

## The Senate Voice-by-Voice

Senator	Voice
Akaka, Daniel K.	Some word dropping. Says ‘Raw’ like ‘Roll’. A little telegraphic. Volume good.
Alexander, Lamar	A well-modulated, bass “Announcer’s Voice”.
Allard, Wayne	A professional, “Toastmaster’s” voice. Balanced cadenced and words over entire sentences.
Allen, George	Loud. Nasal. Emphasizes important words. Speeches like a good rollercoaster.
Baucus, Max	Booming and quick with staccatos of adjectives. Some compression of words.
Bayh, Evan	Quiet. Nasal. Sometimes flat; other times, singsong like in a tunnel.
Bennett, Robert F.	Authentically dripping with friendliness. Master of rhythm.
Biden, Joseph R., Jr.	Low volume voice with a bit of a scratch. At times, a little breathy.
Bingaman, Jeff	At times, boring and flat. Occasionally overuses stressed pronouns. Tendency to palletize sounds and stretch sibilants.
Bond, Christopher S.	Resonates with the reasonableness of a Midwest farmer at a stockyard auction. Uses loudness to emphasize important syllables.
Boxer, Barbara	Clear as a bell. Measured, practiced cadences. Vowels stretched and lifted for emphasis.
Breaux, John B.	A hint of Bourbon Street and homespun anecdotes.

Brownback, Sam	Plainspoken Midwest and nasal. Occasionally uses “uh” too much.
Bunning, Jim	Soft, tense gravel. Stretches vowels. Says Iraq like EE-RACK. Mouth partially closed when articulating.
Burns, Conrad R.	Dry and tense. Bit of cowboy twang. Says “hat” like “hit.”
Byrd, Robert C.	Hint of Hillbilly, but he is the master of oratory in the Senate with a full repertoire of speechmaking tools.
Campbell, Ben Nighthorse	Husky voice like velvet. Balanced, thoughtful rhythmic sentences delivered in soft understatements.
Cantwell, Maria	Good, natural intonation with measured space. Sometimes says “Poll” like “Pull”.
Carper, Thomas R.	Soft spoken and paced with a proclivity to use multi-syllable words like “egregious”
Chafee, Lincoln D.	New England “R” dropping. Fond of modals and adjectives.
Chambliss, Saxby	Elongated Southern vowels with a little “oomph” on the word YOU- “Yah-ou”.
Clinton, Hillary Rodham	Perfect enunciation. Exhibits at least two registers: an oomph-less plain one and a more strident or assured one that tends to lilt at the end like Swedish question marks.
Cochran, Thad	A higher frequency voice with Southern vowels.
Coleman, Norm	A deep burr and pulsating monotone.
Collins, Susan M.	A bit of a lisp on sibilants. Some nasal. Extended “S’s” at the end of words. Sometimes a bit of an upward lilt.
Conrad, Kent	Has a reasonable tone. Says “Part” like “Pert.” Stressed an un-stressed words can be random. Lots of good use of adverbs.
Cornyn, John	Emphatic and authoritarian with a bit of a

	pulse to it.
Corzine, Jon S.	Sounds like an educated cast member of the "Sopranos". Quick tempo-ed delivery: like swift kicks.
Craig, Larry E.	Complaining whine reminiscent of Newt Gingrich. Voice strains to achieve higher pitch. Says "Bazaar" like "Bizarre." Good use of pronouns for emphasis.
Crapo, Mike	Soft and husky with sincere undertones.
Daschle, Tom	Higher-pitched with a throatiness which shifts between a fine sand and a gravel. Complex pattern of intonation and interaction of rhythm, pitch, and loudness.
Dayton, Mark	Deep, resonant voice with a sense of rhythm. Still, can be monotone.
DeWine, Mike	Occasionally, some past perfect tenses dropped. The "AW" vowel in "Doll" tends to sound like "Dowl."
Dodd, Christopher J.	Warm purr and a low voice. Hint of New England. Sometimes speedy, with compressed words and syllables.
Dole, Elizabeth	Southern, long vowels and complex, interesting intonation. Clear; not shrill.
Domenici, Pete V.	A higher pitched voiced, used for effective emphasis.
Dorgan, Byron L.	A deep thoughtful voice of prairie dryness.
Durbin, Richard J.	Warm voice that is virtually accent-less.
Edwards, John	Masterful and clear with a Southern punch. Measured and intentionally slow and cadenced.
Ensign, John	Warm and friendly voice that has undertones of seeming to have a slight cold.
Enzi, Michael B.	Like a monotone rollercoaster of low volume. Gets every syllable, but without a lot of emphasis.

Feingold, Russ D.	Fast talker with lots of words running into each other.
Feinstein, Dianne	Low-frequency voice, sometimes husky, with few contractions. Lots of colorful adjectives. Always clear.
Fitzgerald, Peter G.	Helium, Tiny-voiced but biting comments.
Frist, Bill	Bit of glottal catch in throat at times. Soft-voiced with long Southern vowels: uses a long "A" in "Anthrax."
Graham, Bob	Back of voice quality with lots of stops and starts. A tinny "Cracker" accent. At times struggles for words. Says "Owe-Pinun" for "Opinion".
Graham, Lindsey O.	Deep and pleasant Southern drawl.
Grassley, Charles E.	Midwest farmer accent and twangy. Sort of a hard undertone. Says "Bi-partisonship," as two syllables.
Gregg, Judd	Whines like a New England siren. Lots of cadenced up and downs. Higher pitched highlights with interspersed "Uhs."
Hagel, Chuck	Sudden glottal attacks. Dry in tone, but a slower, terse speaker.
Harkin, Tom	A low-volume, neutral farmer accent with some nasal coloring. Can tend to say "Pretty Near," as "Pert-Near."
Hatch, Orrin G.	An un-loud nasal quality that seems to bounce around in the mouth before coming out as a complex voice. Sometimes seems to almost chew on an utterance, but always a master of eloquence.
Hollings, Ernest F.	Voice like strong coffee with rich Southern trappings. Effectively uses a range going from laughter to sarcasm, with masterful "English" spins.
Hutchison, Kay Bailey	Clear diction. Tone is always sincere, convincing, and firm.

