shimmering, audacious anthem that combines a driving pop beat, ominous guitar assault, and sprightly glockenspiel decoration into a passionate, fist-pumping album manifesto.

"Separate Ways" is droopy and shimmering at once

"Timber" is a waxed-up, shimmering, outerspacejam overflowing with energy
a blend of raw emotion and melodic control, and by the shimmering, stormy shoegaze it gradually melts into.

a cyclical chord sequence shimmering via piano, bells and timpani.

a hard-hitting rap number with a shimmering lunar backdrop

A ray of shimmering XTC pop shines its way through on "Fuck and Fight."

a track whose shimmering, understated mystery

a woozy travelogue bouyed by shimmering arpeggios and effects-pedal-to-the-metal choruses,

Although the last, 2004's Deep Cuts, boasted the shimmering "Heartbeats"-- a sort of "99 Luftballons" for the techno set

Ambitious and complex, it's stuffed with cocooning harmonies and shimmering, sunlight-smacking-the-Pacific melodies

and bursting forth in rushes of shimmering noise with incredible, telepathic grace and the shimmering "Molybdenum",

And then the title track comes on, and it's this gorgeous effortless shimmering thing, mournful and ebullient all at once.

Andrew Broder appears on neither the shimmering first part

As highlights go, there's also the shimmering "Balloon Ranger"

As if striving to embody the impulses of both bands, Ciautistico! is both corporeal and weightless-- you feel the bodily plunk of each intoned string and chime, and the shimmering confusion of the resultant sound waves decaying and diffusing into one another.

backs it up with a shimmering coda that emphasizes the missing beats in its odd meter

Beginning in the same shimmering approximation of key

beginning with the "shimmering, harmonious tinkerbell cooing" section, followed by the merely "harmonious cooing" part.

Best known for his shimmering synth-pop

Blood Meridian's Kick Up the Dust is plenty western, a little violent, and full of hardscrabble big-sky anthems captured in shimmering clarity.

but a scathingly sexy, shimmering melodic swing

But as the shimmering (and often weightless), FX-laden albums of its ilk go, you could do much worse.

But the lasting impression is that of a vibrant, shimmering sound-cloud.

By marrying The Field Mice's shimmering sonics with (where applicable) lovelorn lyrical impulses

Clap Your Hands traffics in melodic, exuberant indie rock that pairs the shimmering, wafting feel of Yo La Tengo

David-Guillou's shimmering, partly electronic "Soldier Song"

Deck's hands keep the affair shimmering and clear, in what will undoubtedly vault him into the echelon of Fridmanns and Godriches.

despite some elegant production touches and a few shimmering hooks

DFA's the Juan MacLean gets a co-writing credit for his "I Know You're My Love", which combines shimmering, angelic choruses with the analogue synth arpeggios of the classic Italo

Elsewhere, the sleek, echoing guitars and spacious arrangements lend the record a shimmering lilt not too dissimilar from Rilo Kiley's sole Saddle Creek spin The Execution of All Things.

Farina intones over shimmering chords and a liquid lead

Forgoing instrumentals this time in favor of shimmering, spectral folk with electronic dressings,

gathers clouds of shimmering chords and staticky hiss//

Hands Off Cuba provide the shimmering intro and coda

he also wisely crafts shimmering psychedelic passages that prevent it from becoming too claustrophobic.

her harmonies adds a shimmering glow to Espinoza's voice on tracks such as "Nevermind the Phonecalls" and "Bloody Nose",

high-tempo verses into a shimmering chorus featuring a guitar part coated with a layer of shimmering guitar

His shimmering patterns are more reminiscent of minimalists such as Reich, or Glass, impassioned female vocals, and shimmering dub effects

in the midst of what could be a shimmering, silky groove

ing of linear, peristaltic motion). The shimmering, filter-swept "Wrong Ride" is a beatless approximation of funk

It's a decent enough song, but the horse I'll put my money on is "Rave Down", a track that makes the seemingly awful notion of "shimmering grunge" sound brilliant.

it's a swelling, shimmering thing that announces the album with clipped verses that build up to a huge, grandiose falsetto hook.

It's an ambitious, shimmering, dramatic gem and is probably the band's best-known recording.

Jesus of Cool is equal parts shimmering disco and dingy pub,

Little Kingdom is all grins and winks and exaltations, gloriously embossed with shimmering solos and high-times harmonies.

