

# Covers:

## Using Musical Interpretation to Teach Poetry

Different covers of a song interpret the music in ways unique to each artist. Poetry analysis can be taught by comparing and contrasting selected pieces for style, including tone, rhythm/tempo, arrangement, register, repetition, instruments, and the literary elements of poetry.



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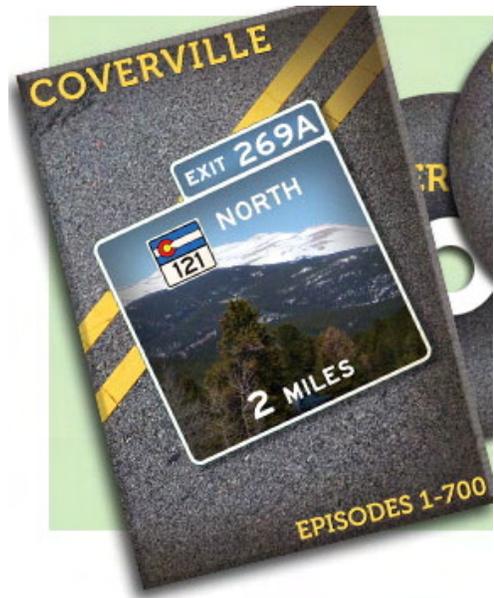
### **Personal Professional Website**

<http://homepage.mac.com/mseffie/index.html>  
OR  
<http://www.mseffie.com>

## Useful Websites for Using Music in the Classroom

**Coverville** is a podcast, produced three times a week, that focuses on cover songs – a new rendition of a previously recorded song. The show features a combination of music and information about the music, delivered in a relaxed, informal style. On average, each show runs about 35 minutes and features six selections. Information about the performing artist, and source album is provided, along with information about the artist being covered.

<http://coverville.com/>



**LitTunes** is a collaborative online community designed to provide educators with a centralized source of materials and support for using popular music in the classroom. Includes links and lesson plans (Soundtrack of Your Life, Musical Literary Terms, Ballads, and activities for specific works).

[http://www.corndancer.com/tunes/tunes\\_main.html](http://www.corndancer.com/tunes/tunes_main.html)

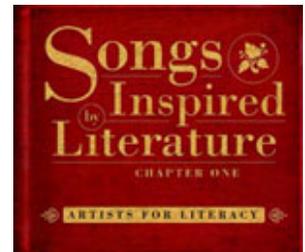


The **Rock and Roll Hall of Fame** website has impressive resources, including more than 50 lesson plans and activities.

<http://rockhall.com/education/resources/lesson-plans/>

**SIBL Project** (Songs Inspired by Literature) developed by Artists for Literacy collects resources, provides lessons, conducts an original music contest, and produces CDs of music inspired by specific literature.

<http://www.siblproject.org/resources.html>



**Mark Romanek** provides music videos  
<http://www.markromanek.com/>

You can also find music videos on iTunes, MTV, and VH1 websites.

# “Feeling Good”

Written by Leslie Bricusse and Anthony Newley  
Sung by Michael Bublé

Birds flying high. You know how I feel  
Sun in the sky. You know how I feel  
Breeze driftin' on by. You know how I feel

It's a new dawn  
It's a new day  
It's a new life  
For me  
And I'm feeling good  
I'm feeling good

Fish in the sea. You know how I feel  
River running free. You know how I feel  
Blossom on the tree. You know how I feel

It's a new dawn  
It's a new day  
It's a new life  
For me  
And I'm feeling good

Dragonfly out in the sun you know what I mean, don't you know  
Butterflies all havin' fun you know what I mean  
Sleep in peace when day is done, that's what I mean  
And this old world is a new world  
And a bold world  
For me  
For me

Stars when you shine. You know how I feel  
Scent of the pine. You know how I feel  
Oh freedom is mine  
And I know how I feel

It's a new dawn  
It's a new day  
It's a new life ha!  
It's a new dawn  
It's a new day  
It's a new life

It's a new dawn  
It's a new day  
It's a new life  
It's a new life  
For me

And I'm feeling good  
I'm feeling good  
I feel so good  
I feel so good!

# “Feeling Good”

Written by Leslie Bricusse and Anthony Newley  
Sung by Nina Simone

Birds flying high you know how I feel  
Sun in the sky you know how I feel  
Reeds driftin' on by you know how I feel

It's a new dawn  
It's a new day  
It's a new life  
For me  
And I'm feeling good

Fish in the sea you know how I feel  
River running free you know how I feel  
Blossom in the tree you know how I feel

It's a new dawn  
It's a new day  
It's a new life  
For me  
And I'm feeling good

Dragonfly out in the sun you know what I mean, don't you know  
Butterflies all havin' fun you know what I mean  
Sleep in peace when day is done  
That's what I mean

And this old world is a new world  
And a bold world  
For me

Stars when you shine you know how I feel  
Scent of the pine you know how I feel  
Oh freedom is mine  
And I know how I feel

It's a new dawn  
It's a new day  
It's a new life  
For me  
And I'm feeling good



## Memories Aren't Made of This

### MY TURN/ERIC ZORN

Something terrible has happened to popular music in this country. Over the last few years it has touched its finger to the Tar Baby of television and now finds itself unable to pull away. Consider the following depressing news:

- There are 200 regular television programs in America that feature nothing but the combination of film clips and rock songs.

- Warner Amex's Music Television (MTV), the cable network based solely on these music videos, hits nearly 20 million homes and is the hottest basic cable operation in history.

- The marriage of music and television has proved to be so popular that it is credited with almost singlehandedly snapping the recording industry out of a four-year slump in 1983 and changing the face of popular music by introducing the new bands and new sounds radio wouldn't touch.

- Today's pop-music groups find that they must produce video versions of their songs if they wish to survive. Many are making video-cassette albums that customers buy instead of records.

- Really cool people now speak of "seeing" the latest songs as opposed to hearing them. More than a majority of MTV viewers recently sampled say they "play back" the video in their minds when they hear a song on the radio.

This all indicates strongly that music videos are no passing fad. They're here to stay, just like TV itself when it first came along in the late 1940s to add pictures to the old radio dramas.

I find this all terribly sad. The proliferation of music videos threatens to produce an entire generation of people who will all but miss out on the sublime, extremely personal element of music.

What nobody has bothered to point out in the course of all this hoopla attendant upon rock video is that music has always had a visual element of a sort: the images, people and places that the listener sees in his mind's eye when a favorite song or symphony comes on.

One of the truly great but least understood components of music is the way it can tap long-forgotten emotions and unlock unconscious memories. Many feelings and old visual impressions are so deeply hidden in the recesses of the mind that sometimes only

the sudden surprise of a melody can lead the way to them.

Special songs can act for us like the tea and madeleine cake in Marcel Proust's huge novel, "A Remembrance of Things Past," as a simple spark that sets off a blaze of recollections.

"Mr. Tambourine Man" by Bob Dylan brings back the long walks my best buddy and I used to take on the beach near his mom's cottage on Cape Cod; "Mrs. Robinson" by Simon and Garfunkel conjures up the kitchen in the first house my parents ever owned; "Amie" by Pure Prairie League reminds me of springtime in the old

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### Rock video threatens to rob us of the special images we conjure up to go with a song.

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college dormitory and my first train trip to Chicago.

