

Orality and technology: rap music and afro-american cultural resistance

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Orality and Technology According to Rose, rap displays an intricate combination of post-modern technology and “ orality” innot only the beat boxes in Afro-American traditions added on to European electronics, but also in the representation of the human voice that is reconstructed among sequences, samplers and drum machines. In order to come up with its right texture, it is imperative to fuse oral rhymes with recorded sound reformed by the use of technology. In this way, “ hip hop humanizes technology and technologizes orality” (Rose 38).

Rose points out that originality in rap can be achieved by creating new stories. Rhymes, expressions, thoughts and new stories that a rapper comes up with will always be associated with them. This is manifested in the different examples of naming that exist within rap music (Rose 39). Rappers make references to themselves to assert themselves and make sure that the rhymes, expressions and thoughts are permanently associated with them. Such new creations are, however, as a result of the tradition of the afro-American toast. Authorship of lyrics is fused with orally based creation of expressions and thoughts (Rose 39).

Sampling involves re-conceptualization and not repetition (Rose 40).

According to Rose, this is a way in which rappers can oppose the manipulative efforts of the recording industry. The music industry has not placed any policies against the use of portions copyrighted material for reuse (Rose 41). Recording companies reproduce samples and produce records that they sell for profit in full disregard of the original author. In this light, rappers who have sampled records have made a point of acknowledging the original authors of the sound. In this way, they resist and protest the actions

of the recording industry.

Work Cited:

Rose, Tricia. " Orality and Technology: Rap Music and Afro-American Cultural Resistance." *Popular Music and Society* 13. 4 (1989): 35-44. Print.