Nigel Godrich, rather than supplying his default clean, shimmering production that can homogenize artists such as Beck, Travis, and The Divine Comedy, betters some of his Radiohead A-game here.

obnoxious atonal guitar screeds, off-kilter hook-laden pop, awkward rock-based hip-hop, shimmering Serge Gainsbourg covers

other times elbowing its way to the fore to display its shimmering warmth.

packs in a few too many rises and collapses, shimmering on and on, a series of spectacular movements that never properly assemble into a cohesive (or coherent) whole.

Perhaps it appears for a moment in the repetitious chorus of "It's Not Up to You," or the album's shimmering closer, the Oval-sampling "Unison."

Picking up with the shimmering tones of "Elevation,

Ranging from the cheerful demolition of Hug's aptly-titled "The Happy Monster" to the shimmering calm of Superpitcher's "Tonight"

Schaufler jumps headlong into the shimmering cabaret of "Träume"
shimmering frequencies

Shimmering mutant jazz and hip-hop that's spent too much time awake to clamor for your attention

soft-focus guitars and brute syncopated grooves with nonsense floating in and about, shrouding melodies too shimmering for bare sight.

songs like the shimmering "Semjase"

strange collisions have become de rigueur, invisible, and normalized, more clearly revealing the shimmering pop epics that always lay beneath.

Thankfully, Cee-Lo's shimmering chorus saves this borderline piffle.

That's Neu: standing with cocked German eyebrows at the nexus of shimmering space rock, processed psychedelia, mechanical kraut, and wonderfully libidinal disco.

The achy, shimmering "Deathray" is the exception

the album finds its success with shimmering smokers like "Guilty" and "Everybody Loves Me,"

the atmospheric fable "The North Wind" is deftly augmented by clacking typewriter keys and shimmering wine-glass glissandos.

the claustrophobic mix of optigan, static, chamberlin, and Linkous' plaintive delivery redeems the lyrical content with beautiful production and shimmering instrumentation.

The drone is partly sustained by a rhythmically plucked mouth harp, which bends and expands to paint a shimmering, warped surface

The echoing guitar lines and shimmering production

the end product is a shimmering success.

The group does score a minor coup with a shimmering acoustic cover of Wham!'s "Last Christmas"

The highlight of the mix is probably Geist's own Hot Edit of Margueritas' shimmering "Margherita"

the most shimmering evidence of the band's compositional brilliance, the 10-minute "Star Blanket River Child"

The record is stacked with impressive space for Stevens' shimmering geography, and it manages a melancholy beauty

The result is a mix of elements combining the enterprising studio conceptions of Radiohead with touches of shimmering Stone Roses psychedelia

The results are shimmering, to say the least.

The run of shimmering dance-pop on these records is stunning, and what's more, as I grew up with them

The same restlessness drives "Place I Know - Kid like You" as Russell drenches his Hendrixian riffs in hydrochloric distortion, as he also does on the backward-looped shimmering of his bluesy space-out, "Wax the Van."

The shimmering and rattle-flecked gloss of "Fancy Period"

the shimmering and stately "As the Stars Fall Into You"

the shimmering calm of Superpitcher's "Tonight"

the shimmering, often painfully beautiful stringed buzz-quake of SF trio Axolotl's eponymous debut.

The songs seem to proceed on a narcotic lag, with the subtle, shimmering backing instrumentation shifting ever so slightly in unexpected ways.

The songs seem to proceed on a narcotic lag, with the subtle, shimmering backing instrumentation shifting ever so slightly in unexpected ways.

the tracks hang together and flow relatively well, orbiting the shimmering dreampop mass

The trippy, shimmering tone is established by opener "The Coast Is Clear (For Fireworks)"

their compositions aren't always as shimmering as their production.

their studio aesthetic of densely-layered shimmering dissolves

Then I became a fan of the chirping vocals and shimmering sound pastiches of Takako Minekawa.

There's a squall of guitar feedback, but nothing breaks the shimmering surface

there's also the shimmering, chiming "It Isn't Over"

This one has a big shimmering 1980s sound to it, with throbbing stabs of bass, splashy drum programming, artfully decayed synths, and bright woozy guitar melodies swooping through the brittle track.