When I hear someone fiddle "Lamp-lighter's Hornpipe," I think of a particular section of Altgeld Street near DePaul University where I first heard that tune on tape; and "Seasons in the Sun" by Terry Jacks, a terrible song, brings on the delightful memory of a young woman named Martine for whom I yearned so tragically in 11th grade I could scarcely move myself to speak to her.

For Martine, wherever she is, it is safe to say "Seasons in the Sun" has entirely different associations. That's the great thing about music. No matter how many millions of people bought that record or heard it on the radio, there will always be something about its sarmy lyrics that will be special only to me.

Not every song still has this power, however. I've already had a few of them ruined when, in idle moments, I have lingered too long in front of a TV set showing music videos. When, for example, I hear Michael Jackson's "Billie Jean," the first, overwhelming image I get in my mind is of the lithe little Mr. Jackson capering around and pointing his lithe little finger every which

way. No good memories. No bad memories. Nothing but the exact same memories that everyone else will have of this song for decades to come.

Who can hear "Suicide Is Painless," the theme song from "M\*A\*S\*H," and think of anything else but helicopters? Who can hear "Yellow Submarine" by the Beatles and not be flooded with thoughts of the brightly colored Peter Max cartoons that splashed through the movie of the same name?

**Antiseptic Music:** What we're really talking about here is the wholesale substitution of common, shared memories for individual memories; a substitution that ends up robbing us of pieces of our own lives. The personal side of music is steadily being replaced by the corporate side, so that the associations and mental pictures that go along with songs for the MTV generation don't relate to *their* lives, but to the lives of the people who conceived the videos.

We're left with popular music that has the same distant, antiseptic feel as network television: you may enjoy it, but you must admit that it doesn't, in any meaningful way, feel as though it *belongs* to you. The combination of sight and sound not only promotes passive viewing, but serves to de-personalize the entertainment offered.

Young lovers today, I suspect, do not elbow each other excitedly when an old Duran Duran clip comes on the TV screen and coo, "Look, darling, they're showing our video."

And that's depressing news: future generations will be locked into the prefabricated memories of a false musical experience, restricted by monolithic visual interpretations of songs that pre-empt and defy the exercise of individual experience, motion and memory.

Videos will not be the death of pop music, radio or the old rock groups that never thought to film themselves moving their lips to the words. But ultimately the insidious combination of film and song will sap away some of the great power of music and change how we feel about it in a very fundamental way.

I wonder how many of us are really ready for that?

*Zorn is a feature writer for the Chicago Tribune.*

# I Want My MTV by Matthew A. Munich

<http://sunset.backbone.olemiss.edu/~egjbp/comp/iwantmtv.html>

The concept of the music video, a short film in which video images interpret a song, is not a new one. The beginnings date as far back as the 1960s in the Beatles' full-length film *A Hard Day's Night* or later in the Rolling Stones' movie *Gimme Shelter*. With cable television and some of its subsidiary channels, however, the music video has received a tremendous amount of attention and popularity. MTV, a channel devoted solely to showing music videos twenty-four hours a day, has made the music video not only a new medium but also a new form of art. While it may not be fair to judge the popularity of the music video as a cultural step backward, neither can we consider it, in its display of violence and sexist attitudes, a cultural step forward. Music video can be thought of as a step timed to society, a form that meets a new criterion of entertainment.

Music videos did for music what television did to radio; in fact, MTV is a television station for videos. Before music video, listening was a more active process. The listener created a personal image of the song. With MTV, however, so compelling is the visual image that it imprints on the brain, the song cannot be divorced from the video. This phenomenon resembles television's "laugh tracks" in that not only is the television showing us a picture but it's telling us what we should think is funny. In this sense, music videos do not require the viewer's active attention or imagination.

Music video does provide a place where new and important film techniques can be tried and developed. The Cars' video, which won best video of 1984, exemplifies this stage of technological advancement. This video employed some of the most recent discoveries in film computer graphics. Music video can help exploit new ways of using film as an artistic expression.

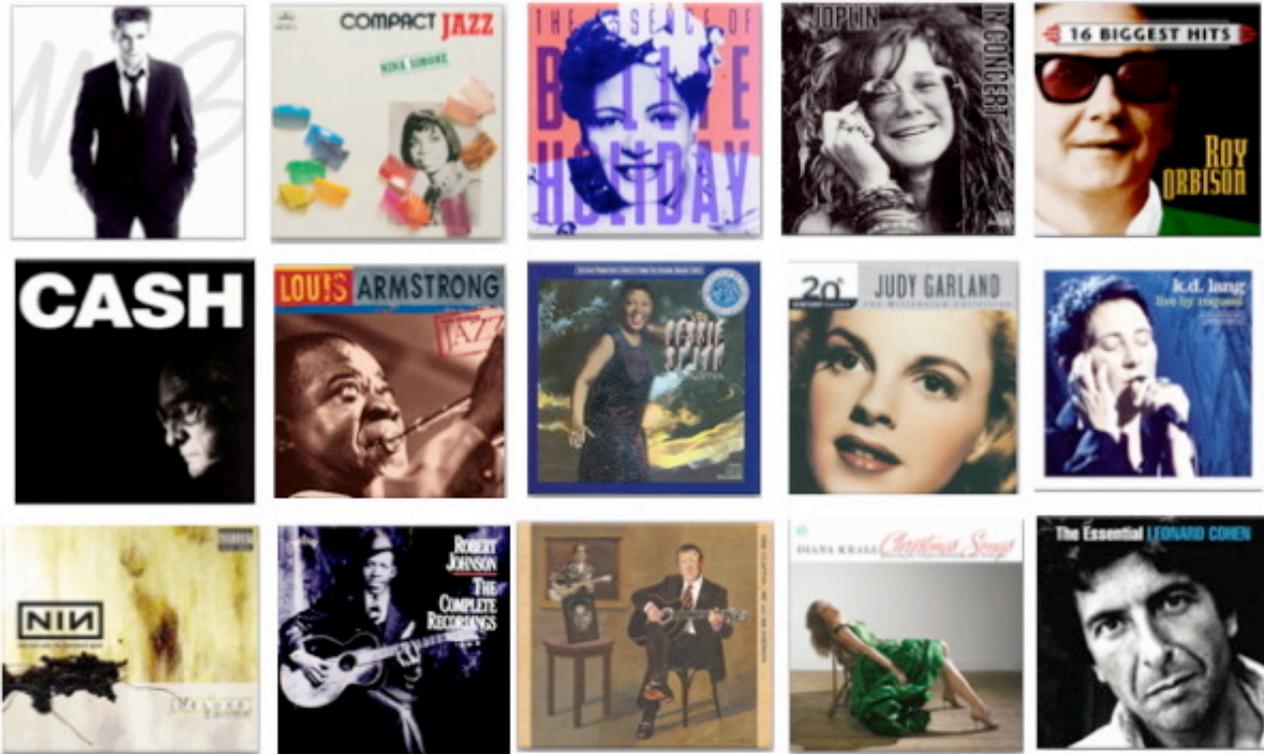
While the methods used by music videos might be new and innovative, the content seems stereotypical and trite. The figure of women in music videos is a large part of this stereotyped content. The "Spellbound" video by the group Triumph is a good example of the treatment of women. The video shows a man driving at night, and as he approaches a nebulous figure his car starts to break apart. When he sees that the figure is a woman with fluffed-out hair, wearing ripped white fabric, the car falls completely apart. He emerges from the wreckage and follows her in a trance. She stops to let him reach her, kisses him, and turns him into a statue. The video ends with the band playing the song on stage with the statue. The video suggests that, while women may be beautiful, they possess evil powers that will be the downfall of men. Modern props notwithstanding, this woman is a version of the Medusa who has been turning men to stone for centuries.