Inhofe, James M.	Low-volume voice with a laryngeal quality that is gargled and monotone.
Inouye, Daniel K.	Dignified and cadenced. Vowel space a little different than standard English.
Jeffords, James M.	A low-volume tone dripping in reasonableness that is at times whining and/or lilted at the end.
Johnson, Tim	Soft-spoken, plain-talking plains dialect that is rarely strident.
Kennedy, Edward M.	The prototype of a New England accent with “R” dropping, at times strident to humorous in range. Uses “straw men,” to enhance speeches.
Kerry, John F.	A measured, patrician, soft New England accent.
Kohl, Herb	Solid speaker of good rhythms.
Kyl, Jon	Varied, higher-pitched intonation patterns.
Landrieu, Mary	Relaxed and pleasant. Typically “Big Easy” accent.
Lautenberg, Frank	A bit nasal, congested with an educated twang. A bit strained.
Leahy, Patrick J.	Quiet, matter-of-fact conversational voice. Complex pattern of Yankee highs and lows with some glottal interference.
Levin, Carl	Soft, almost velvety voice of measured rhythms. Good stressing on key words.
Lieberman, Joseph I.	A simultaneous hint of New York and New England with a grand-fatherly tone that says, “I’m approachable.” The gravel can become high-pitched highlights that indicate passion or importance.
Lincoln, Blanche Lambert	At times booming with Southern diphthongs.
Lott, Trent	Eloquent message comes across despite clipped vowels and a struggle with the “dark I” —as in ‘Deliberation’ which can become

	'Der-Iberation.' Part of the sounds made seem to stay in the mouth.
Lugar, Richard G.	Soft, strictly-business, Midwest voice. Part of an utterance seems to stay in the vocal tract without escaping. Some syllables broken strangely: "Allies" is like "AL—LIES."
McCain, John	Voice stretched like rawhide. Dry, terse and to-the-point. Rises at end of word for emphasis.
McConnell, Mitch	Warm, sincere gravel that sounds like former President Jimmy Carter.
Mikulski, Barbara A.	Seems to switch some "Ps" and "Bs." Can be strident, nasal, and even complaining depending on topic. A tiny voice.
Miller, Zell	Compression of words. "Wanting to do," becomes "Won-Tun-Tah-Doo." Deep South with lots of attitude and "English".
Murkowski, Frank H.	Low voice. Warm and soft gravel with limited use of intonation.
Murray, Patty	Perfect cadence and intonation. Crisp, clear voice with stressed elements adding to sincerity of message.
Nelson, Bill	Can boom, but always as clear as a pilot.
Nelson, E. Benjamin	Midwest and plain-spoken.
Nickles, Don	Loud and at times strident. Uses higher pitches at times. Some de-voicing of final consonants: "Naïve" like "Naif". Plainspoken: "Hogwash," like "Hawgwash."
Pryor, Mark	Crisp and eloquent with a bit of Southern.
Reed, Jack	Articulate, stentorian with full repertoire of speechifying tricks. New England "R" dropping phenomena.
Reid, Harry	Uses pause with good effect. A paced speaker.

Roberts, Pat	Shaky, homespun voice, with a Mid-western twang.
Rockefeller, John D., IV	Somewhat high voiced and self-depreciating. Colloquialisms do not sound authentic when used.
Santorum, Rick	Perhaps the loudest voice in the Senate. At times, a screech, angry voice that seems just over the edge of control.
Sarbanes, Paul S.	A controlled speaker with nasal overtones and a higher pitch. Voice drips with personality, and at times, self-deprecation.
Schumer, Charles E.	The fastest talker in the Senate. Loud and clear and un-mistakenly Big Apple.
Sessions, Jeff	Soft voice with stretched vowels for emphasis.
Shelby, Richard C.	Articulate with elongated Southern vowels. Stretches the pronoun "I" as "AYE."
Smith, Gordon	Prolongs and holds consonants for effect and emphasis. Musical quality that is slow and measured. Uses "H" aspiration.
Snowe, Olympia J.	New England "R" dropping. Has a metallic, clear edge to voice with nasalized vowels.
Specter, Arlen	Hint of twang and vowel shift. Nasal and crisp despite a raspy gravel.
Stabenow, Debbie	Speaks in a hurried stream without pauses. Despite a clear voice, the affect is telegraphic and purely informational.
Stevens, Ted	Sandy-voiced and plain spoken.
Sununu, John	Energy with punctuating rhythms.
Talent, James	Deep voiced, nasal, with occasional chuckle. Says Missouri like MiZ-UR-UH.
Thomas, Craig	Flat and soft-spoken with a Western overtone.
Voinovich, George V.	Plainspoken without ornament and

	sometimes a bit muffled.
Warner, John W.	Patrician and senatorial. Smooth and mellifluous. Uses pauses masterfully.
Wyden, Ron	A low volume, uninspiring and at time staccato of facts.