This set lets the group cater more than ever to the shimmering chart-pop act they've never been afraid to be.

this time the band used shimmering, undiluted rock noise

Together, the two have created something so flawless and shimmering, you actually question its tangibility.

Too bad the album's poky mix of snail-slow blip-ballads and insignificant, shimmering non-starters make the self-immolating sentiments ring true.

Very little music more clearly embodies flowery words like "shimmering," "glistening" and "grand" than the stately swirl of Robin Guthrie's Cocteau Twins

weaving the threads of nostalgia that run throughout the song into a shimmering coda.

while the shimmering, Steve Reich-like "Clé Elum" resembles a sonic smoke signal coming from a far-off gamelan orchestra.

Wilson's searing guitar mangles whatever shimmering backdrop his Fender Rhodes provides.

Yes, because it contains music like a shimmering version of the "Police and Thieves" rhythm

zipped up into one shimmering undulating passage

After all, their name (translated) is borrowed from the esteemed 1974 Neil Young album *On the Beach*, and on *Dream Sounds* the duo delve deep into classic North American rock, emerging with shimmering bits of Young, the Beach Boys, and Bob Dylan.

with its foggy bleats and shimmering upsweeps

They've been replaced with the musician coaxing a shimmering series of drones out of his organ.

? First, they get inside each song and play it like a video game, yielding a shimmering once-through complete with a silly perc track.

X "For the Pier (and Dead Shimmering)"

X Kammerflimmer Kollektief translates to "Shimmering Collective"

X Sparse, overdubbed guitar tracks like "The Putrid Dawn Is Only for Us Baby" and "New Soft and Shimmering Motherhood Alliance"

X with lines like "All that glitters isn't gold/ It's just shimmering paint on a cast-iron saint/ A scotch-sucking brute in a Brooks Brothers suit"

glimmering

derivative in a naïve tributary fashion, while still glimmering with songwriting promise.
home of the glimmering D.C. maestro Outputmessage

Klein and Eustis' music seems designed to aurally evoke elements David Lean's
panaoramic stoicism, the glimmering dystopia of Blade Runner

all rolled into one glimmering pearl of wisdom

/ this music is washed-out amber, fuzzy off-white, glimmering silver, lacking sharp
contrast and exalting the distances between sounds.

/ What was one of the greatest indie rock songs of the 1990s-- resonating with copper
tones, glimmering like forged gold, a symphony of gossamer chimes and angel's
hammers-- has been replaced with a remixed or re-recorded version!

/ A glimmering resolution of Waters' angst, the plaintive "Paranoid Eyes" and its
partner "Southampton Dock" offer an understanding of servicemen you would think
impossible of someone who'd never joined up.

"Obsession" piles glimmering keyboards on top of a Bernard Edwards-caliber bassline

"Sinister in a State of Hope" coasts in on glimmering synths and a chunky guitar strum
anchored by Thomas' wickedly funky bassline, glimmering Bitches Brew keys, and
distorted, impressionistic vocals

Chico's glimmering [sax] lines perfectly represent the rays of the rising sun
once with explosions of glimmering arpeggios

The first is led by its gently plucked lead into a fog glimmering keyboards
which marries a glimmering motorik bassline to a gorgeously longing vocal from former
Vertebrate Bee Elvy

"Ease My Mind" sees Baker organizing his surroundings into a glimmering BSS glide
a tune with a glimmering melody and hurt sentiment that nevertheless doesn't tug the
heartstrings.

heaping helpings of praise for her glimmering pre-rock pop confections

perfecting the levels for a glimmering sheen that reflects both the dirtier elements of
80's bliss-out and Dave Fridmann's recent work with Mercury Rev and the Flaming Lips.

the band speeds to a fiery climax before winding down into glimmering astro-
ambience.

the glimmering banger "A Wolves Eye"

The glimmering fusion-oid 1970s slow jam of Stacy Epps' buttery "The Way That I
Live"

With all the album's glimmering, widescreen big-budget beats

X Chavez's debut single "Repeat the Ending" and album Gone Glimmering

Gleaming

as on the gleaming arpeggios of "Bewley in White" and "Looking Through the Facets of a Plastic Jewel".

From the first swirling synths and gleaming melodies of curtain raiser "Feel the Love" fearsome drum machine programming and gleaming ambient chords

/ James Taylor and David Brown forged nine gleaming ingots of silicon-based, dub-leaning techno.