Regressing to an earlier stage than classical myth, people in music video frequently dress in tribal garb. We see people in tattered clothing, nonhuman hair styles, jungle skins, and face paint. Although the medium is new, then, these painted creatures portray the primitive thrust of music video. A typical example is the "Talk to Me" video by the group Iam Siam, which shows a young girl taken by force to some tribal ritual where she is encircled by natives wearing face paint and loincloths. Watching this happen is a bald person painted blue and white from top to bottom. He decides to rescue this woman from the ceremony and, once he gets her back to safety, he touches her, instantly transforming her to a creature with the same paint job. Although music video advances technologies, it returns ideologically to a primitive state.

The concept of the music video invades our lives in other ways than just on television. Movies that appear to be nothing more than two-hour music videos are becoming popular. The Talking Heads' movie *Stop Making Sense* is nothing more than an extended music video. Clearly the toleration for this new art form reflects popular taste; *Flashdance* and *Footloose* are other immense successes that reflect the music video mode. Who is the audience for the hard-imaged, fantastical, and sometimes amusing but always loud and rhythmic sounds? What, if anything, does the form tell us about our culture?

If music video is art, it is art you can do your homework to. It speaks of a culture that loves gimmicks and quick fixes and noise. MTV has a mesmerizing effect, almost hypnotizing us and offering a visual counterpart to a drugged state. Like a dope peddler, the video station fosters addiction by promising total coverage: we can watch it all the time; we never have to give it up. It reflects our culture's fascination with and, more ominously, return to a more primitive state. There is no subtlety; every idea and theme is spelled out, not once but many times. Natives beat drums, beat their chests, and beat women. Women, conversely, are the stereotypical downfall of men. Music video is quintessentially modern because it's so thin: quickly replaced, dispassionate, disposable. In the nuclear age, MTV is us.

## COVERS: Tone & Style in Music (a 15-minute partner presentation)



**Part One:** Choose one of the song titles on the class list. Register the song and the day you and your partner are presenting. Choose at least two artists.

Compare and contrast the pieces for

- style, including tone,
- rhythm / tempo,
- arrangement,
- register,
- repetition,
- instruments, and
- the literary elements of poetry.

Do not dwell on whether one is better or worse, but rather, discuss the musical choices that each artist creates to make the song distinct. Remember that your primary emphasis and focus should be on the **EFFECT** of the interpretation and how that effect is produced.

What did the subsequent musicians / singers / bands add or change from the original? Why?

Pay particular attention to shifts and/or changes in words, arrangement, and emphasis. Play the songs or part of the songs for illustration in class.

**Part Two:** Find a poem that echoes this theme/topic. Make a transparency of the poem for the overhead projector or make a copy for each student. Analyze this piece during your presentation to the class as well.

## COVERS: Using Musical Interpretation to Teach Poetry \*

**Cole Porter:** Under iTunes Essentials, there is a **Cole Porter Songbook** that develops at three increasingly complex levels. **The Basics** starts with 24 covered songs and reads like a list of great American singers – Rosemary Clooney, Frank Sinatra, Peggy Lee, Tony Bennett, Della Reese, Lena Horne, Judy Garland, Louis Armstrong, Eartha Kitt, Billie Holiday, Mel Torme, Sarah Vaughn, and Ella Fitzgerald. Pleasant surprises include Fred Astaire’s “Night and Day” Aaron Neville’s “In the Still of the Night” is extraordinary. **Next Steps** adds 24 more songs, rendered by a wider choice of singers, from Marilyn Monroe’s “My Heart Belongs to Daddy” to Ethel Merman’s “You’re the Top.” **Deep Cuts** adds a final 24 titles, with several unusual interpretations. Kiri Te Kanawa or Lee Press-on and the Nails?

**Nat King Cole:** Diana Krall's **All for You** is a CD of Nat Cole covers. You can have fun with all the versions of “Unforgettable” – Dinah Washington, Merle Haggard, Aretha Franklin, Peggy Lee, Marvin Gaye, Englebert Humperdinck, Jerry Vale, and his own daughter Natalie Cole. The music video, intercut with footage of father and daughter, can add actual images to the discussion of imagery.

**Leonard Cohen:** For complete albums, try Perla Batalla’s **Bird on a Wire** or Jennifer Warren’s **Famous Blue Raincoat**. “Suzanne” seems to top the list, with covers by Joan Baez, Judy Collins, Nina Simone, Nancy Wilson, Roberta Flack, Tori Amos, Neil Diamond, and assorted groups.

**Patsy Cline:** KD Lang's covers several songs on **Absolute Torch and Twang**, and her **Shadowland**, produced by Owen Bradley, Kline's producer. Just about everyone in the Country and Western music field has covered at least one song, but I found some surprises from other genres.

**Robert Johnson:** Eric Clapton honors the blues guitarist on **Me & Mr. Johnson**.

### Single Artist Album Covers of Multiple Titles

- KD Lang's recent **Hymns of the 49th Parallel** covers Canadian songwriters. Her cover of Neil Young's “After the Gold Rush” is beautiful, and includes another version of Cohen's “Hallelujah,” and a lovely cover of Joni Mitchell's “A Case of You.”
- Cyndi Lauper’s **At Last**, covers a diverse mix of Tin Pan Alley, old school R&B, and vintage rock songs.
- Willie Nelson does an interesting job covering old standards on his album **Stardust**.
- Queen Latifah’s **The Dana Owens Album**, offers smoothly sung jazz standards and pop tunes.
- Rod Stewart’s **Great American Songbook, Volumes I to IV**, must have what you’re looking for in one of the volumes.
- Linda Ronstadt’s **For Sentimental Reasons** covers familiar standards.

### Multiple Song Covers

- iTunes lists over 150 versions of “Unchained Melody.”
- Christmas songs are a great way to go. “Have Yourself a Merry Little Christmas” comes in radically different versions. There’s a fascinatingly silly version by the Rockapellas to contrast with Judy Garland’s heart-breaking rendition. Other artists include Ella Fitzgerald, Frank Sinatra, Bing Crosby, Rosemary Clooney, Jerry Vale, Linda Ronstat, Charlie Daniels, Andy Williams, Johnny Mathis, Luther Vandross, Lou Rawls, Tony Bennet, Robert Goulet, Jim Nabors, Michael Bolton, Four Tops, The Carpenters, The Jackson 5, Lonestar, En Vogue, Manhattan Transfer, Gloria Estefan, Chris Izaak, Clay Aiken. You can even download a video version with Christina Aguilera.

### Useful Websites

- **Apple’s iTunes** – free software download, \$.99 per song, \$1.99 per music video  
<<http://www.apple.com/itunes/>>
- **Coverville** – website dedicated to podcasts analyzing covered songs  
<<http://www.coverville.com/>>
- **Rock and Roll Hall of Fame** – Lesson Plans, background, more  
<<http://www.rockhall.com/programs/plans.asp>>
- **Mark Romanek Music Videos** – 24 free QuickTime music videos  
<<http://www.markromanek.com/videos.html>>
- **LitTunes** – Pop Music and the Literary Canon  
<[http://www.corndancer.com/tunes/tunes\\_cncts.html](http://www.corndancer.com/tunes/tunes_cncts.html)>
- **Song Lyrics** – Best way to search is to type the title in Google in quotation marks. Multiple sites

**Subject: Your iMix has been submitted to the iTunes Store**

**Date:** Friday, November 28, 2008 8:45 AM

**From:** Sandra Effinger <mseffie@mac.com>

**Reply-To:** mseffie@mac.com

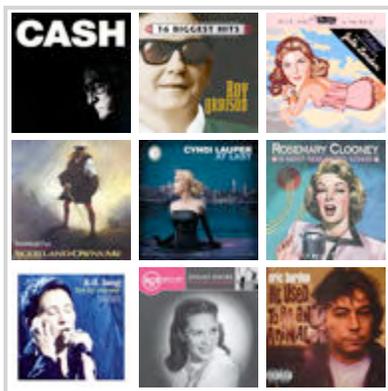
**To:** Sandra Effinger mseffie@mac.com

**Conversation:** Your iMix has been submitted to the iTunes Store



Dear Sandra K,

Congratulations, your iMix "Covers: Tone AP List" has been published in the iTunes Music store at:  
<http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewiMix?id=298667698>



## Covers: Tone AP List

**Playlist Notes:** Different covers of a song interpret the music in ways unique to each artist. Poetry analysis can be taught by comparing and contrasting selected pieces for style, including tone, rhythm/tempo, arrangement, register, repetition, instruments, and the literary elements of poetry. Contact mseffie@mac.com for a more extensive list.

Song Name	Artist
Blues in the Night	Dinah Shore
Blues In the Night	Rosemary Clooney
Comin' Thro' the Rye	Julie London
Coming Through the Rye	Smithfield Fair
Crying	k.d. lang
Crying	Roy Orbison
Don't Let Me Be Misunderstood	Cyndi Lauper
Don't Let Me Be Misunderstood	Eric Burdon
Feeling Good	Michael Bublé
Feeling Good	Nina Simone
Hallelujah	Allison Crowe
Hallelujah	Jeff Buckley
Hallelujah	k.d. lang
Hallelujah	Leonard Cohen
Hallelujah	Leonard Cohen
Have Yourself a Merry Little Christmas	Chris Isaak

Have Yourself a Merry Little Christmas	Diana Krall
Have Yourself a Merry Little Christmas ("Meet Me In St. Louis" Original Cast)	Judy Garland
Have Yourself a Merry Little Christmas	Rockapella
Hell Hound on My Trail	Eric Clapton
Hellhound On My Trail	Robert Johnson
Hurt	Johnny Cash
Hurt	Nine Inch Nails
I Put a Spell on You	Marilyn Manson
I Put a Spell On You	Nina Simone
Jolene	Dolly Parton, Whute Stripes
Layla (Live)	Eric Clapton
Layla	Eric Clapton
Lazy River	Louis Armstrong
Lazy River (Single)	The Mills Brothers
Personal Jesus	Johnny Cash
Personal Jesus (7" Version) (Original)	Depeche Mode
Someone to Watch Over Me	Etta James
Someone to Watch Over Me	Willie Nelson
Someone to Watch Over Me (1959)	Ella Fitzgerald
St. Louis Blues	Bessie Smith
St. Louis Blues	Louis Armstrong & The Louis Armstrong Orchestra
Stormy Weather	Etta James
Stormy Weather	Lena Horne
Summertime	Billie Holiday
Summertime	Janis Joplin
Walk On By	Aretha Franklin
Walk on By	Cyndi Lauper
You've Lost That Lovin' Feelin'	Righteous Brothers
You've Lost That Loving Feeling	The Heptones

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**Your iMix will be available in the iTunes Store for 1 year.**

**Apple Inc.**

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Answers to frequently asked questions regarding the iTunes Store can be found at <http://www.apple.com/support/itunes/store/>

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Information regarding your personal information can be viewed at <http://www.apple.com/legal/privacy/>

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## **Tone / Style Lesson with Songs / Music Suggested Titles and Artists**

These songs are in alphabetical order.

1. "A Case of You" Joni Mitchell and Tori Amos
2. "A Little Help from My Friends" The Beatles and Joe Cocker
3. "Across the Universe" The Beatles and Rufus Wainwright
4. "After the Gold Rush" Neil Young and KD Lang
5. "All Along the Watchtower" Jimi Hendrix and Bob Dylan
6. "Amazing Grace" Mahalia Jackson and Judy Collins
7. "American Woman" Guess Who and Lenny Kravitz
8. "Angel from Montgomery" John Prine and Bonnie Raitt
9. "At Last" Etta James, Celine Dion, Lou Rawls, Cyndi Lauper and Christina Aguilera
10. "Ave Maria" Aretha Franklin and Barbra Streisand
11. "Bang, Bang" Nancy Sinatra and Cher
12. "Behind Blue Eyes" The Who and Limp Bizkit
13. "Big Yellow Taxi" Joni Mitchell and Counting Crows
14. "Blackbird" The Beatles and Sarah McLachlan
15. "Blue Suede Shoes" Carl Perkins and Elvis Presley
16. "Boys of Summer" Don Henley and The Ataris
17. "Brown-Eyed Girl" Van Morrison, Jimmy Buffet and Everclear
18. "Can You Stand the Rain" New Edition and Boys II Men
19. "Choosy Lover" Isley Love and Aaliyah
20. "Close To Me" The Get Up Kids and The Cure
21. "Cold, Cold Heart" Hank Williams and Norah Jones
22. "Comfortably Numb" Pink Floyd and Scissor Sisters
23. "Crazy Train" Pat Boone and Ozzy Osbourne
24. "Crazy" Patsy Cline, Willie Nelson, Diana Krall and Norah Jones
25. "Dancin' In The Street" Martha and the Vandellas, Mick Jagger/David Bowie and Van Halen
26. "Dancing Queen" ABBA and A\*Teens
27. "Darling Nikki" Foo Fighters and Prince
28. "Desperado" The Eagles and Linda Ronstadt
29. "Diamond Dogs" David Bowie and Beck
30. "Don't Fence Me In" Gene Autry, Bing Crosby, and David Byrne
31. "Don't Think Twice; It's Alright" Bob Dylan and Susan Tedeschi
32. "Don't Let Me Be Understood" The Animals, Jimmy Cliff (reggae), Robben Ford and Cyndi Lauper
33. "Every Breath You Take" Sting and P. Diddy
34. "Everyday is Like Sunday" Pretenders, Morrissey and 10,000 Maniacs
35. "Faith" George Michael and Limp Bizkit
36. "Feeling Good" Sammy Davis Jr., Lou Rawls, Michael Buble and Nina Simone
37. "Femme Fatale" REM and Velvet Underground
38. "Fields of Gold" Sting and Eva Cassidy
39. "First Cut is the Deepest" Cat Stevens, Rod Stewart and Sheryl Crow (2 versions)
40. "First We Take Manhattan" Leonard Cohen and Jennifer Warnes, REM, and Joe Cocker
41. "Frim Fram Sauce" Nat King Cole and Diana Krall
42. "Georgia On My Mind" Ray Charles and Willie Nelson
43. "Ghost of Tom Joad" Bruce Springsteen and Rage Against the Machine
44. "Gimme Shelter" Rolling Stones and Goo Goo Dolls
45. "Gin & Juice" Phish and Snoop Dogg
46. "Give a Little Bit" Goo Goo Dolls and Supertramp
47. "Go West" Village People and Pet Shop Boys
48. "Golden Slumbers" The Beatles and Ben Folds
49. "Hallelujah" Leonard Cohen, KD Lang, John Cale, Rufus Wainwright, Jeff Buckley and Allison Crowe
50. "Hard To Handle" The Black Crowes, The Grateful Dead and Otis Redding