/ through gleaming sheets of cool German ambience

the gleaming harmonies of "Sooner or Later"

having lost the Midas touch of gleaming pop perfection

The low end is hulking, the midrange is gleaming, and static and feedback swarm the high end.

/ On Pacific-gleaming triumph "Camera-Shy", Donald's lyrics make old Polaroids and his own wistful self-loathing come alive.

New Order guitars, and gleaming synths form a backing that's halfway between dance-punk and mall-punk

Supreme Balloon is a woozily beautiful-sounding record, as crystalline, gleaming, and full-bodied as vintage Terry Riley.

its brittle rhythms and gleaming synths coalescing with the dark shapes and city lights

/ have constructed a gleaming shrine to the spirit of Bobby O and Giorgio Moroder

gleaming lead guitar hooks, and fey yet assertive vocals.

casually drops references to Big Sur and the massive, gleaming beaches of Santa Cruz,

but Daly's wistful croon and Mat Mole's gleaming guitar line come together as gracefully as lovers running slow motion in a field

coo along to LaValle's gleaming cuts

the massive guitars gleaming like metal and glass towers in a grand opening movement

Now, with half a decade and the entire rest of the band laid to waste, the band's future seems far from gleaming.

/ The organ-lit "Xavii" is practically Mazzy Star. "Verses" takes the chord progression of "With or Without You", kicks out Bono, and erects a gleaming church.

Kitsuné's artists seem scared of the kind of gleaming architectural dance-pop perfection

/ But it also understands the role of pace in crafting resonance and has a gleaming diamond of the traditional model in the wail and stance of young Andrews.

?most of us were stuck gleaming his six-string prophecies from the sludgy supergroup Last Exit

Sure there's unmitigated rosy joy blossoming from every boppy keyboard hinge, a gleaming simplicity that's neither sentimental nor under-thought

/ it's impossible to tell if the record's echoing pings were tapped out on drums, programmed into laptops, or snatched from a dripping basement sink, each gleaming, viscous plop caught, unknowingly, on tape.

for some bands, a compilation can be a gleaming sum;

Cash supplies Collett's rambling bucolic melody with a gleaming, stripped-down accompaniment

a lone acoustic guitar figure taps out a gleaming ostinato pattern that the beat warily circles like a side-stepping spider

/ the DFA's remixes can resemble gleaming, lavishly detailed architectural structures.

Son's "Over Over" opens with squalls that promise a harsh noise overhaul, but nope-- red herring; more gleaming beats.

it features a few unexpectedly gleaming examples of Wu-aping.

the gleaming, Under the Bushes-style ballad "The Coronation Show"

Tierbeobachtungen discards the sleek, gleaming microsound detail of Jelinek's earlier work for oddly cut loops of creaky old instruments like guitar and organ.

/ with long, gleaming sheets of tremulously melodic, late Les Savy Fav-ish guitar leads

And "Plenty for All", which one would have expected to find sequenced earlier in the album for its instant appeal, kicks off with a gleaming lead cribbed from GnR's "Sweet Child o' Mine"

there are tons of heads out there who will be happy to nod out to their gleaming trips.

a classically Buckner confection of gleaming chords and drawled warbling

/ packaged as newly- discovered gleaming treasures.

but most of their tracks have lost the gleaming, clattering swagger they once had

Beulah's gleaming, harmony-laden "Burned by the Sun"

the German-born musician has been smuggling elements of shoegaze into his work since the gleaming, careening electropop

He focused his withdrawal-fueled desires and fears on the gleaming surfaces around him

"Rever" rises up on a pillar of wowing distortion, idyllic guitars and gleaming celestial tones tracing out a luminous melody across the tumult

they sang "Proud Mary" and ate petit fours with gleaming industrial dental equipment piercing their gums

lacing the Twins' bluesy, throaty voices with gleaming, futuristic jacked-up electro.

Glittering

or the duo's own glittering "Estoril"

arl Craig's glittering classic "Landcruising"

X "Glittering Blackness"

/ almost dark disco grooves populated by glistening synthesizers and glittering shards of the duo's trademark guitar

Submerged in Studio's glittering guitar spiderwebs

Wenggren's typical, glittering piano themes

and the glittering impregnability of the great Destiny's Child singles feels even more distant.

but its glittering suspension of pensive melodies and resounding rhythms is just as fine in the long run.