51. "Have Yourself a Merry Little Christmas" Judy Garland, Chris Isaak, Rockapella, and James Taylor
52. "Hazy Shade of Winter" Simon & Garfunkel and The Bangles
53. "Heard It Through the Grapevine" Marvin Gaye and Gladys Knight & the Pips
54. "Helter Skelter" The Beatles and U2
55. "Hound Dog" Big Mama Thornton and Elvis Presley
56. "Hurt" Nine Inch Nails, Johnny Cash and David Bowie
57. "I Can't Stand the Rain" Tina Turner and Missy Elliott
58. "I'll Be There" Jackson 5 and Mariah Carey
59. "I Love Rock and Roll" Joan Jett and Britney Spears
60. "I Need A Hero" Bonnie Tyler and Jennifer Sannders
61. "I Shot the Sheriff" Bob Marley and Eric Clapton
62. "I Will Always Love You" Dolly Parton and Whitney Houston
63. "I Will Survive" Gloria Gaynor and Cake
64. "I Won't Back Down" Tom Petty and Johnny Cash
65. "I've Got You Under My Skin" Frank Sinatra, U2, The Four Seasons and Neneh Cherry
66. "I am A Believer" The Monkees and Smashmouth
67. "In the Still of the Night" Michael Nesmith and The Neville Brothers
68. "Islands in the Stream" DollyParton/KennyRogers and Mya/Buster Rhymes
69. "It Was A Very Good Year" Frank Sinatra and Ray Charles/Willie Nelson
70. "Jolene" Dolly Parton and The White Stripes
71. "Jump, Jive and Wail" Louis Prima and Brian Setzer Orchestra
72. "Just a Gigolo" Louis Armstrong, Louis Prima and David Lee Roth
73. "Just the Two of Us" Bill Withers, Will Smith and Eminem
74. "Just What I Needed" Ghost of the Robot and The Cars
75. "Killing Me Softly" Roberta Flack and The Fugees
76. "Kiss" Prince and Tom Jones
77. "Knockin' on Heaven's Door" Bob Dylan and Guns N' Roses
78. "Kokamo" The Beach Boys and The Muppets
79. "La Vie En Rose" Edith Piaf, Jo Stafford, Tony Bennett, Cyndi Lauper, and Louis Armstrong
80. "Lady Marmalade" Pattie LaBelle, Lil Kim, Christina Aguilera, Pink, and Mya
81. "Layla Eric Clapton Original and Unplugged
82. "Leaving on a Jet Plane" John Denver, Jewel/Bjork, and Peter, Paul & Mary
83. "Light My Fire" The Doors and Jose Feliciano
84. "Like a Natural Woman" Carole King and Aretha Franklin
85. "Love Has No Pride" Linda Ronstadt and Bonnie Raitt
86. "Love Hurts" Nazareth and Emmy Lou Harris
87. "Love in Vain" Robert Johnson and The Rolling Stones
88. "Lovesong" Cure, 311 and Tori Amos
89. "Lucy in the Sky" The Beatles and Elton John
90. "Makin' Whoopee" Rickie Lee Jones/Dr. John (duet) and Cyndi Lauper/Tony Bennett (duet)
91. "Manic Monday" Prince and The Bangles
92. "Many Rivers To Cross" Jimmy Cliff, Linda Ronstadt, and Joe Cocker
93. "Material Girl/Diamonds Are a Girl's Best Friend" Madonna/Marilyn Monroe and Nicole Kidman
94. "Maybe" Alison Kraus and Garth Brooks
95. "Me and Bobby McGee" Kris Kristofferson and Janis Joplin
96. "Mrs. Robinson" Simon & Garfunkel and Pennywise
97. "My Girl" The Temptations and The Mamas & the Papas
98. "My Way" Frank Sinatra and Sid Vicious
99. "Nature Boy" Nat King Cole and David Bowie
100. "New York, New York" Frank Sinatra and Liza Minelli
101. "Night and Day" Ella Fitzgerald, U2 and Frank Sinatra
102. "Nothing Compares To You" Prince, Sinéad O'Connor and Dune
103. "On the Dock of the Bay" Otis Redding and Michael Bolton
104. "Ordinary World" Duran Duran and Fenix TX
105. "People Get Ready" The Impressions and Eva Cassidy

106. "Personal Jesus" Depeche Mode, Johnny Cash and Marilyn Manson
107. "Phantom of the Opera" Michael Crawford and Nightwish
108. "Proud Mary" Ike/Tina Turner and Creedence Clearwater Revival
109. "Purple Haze" Jimi Hendrix, The Cure and Prince
110. "Puttin On the Ritz" Fred Astaire, Taco and Gene Wilder/Joe Boyle
111. "R-E-S-P-E-C-T" Otis Redding and Aretha Franklin
112. "Revolution" The Beatles and Stone Temple Pilots
113. "Romeo and Juliet" Dire Straits and Indigo Girls
114. "Roxanne" The Police and Sting
115. "Sexual Healing" Marvin Gaye, Soul Asylum and Ben Harper
116. "Shout" Tears For Fears and Green Day
117. "Show Must Go On" Queen and Nicole Kidman/Jim Broadbent
118. "Simple Kind of Man" Lynrd Skynrd and Hoobastank
119. "Smells Like Teen Spirit" Nirvana and Tori Amos
120. "Smooth Criminal" Michael Jackson and Alien Ant Farm
121. "Somewhere Over the Rainbow" Judy Garland, Sarah Vaughn, Willie Nelson, Barbara Streisand, Placido Domingo, Frank Sinatra, Diana Ross, Eva Cassidy, Patti LaBelle, Bill Frisell, Israel Kamakawiwo, more.
122. "Stardust" Nat King Cole and Willie Nelson
123. "Star-Spangled Banner" Jose Feliciano, Jimi Hendrix and Marvin Gaye
124. "Stir It Up" Bob Marley and O.A.R.
125. "Summer Breeze" Seals & Croft and Jason Mroz
126. "Summertime" Louis Armstrong, Billy Holiday, Sublime, Diana Ross, Ella Fitzgerald, Janis Joplin and Roberta Flack
127. "Suspicious Minds" Elvis Presley and Dwight Yoakam
128. "Sweet Child O' Mine" Guns N' Roses and Sheryl Crow
129. "Sweet Dreams" Eurythmics and Marilyn Manson
130. "Sweet Jane" Velvet Underground and Cowboy Junkies
131. "Sympathy for the Devil" The Rolling Stones and Guns N' Roses
132. "Tainted Love" Soft Cell and Marilyn Manson
133. "That'll Be the Day" Buddy Holly and Linda Ronstadt
134. "To Make You Feel My Love" Bob Dylan and Garth Brooks
135. "Twist and Shout" Isley Brothers and The Beatles
136. "Unchained Melody" The Righteous Brothers, Hall and Oates, Al Green, Elvis Presley, Cyndi Lauper, Willie Nelson, LeeAnn Rimes, U2, Sonny & Cher, and Placebo
137. "Walk on By" Dionne Warwick and Cyndi Lauper
138. "Waterfalls" TLC and Steve Poltz
139. "What a Wonderful World" Louis Armstrong and Sarah Brightman
140. "What I Got" 311 and Sublime
141. "What's Goin' On" Marvin Gaye and Cyndi Lauper
142. "When You Say Nothing At All" Alison Kraus, Keith Whitley, BOYZONE and Ronan Keating
143. "Where is my Mind?" Pixies and UK Surf
144. "White Christmas" Bing Crosby and Rosemary Clooney
145. "Who Wants To Live Forever: Queen, Dune and Sarah Brightman
146. "Wichita Lineman" Glen Campbell and Cassandra Wilson
147. "Wild Horses" The Rolling Stones and The Sundays
148. "Will You Still Love Me Tomorrow" Carole King, The Shirelles and The Four Seasons
149. "You Are So Beautiful" Joe Cocker and Babyface
150. "You Do Something To Me" Doris Day and Sinead O'Connor
151. "You Keep Me Hangin' On" The Supremes, Kim Wilde, and Vanilla Fudge
152. "You Light Up My Life" Debbie Boone and Lee Ann Rimes
153. "You Really Got a Hold on Me" The Miracles and Cyndi Lauper
154. "You've Got To Hide Your Love Away" Beatles and Eddie Vedder
155. "You've Lost That Lovin' Feeling" Righteous Brothers, Hall and Oates, The Heptones and Elvis Presley