/ using noise to smash the pop confection into a million glittering slivers.

Cocker was always Britpop's poet laureate of anticipation, creaming himself at the thought of the next seedy shag, the glittering prospect of fame

there's a sense of glittering stasis and temporal inflation,

austere, darkly glittering hip-hop

/ surging guitar, with sudden exclamations leaping from the darkly glittering current like fantastic fish.

feeling like hastily assembled footnotes and addendums to the glittering manifesto of 2003's *The Present Lover*.

Cookies' glittering apex, however, is the slyly passionate "Meet Me At the Lights" the glittering guitar that opens "Goodbye Lucille"

Those glittering passages are the blueprint for "Chicago x 12,"

Glittering, diamond-encrusted ghetologos splayed across poorly Photoshoped album covers

/ dappling a landscape of craggy guitars and gently insistent beats, made Logic a dark and glittering vacuum that, at its best, could suck all the air from a room.

/ "C-Musik" spends nearly two minutes setting a murkily glittering stage

Benedikt Hermannsson conducts bass and tenor male vocalists around the soft and glittering sounds of the guitar.

He enjoys a good laugh at his awkward pasts-- at the glittering sweaters, thinning long hair

It's a long, darkly iridescent screw, glittering feverishly, boring deeper and deeper into the weirdly giddy wartime terror associated with the Doors and *Apocalypse Now*

and his glittering instrumental/electronics became backdrops for pensive, traditionally inclined folk songs instead of ends unto themselves.

This would explain the glittering rayon shirts,

and a wandering, vertiginous pattern of glittering electronics.

X Imogen Heap whips up shiny Warhol for "Glittering Clouds (Locusts)"

Having captured several glittering guitar drones and sequencing them on tape

/ which, while pinioned by crisp dynamic shifts, run together in a shadowy, glittering blur.

which contributes a glittering piano to Topley Bird's feathery vocals

The glittering scraps of substance and rock-solid expression,

Comprised solely of piano and scratchy field recordings, Höstluft's ghostly themes emerge glittering from clouds of roughhewn texture,

The songs, drawing most heavily from Xiu Xiu's pre-Fabulous Muscles albums, are spare to the point of obliteration, unfolding in glittering dreamtime

with its cheerful basslines and glittering trebly melodies

/ snaking drums slicing through the majestic arrangement like glittering blades.

spinning twitchy electronics, American freak-folk, and Brazilian traditions into a glittering tableau.

Opening track "M. Sally" begins with a beautifully glittering guitar effect

Since 2000, a glittering crop of soulless synthesizer and new new-wave hair bands have overtaken the honest weeds bands like Burma once watered.

/ jittery beats struggling to escape from a glittering black morass.

Individual parts hang in glittering suspension, connected by intricately programmed drum patterns and digital interludes.

complements the restraint of the songwriting, holding each of its components in its own glittering suspension.

But with Hamilton's glittering, clanking tracks, personality is beside the point.

primeval New York hip-hop and glittering and gaudy Tom Moulton disco mixes

London's the End is never going to make it up there with the glittering cokey-dusty likes of the Paradise Garage

nearly every track on the LP is a glittering and giddy
 X ("I'm the kind of king that likes the night/ Ashes and dust are my glittering crown/ I found my queen/ I go down/ For my underground queen")

Twinkling

/ vocal line of "KlangKlangKlang" is mirrored by a twinkling chain of guitar notes
 / an effervescent mosaic of rustling percussion, deep earthy drones, and twinkling lights.

/ a very sharp twinkling of panned crystals
 / but taken as a whole build into a twinkling constellation of humorous turntable music.
 / Frida Hyvönen is a Swedish pianist with a bent for twinkling flurries of notes
 / its loops of twinkling incandescence standing effectively as a beat
 / The soap opera twinkling of the demo version of "The Moonbeam Song"

"Alaska" is another more successful turn, as twinkling yet robust guitars mimic howling, porous, unintelligible vocals.