# DIDLS: The Key to TONE

## DICTION:

- Laugh: guffaw, chuckle, titter, giggle, cackle, snicker, roar
- Self-confident: proud, conceited, egotistical, stuck-up, haughty, smug, condescending
- House: home, hut, shack, mansion, cabin, home, residence
- Old: mature, experienced, antique, relic, senior, ancient
- Fat: obese, plump, corpulent, portly, porky, burly, husky, full-figured

**IMAGES:** The use of vivid descriptions or figures of speech that appeal to sensory experiences helps to create the author's *tone*.

- My mistress' eyes are nothing like the sun. (restrained)
- An old, mad, blind, despised, and dying king. (somber, candid)
- He clasps the crag with crooked hands. (dramatic)
- Love sets you going like a fat gold watch. (fanciful)
- Smiling, the boy fell dead. (shocking)

**DETAILS:** Details are most commonly the *facts* given by the author or speaker as support for the attitude or tone. The speaker's perspective shapes what details are given and which are not.

**LANGUAGE:** Like word choice, the language of a passage has control over tone. Consider language to be the entire body of words used in a text, not simply isolated bits of diction. For example, an invitation to a wedding might use formal language, while a biology text would use scientific and clinical language.

- When I told Dad that I had goofed the exam, he blew his top. (slang)
- I had him on the ropes in the fourth and if one of my short rights had connected, he'd have gone down for the count. (jargon)
- A close examination and correlation of the most reliable current economic indexes justifies the conclusion that the next year will witness a continuation of the present, upward market trend. (turgid, pedantic)

**SENTENCE STRUCTURE:** How a sentence is constructed affects what the audience understands. Sentence structure affects *tone*.

- Parallel syntax (similarly styled phrases and sentences) creates interconnected emotions, feelings and ideas.
- Short sentences are punchy and intense. Long sentences are distancing, reflective and more abstract.
- Loose sentences point at the end. Periodic sentences point at the beginning, followed by modifiers and phrases.
- The inverted order of an interrogative sentence cues the reader to a question and creates tension between speaker and listener.
- Short sentences are often emphatic, passionate or flippant, whereas longer sentences suggest greater thought.

**SHIFT IN TONE:** Good authors are rarely monotone. A speaker's attitude can shift on a topic, or an author might have one attitude toward the audience and another toward the subject. The following are some clues to watch for shifts in tone:

- key words (but, yet, nevertheless, however, although)
- punctuation (dashes, periods, colons)
- paragraph divisions
- changes in sentence length
- sharp contrasts in diction

# TONE

Tone is defined as the writer's or speaker's attitude toward the subject and the audience. Understanding tone in prose and poetry can be challenging because the reader doesn't have voice inflection to obscure or to carry meaning. Thus, an appreciation of word choice, details, imagery, and language all contribute to the understanding of tone. To misinterpret tone is to misinterpret meaning.

Angry	Sad	Sentimental	Afraid
Sharp	Cold	Fanciful	Detached
Upset	Urgent	Complimentary	Contemptuous
Silly	Joking	Condescending	Happy
Boring	Poignant	Sympathetic	Confused
Apologetic	Hollow	Childish	Humorous
Joyful	Peaceful	Horrific	Allusive
Mocking	Sarcastic	Sweet	Objective
Nostalgic	Vexed	Vibrant	Zealous
Tired	Frivolous	Irrelevant	Bitter
Audacious	Benevolent	Dreamy	Shocking
Seductive	Restrained	Somber	Candid
Proud	Giddy	Pitiful	Dramatic
Provocative	Didactic	Lugubrious	Sentimental

Students need to use dictionaries for definitions of the tone words listed above. Students need explicit dictionary meanings to establish subtle differences between tone words such as *emotional*, *sentimental*, and *lugubrious*, so that they can accurately comment on a work that appeals to the emotions, emphasizes emotion over reason, or becomes emotional to the point of being laughable. Keeping a list of precise tone words, and adding to it, sharpens students' articulation in stating tone.

From Menwith Hill Elementary/ High School Website  
<http://www.mhil-ehs.eu.dodea.edu/didls.htm>

## Tone/Attitude Vocabulary

*The nuances of these words are important!*

### Anger

accusatory  
belligerent  
bitter  
disappointed  
disgusted  
furious  
grouchy  
incredulous  
indignant  
inflammatory  
insulting  
irritated  
outraged  
petulant  
querulous  
savage  
sullen  
threatening  
wrathful

### Happiness

amiable  
amused  
cheery  
contented  
ecstatic  
elated  
enthusiastic  
exuberant  
hopeful  
jovial  
joyful  
jubilant  
lighthearted  
optimistic  
positive  
sanguine

### Humor / Sarcasm (Satire)

belittling  
caustic  
comical  
cynical  
facetious  
flippant  
haughty  
insulting  
ironic  
irreverent  
malicious  
mock-heroic  
mocking  
obsequious  
ribald  
ridiculing  
sarcastic  
scornful  
taunting

### Arrogance

authoritative  
boastful  
bold  
condescending  
contemptuous  
critical  
disdainful  
haughty  
insolent  
judgmental  
mordant  
patronizing  
pompous  
pretentious  
supercilious

### Sadness / Fear

apprehensive  
concerned  
despairing  
elegiac  
foreboding  
gloomy  
hopeless  
melancholy  
morose  
mournful  
pessimistic  
regretful  
serious  
sober  
solemn  
somber  
tragic

### Neutral

apathetic  
authoritative  
candid  
cautionary  
ceremonial  
clinical  
detached  
didactic  
distant  
erudite  
factual  
formal  
forthright  
informative  
instructive  
matter-of-fact  
objective  
restrained

### Tranquility

calm  
hopeful  
meditative  
nostalgic  
optimistic  
peaceful  
relaxed  
reminiscent  
sentimental  
serene  
soothing  
spiritual  
staid

### Romance

affectionate  
amorous  
compassionate  
erotic  
fanciful  
ideal  
intimate  
loving  
lustful  
lyrical  
reflective  
sensual  
tender  
whimsical

### Logic

argumentative  
didactic  
doubtful  
explanatory  
informative  
persuasive  
rational  
thoughtful

## **ATTITUDE WORDS**

1. accusatory - charging of wrongdoing
2. apathetic - indifferent due to lack of energy or concern
3. awe - solemn wonder
4. bitter - exhibiting strong animosity as a result of pain or grief
5. caustic - intense use of sarcasm; stinging; biting
6. callous - unfeeling; insensitive to feelings
7. choleric - hot-tempered; easily angered
8. condescension - a feeling of superiority
9. contemplative - thinking; reflecting on an issue
10. contemptuous - showing or feeling that something is worthless
11. conventional - lacking spontaneity, originality, and individuality
12. critical - finding fault
13. cynical - questioning of the basic sincerity and goodness of people
14. derision - ridicule; mocking
15. didactic - educational; instructional
16. disdainful - scornful
17. earnest - intense; a sincere state of mind
18. erudite - learned; polished; scholarly
19. fanciful - using the imagination
20. forthright - directly frank without hesitation
21. haughty - proud and vain to the point of arrogance
22. incredulous - expressive of extreme disbelief
23. indignant - marked by anger aroused by injustice
24. intimate - very familiar
25. jovial - happy
26. lyrical - expressive of a poet's feelings; song-like; full of images
27. matter-of-fact - accepting of conditions; unemotional
28. melancholy - gloomy or sad
29. mocking - treating with contempt or ridicule
30. morose - sullen; surly; despondent
31. malicious - purposely hurtful
32. objective - unbiased
33. obsequious - polite and obedient for hope of gain or favor
34. patronizing - air of condescension
35. pessimistic - seeing the worst side of things
36. quizzical - odd; eccentric; amusing
37. reflective - illustrating innermost thoughts or feelings
38. reverent - treating a subject with honor and respect
39. ribald - offensive in speech or gesture
40. sanguine - optimistic; cheerful
41. sarcastic - sneering; caustic
42. sardonic - scornfully and bitterly sarcastic
43. sincere - without deceit or pretense
44. solemn - deeply earnest
45. whimsical - fanciful; unusual

## Words to Use instead of “Says”

accentuates	demonstrates	illustrates	quotes
accepts	denigrates	imagines	rationalizes
achieves	depicts	impels	reasons
adds	describes	implies	recalls
adopts	details	includes	recites
advises	determines	indicates	recollects
advocates	develops	infers	records
affects	deviates	informs	recounts
affirms	differentiates	injects	refers
alleges	differs	inspires	reflects
alleviates	directs	intends	refutes
allows	disappoints	interprets	regales
alludes	discerns	interrupts	regards
analyzes	discovers	inundates	regrets
announces	discusses	justifies	rejects
approaches	dispels	lampoons	relates
argues	displays	lists	remarks
ascertains	disputes	maintains	reminds
asserts	disrupts	makes	represents
assesses	distinguishes	manages	repudiates
assumes	distorts	manipulates	results
attacks	downplays	masters	reveals
attempts	dramatizes	meanders	reverts
attributes	echoes	mentions	ridicules
avoids	elevates	minimizes	satirizes
bases	elicits	moralizes	scoffs
believes	elucidates	muses	sees
challenges	embodies	notes	selects
changes	emphasizes	objects	serves
characterizes	empowers	observes	solidifies
chooses	encounters	opposes	specifies
chronicles	enhances	organizes	speculates
claims	enriches	outlines	states
clarifies	enumerates	overstates	strives
comments	envisions	paints	suggests
compares	evokes	patronizes	summarizes
completes	excludes	performs	supplies
concerns	exemplifies	permits	supports
concludes	expands	persists	suppresses
condescends	experiences	personifies	sustains
conducts	explains	persuades	symbolizes
conforms	expresses	pervades	sympathizes
confronts	extends	ponders	thinks
considers	extrapolates	portrays	traces
constrains	fantasizes	postulates	transcends
constructs	focuses	predicts	transforms
contends	forces	prepares	understands
contests	foreshadows	presents	understates
conveys	functions	presumes	uses
corrects	generalizes	proclaims	vacillates
creates	guides	produces	values
debates	heightens	projects	verifies
declares	highlights	promotes	views
defends	hints	proposes	wants
defers	holds	provides	wishes
defies	honors	qualifies	wonders
defines	identifies	questions	writes

# Terms to Describe Language

(different from tone, language describes the force or quality of the diction, images, details, etc.)

.....

academic	flat	particular
allusive	folksy	pedantic
antiquated	formal	picturesque
archaic	grotesque	plain
artificial	hackneyed	poetic
bombastic	homely	pompous
bookish	homespun	practical
casual	idiomatic	precise
charming	imprecise	pretentious
clear	incisive	provincial
coarse	incongruous	quaint
colloquial	inflated	reasoned
commonplace	informal	refined
concrete	informative	relaxed
connotative	insipid	righteous
conventional	intellectual	rustic
conversational	ironic	satiric
convoluted	jargon	scholarly
crude	learned	sensuous
cultivated	literal	showy
cultured	lyrical	simple
deflated	manipulative	slang
detached	mature	sophisticated
dialect	melodious	specific
didactic	metaphorical	straightforward
dull	moralistic	subjective
educated	mundane	suggestive
emotional	narrow	tasteless
erudite	objective	transparent
esoteric	obscure	trite
euphemistic	obtuse	turgid
exact	orderly	unpolished
factual	ordinary	unsophisticated
fanciful	ostentatious	vague
fantastic	overblown	vernacular
figurative	overused	vulgar

## The Soundtrack of Your Life

Music has become an integral part of human existence. It motivates us, calms us, inspires us, at times irritates us, and basically becomes the backdrop against which we live our lives. Songs can bring vivid memories of persons, places, and events from our own past and serve to document our thoughts, feelings, and emotions at a given time or place.

**Part I:** Choose at least eight events and pick out a song to accompany each event. Just as music producers do, try to create a progression in the sequence of your chosen songs. For example, your songs might be listed in the chronological order of the events they document, or they might be mixed together so that all of the slow songs are not back-to-back. **DO NOT** just list them randomly. Put some thought into the order of your songs and the complete package you are presenting.

	Song Title	Artist or Group
Track 1	_____	_____
Track 2	_____	_____
Track 3	_____	_____
Track 4	_____	_____
Track 5	_____	_____
Track 6	_____	_____
Track 7	_____	_____
Track 8	_____	_____
(extra)	_____	_____
(extra)	_____	_____

**Part II:** Now that you have created the imaginary soundtrack to your life, write a reflective letter (addressed to “Dear Listener,”) that explains why you chose the particular songs that you did. For each song you will need to reflect on the experiences, persons, places, etc. that inspired this selection. Obviously you will also need to explain who you are as a person and then offer some type of reflection upon the imaginary album as a whole. Again, for the purposes of this assignment, be sure that this letter is school appropriate. Use the outline below to help you construct this letter. You need to cover each topic listed in the appropriate number of paragraphs; however the questions listed are only there to help you begin thinking about the topic. You do not need to answer each and every question or any of the questions as long as you have sufficiently explained the topic of each section. Remember, in reflective writing longer is usually better!

**Topic #1**—Explanation of yourself (One paragraph)

This paragraph is basically a brief autobiography:

- Who are you?
- Where are you from?
- Where are you now? Etc. etc.