"It's hard to understand/ The cruel, cruel summer of a water ban") evoked via rolling guitar and twinkling keyboards.

a beautiful bridge of banjo and twinkling tremolo guitar

A rapid, twinkling piano starts the track off, followed by buzzing guitars

a track whose twinkling 70s keys are an obvious antecedent to Air's Moon Safari

A twinkling piano phrase tiptoes around the careening guitars

a twinkling, pendulous bell melody

all jaunty arpeggios and twinkling xylophone

All twinkling guitars, fleeting sheets of strings, and piano lines that drift downward in diagonal columns,

an aquatic dirge of twinkling guitars

and later by the twinkling chimes that reflect the frosted feel of the record's artwork

and sweetly twinkling glockenspiels.

and with its twinkling arpeggios

as pin-pricks of twinkling guitar samples

But traces of hope flicker from twinkling guitars,

characterized by seductive blurs of acoustic guitar, twinkling leads, and circular compositions

complete with psychedelic speed- strum solos and twinkling keys

Dr. Octagon's twinkling space-age bleeps and imagery

During "The Adolescent", dreamy organ sustains and twinkling triads push against Nikki King's dreamy, doubled female vocals

Elsewhere, however, twinkling guitar melodies and dolorous tempos blur into one another

Gradually adding spectral harmonies and twinkling detuned piano

guitar decorated with a twinkling, frugal piano

has a Wurlitzer twinkling atop shifting kool-jazz breaks

has glimmers of Annuals' twinkling, close-at-ear guitars,

inserting a couple of twinkling keyboard notes

it gives way to those twinkling, doleful synths of old
 itchy percolating guitars, twinkling synths, blasting horns
 marries a twinkling piano lead to a breakbeat made of crushed glass
 Oh No's track is built on a twinkling MacDermot piano melody and mid-tempo shuffle
 Over an uncharacteristically subdued, twinkling beat from Dipset faves Heatmakerz
 Quick-pan beats, twinkling acoustic guitars
 Recorders, twinkling synths, handclaps, banjos, and glockenspiel
 staccato syllables through twinkling chimes
 Stare up at the beeping, twinkling stars.
 Terse guitar bursts, twinkling keyboard scales, and awkward bass color by numbers
 the appropriate selection of sinister pianos and twinkling strings
 the fart-fuzz bass and twinkling piano formula doesn't lend itself to musical ingenuity
 and variety
 the jovial plucking of the original is replaced with dreamy piano twinkling and a
 musical saw-like moan
 The twinkling guitar arpeggios on "Jantar Mantar"
 The twinkling guitar intro sets an immediate otherworldly tone
 The twinkling guitars and smoke-and-mirrors drum thumps of tracks like "Trenches"
 and "Nightmares"
 the twinkling piano and amorphous atmosphere
 The twinkling piano and staticky percussion of "Cub"
 the twinkling piano that opens "Vanishing Twin"
 There's only so much twinkling vibraphone
 this song's twinkling piano line recalls the menacing string plucks Young Jeezy used to
 open Let's Get It
 transforming into an upbeat pop number with vibes twinkling over bubbly keys
 twinkling guitar arpeggio
 twinkling guitar arpeggios
 Twinkling snatches of suggestive melody, maybe.
 twinkling steel drums, and overwrought female choruses
 Twinkling synths that sound like a digital approximation of a harpsichord
 with a slower tempo and some twinkling glockenspiel
 with its woozy slides and twinkling piano
 With twinkling flutes, wide-eyed boy-girl harmonies, and 60s folk-pop melodies
 "Childhood Verse" keeps interrupting its rolling harmonies and twinkling breaks with
 crunchy garage bits
 "Faulty Family" is a twinkling, sprightly song
 "High Fives" short also relies too much on seemingly random symbolism to draw out
 the song's twinkling mystery
 "I Don't Know What It Is" follows in with a slow building, twinkling pop sensibility
 a band who conjures sweetness with their twinkling ode to the end of the Christmas
 season
 a jolly twinkling love song on "Close to Me"
 a slapping, ornery, club-ready intro that falls away to a twinkling, static-filled minute of
 reflection that is all Damero's own. Like any of the collaborations, it's a welcome addition
 to the album for its energetic pace

a twinkling, mid-tempo summary
 accompanied by twinkling, sentimental orchestrations
 alternates darkly twinkling passages with romantically crashing choruses
 and the soft-twinkling "Freeze the Saints"
 from splintering big beat to twinkling Parisian accordion jams.
 is a reverberating march of twinkling effects
 Iverson's upper-octave twinkling sounds like The Sims' theme music
 Music Has the Right to Children avoids the twinkling music box melodies that Múm
 has been coasting on for a while now
 opening with a twinkling riff redolent of Daydream Nation's broken music box
 melodies
 simple wisdom on the twinkling night-song "Love Is"
 single guitar chord sustains for eons over a twinkling new-age chorus
 the album does eventually find time for a brief detour into the sort of twinkling
 soundscaping
 The album-opening title track and "Daydreamer" begin with twinkling Peter Pan
 ambience
 the band doles out repetitive, twinkling cycles of Fusion-ish jazz-rock
 The Coctails' Mark Greenberg supply some nifty vaudevillian twinkling
 The music's twinkling churn is a pleasure,
 the rest of the album's last movement is twinkling inconsequence
 the songs on which the twinkling instruments feature most prominently are actually the
 album's darkest
 the twinkling "oh yeah" chorus
 The twinkling rock creeper "Drove You Miles"
 the twinkling textures of Mouse on Mars
 with twinkling, ominous arpeggios skittering around thick resolutions in bass and guitar
 at the chorus
 accompanied by twinkling, sentimental orchestrations

Glinting

the rest, from the glinting electro of "Most Wanted"
 makes fun of people in tight jeans over glinting smooth-jazz horns that recall Vol. 1-era
 Jay.
 What issues forth is glinting metallic sprawl
 sound like a John Cage sonata for prepared piano glinting through a veil of resonance.
 as do the flecks of guitar, glinting distantly like coins in a pond.
 the glinting acoustic guitars

Luminous

Built on top of a luminous sample
 a luminous guitar emerges
 Haikenen's guitar playing, heavy yet luminous,
 her grave and luminous voice streaking like weak winter sunlight

Lauryn Hill's burnt mahogany alto is luminous
 "Juliet's Son" provides the most luminous passage through gauzy, low-key harmonies
 "Spectre As Valkerie Is" glows with a luminous shoegazer aura,
 a subtle layer of bell-like tones above Cooper's luminous electronic drift
 and the luminous pure prog-jazz of "Energy Fools the Magician"
 Best of all are the gentle, luminous "Suspended from Class"
 Each of these extended, luminous pieces issues forth
 given depth by Lytle's luminous instrumental touches
 idyllic guitars and gleaming celestial tones tracing out a luminous melody
 re-mixed by Andrew McKenzie into a luminous, hour-length meditation
 Reverb drenches Pundt's voice on the luminous "Dot Gain".
 she not only returns to the luminous musical landscape of her debut
 sheets of reverb and luminous harmonies
 Sleepy Brown's luminous "Me and My Baby and My Cadillac"
 the debut full-length was warmly luminous, equal parts humility and grandeur.
 The music is somewhat luminous
 their luminous drift scaled down to its essential, irreducible core.
 this lack of lyrics serves to enhance the music's captivating, luminous intrigue
 this strangely luminous EP
 upon first hearing of the luminous opener "Ladybird"
 while Baby Dee's luminous "Morning Holds a Star"
 while still chasing every last tendril of luminous sound
 whose luminous duet albums
 creating a chain of luminous entities in ensemble
 having played with fellow Canadians as luminous as Hot Hot Heat
 he often created luminous impressions of his poetical works on canvas.
 It reaches the luminous place that Charlie Sexton's Under the Wishing Tree occupied
 luminous Davis alums like Chick Corea
 Plus there's the always luminous Deborah Harry
 tracing a romance's arc from initial spark to luminous apogee
 A luminous construction of blurred Medieval whispers
 can be heard here in luminous clarity
 Hebden's interjections add luminous filigree to a sound galvanized by bottom-end
 groove
 settle like a luminous cloud:
 slightly-less-luminous British Columbia
 they're actually referring to the original stars-- those self-luminous bodies of gas
 sprinkled throughout the universe.
 "My Sadness is Luminous", for example,
 "The moonlight shines like a luminous girl tonight/
 Critics have to understand and express with seemingly imagined words like "luminous"
 what listeners will often simply feel in terms more like "awesome."
 I'll cut a slit open/ And the luminous beam feeds you"
 lyrical after-the-rain jazz fusion ("Luminous")
 The explosion that marks the opening of "Luminous Carcass Ornament"