**Topic #2**—Explanation of this album soundtrack (One paragraph)

This paragraph outlines your rationale or purpose in creating this soundtrack:

- What is this album you have created?
- Why are you completing it? (because it is an assignment is NOT an answer!)
- What do you hope to get out of this project?
- What do you see yourself doing with this later in life?
- What goals did you have for creating it?

**Topic #3**—Explanation of each song on the soundtrack (One paragraph per song)

This section is made up of many smaller paragraphs. Song by song be sure to explain:

- What is the name of the song and the artist?
- Why is each song important to you?
- How does each song connect to your life?
- What does each song reveal about the kind of person you are and what you think is important in your life?

**Topic #4**—Final remarks and reflection on the soundtrack as a whole (One paragraph)

This paragraph is your conclusion in which you should thank your reader for taking the time to listen to your soundtrack and offer any final reflections upon this project as a whole.

**Part III:** Now that the writing portion is complete (deep breath), it is time to present a small section of your soundtrack to the class. This presentation requires that you read one of your eight tracks to the class. Also, make and explain a visual aide by creating a CD cover, concert poster or flyer, or other idea that somehow represents your soundtrack.

**And now for something completely different . . .**



## **Vocal Impressions: Hearing Voices**

by BRIAN MCCONNACHIE December 11, 2006

Several years ago, I had that last, long, wonderful father-and-daughter time as we went to look at colleges in the Northeast and decide which one had the most expensive landscaping.

Along the way, I put in a mix tape. The first cut on it was Ella Fitzgerald. I didn't know how familiar my daughter was with Ella Fitzgerald, but I asked, "How would you describe her voice?"

She listened some more and replied, "She sounds like ... diamonds dipped in caramel." I thought, "Wow! High school certainly worked."

And it reminded me that Mel Tormé's voice was described as "the velvet fog" and that actress Jean Arthur's voice was described as sounding like, "a thousand tinkling bells."

Which led me to this idea:

I'd like to invite the listeners of *All Things Considered* to take part in an experiment on how different voices sound to you — and what words you would use to describe them.

### **Listeners' Responses to the First Round** Updated Jan. 15, 2007

Reading your vocal descriptions of Morgan Freeman, Marilyn Monroe, Truman Capote and Patsy Cline has been fascinating. I commend your passion, thoughtfulness, poetry and humor. Here are the ways in which you, the listeners, described these distinctive voices.

#### **Morgan Freeman -- Morgan Freeman's voice brought to mind front porches, rocking chairs, brandy, sandpaper, the fireside, walnuts, grandfathers and the voice of our conscience.**

- "A lion gargling with pebbles" — Susan Sullivan
- "Wagner being played by a garage band" — Douglas McConatha
- "The way 'Old Spice' smells" — Jason Mathew
- "What rich river-bottom soil feels like" — Elizabeth Libby
- "A voice too tired to hurry and too powerful to slow down" — Andy Mullins
- "A wet velvet suit drying in the sun" — Jesse Levy
- "Hash browns being grilled in olive oil" — Bill Isenberger
- "A silk trombone" — John Josh Halpern
- "The earth" — Jane Cappola
- "The scruff of Dad's beard" — Collette McGruder
- "Darth Vader's brother" — David Neroda
- "The perfect pie crust" — Donna Hartmen
- "God in the rhythms of the Kodo Drummers" — Kathryn Aquilor

#### **Marilyn Monroe -- Marilyn Monroe's voice evoked cotton candy, smoke, wind, lollipops and velvet.**

- "A voice that would slow down a hummingbird in midair" — Linda Larson
- "The steam rising from a soufflé" — Ken Bolinsky
- "The slow folding and unfolding of a pink cashmere sweater" — Andrea Huske
- "A voice to make a 7-year-old boy think differently about girls" — Bill Malvitz
- "A voice that doesn't reach the eardrum as much as the neck, the cheek and the more prominent parts of the ear" — Andy Mullins
- "Champagne lava" — Jeff Moore
- "A taffeta petticoat under a ball gown" — Nancy Julian

- “The wind in the tree on a moonlit night” — Madison Willey
- “On a good day, Marilyn Monroe sounds like a still-warm satin slip being tossed into the hamper; on a bad day, it’s the same slip after a week in the hamper” — Lizzete Cantres
- “Champagne foam coming out of a balloon” — Liza Murphy

**Truman Capote -- Author Truman Capote reminded listeners of kazooos, a whole menagerie of small animals, sock puppets and ingesting helium.**

- “That little spot on your upper back you can’t reach when it itches” — Lynda Briere San Souci
- “A cat trussed up in a corset” — Kristin Lim
- “A screen door spring” — Jennefer Wright
- “What was leftover after developing his other amazing talents” — Jack Reda
- “Eggnog with too much whiskey” — Susan Surota
- “Rubber bands rolled in pencil shavings and dropped in peanut butter” — Hallie Rumsey Lasersohn
- “The little boy who didn’t get the pony he wanted” — Kristin Lim
- “An exasperated raven with a tension headache” — Scott Lien
- “The sound of cyberspace” — Susan Lafond
- “The barking at your mind’s heels” — Robert Bragdon
- “The twisted thoughts of barbed wire” — Nancy Barrett

**Patsy Cline -- Country singer Patsy Cline’s voice conjured up equal measures of love and longing.**

- “It warms the back seat of a Nash Rambler” — Linda Larson
- “The voice of the moon courting a shy earth” — Justin Balsley
- “The sound of swing, swagger and swoon” — Thomas Kimble
- “The happiness right before heartbreak” — Cassandra Ramirez
- “A smoky suede leather jacket forgotten in the closet” — Terry Ellertsen
- “Slipping back into a warm bed on a cold morning” — Sarah Brown
- “The feeling you get thinking of your lover during a long-distance drive” — Olivia Tyson
- “God’s voice coach” — Tom McGinty
- “The ache for the tastes of childhood forever gone” — Brad Rudy
- “A dawn breaking at the end of a day” — Mike Vale
- “The unrequited love of a heartsick suspension bridge for the river that flows beneath it” — Susan Palamara
- “The first kiss of your first love” — Michelle Pohlmeier
- “A red flannel shirt” — Sarah Greenleaf
- “A thrush singing against the gloom of winter” — Kevin Tomczyk
- “The voice of my guardian angel” — Mura Cello
- “Practical magic” — Barbara Seese

All 15 rounds are archived on NPR – the voices themselves, the show about those voices, and the listener responses – all for free. Voices included Andy Devine, Barry White, Bob Dylan, Bobby Short, Carol Channing, Celine Dion, Cher, Christopher Walken, Cliff Edwards, Dave Matthews, Eartha Kitt, Eleanor Roosevelt, Elvis Presley, Ethel Merman, Fred Astaire, Grace Slick, Harvey Fierstein, Henry Kissinger, Jack Nicholson, Janis Joplin, Jeanette McDonald, Jerry Seinfeld, Jesse Jackson, Joe Cocker, Johnny Cash, Joni Mitchell, Kathryn Hepburn, Luciano Pavarotti, Lucille Ball, Mae West, Mama Cass Elliot, Mick Jagger, Mike Tyson, Norah Jones, Odetta, Paul Robeson, Paula Winslowe, Phyllis Diller, Ray Charles, Rodney Dangerfield, Roy Orbison, Samuel Jackson, Sean Connery, Vince Vaughn, and Willie Nelson. Start below

<http://www.npr.org/templates/story/story.php?storyId=5617413&ps=rs>