

Floyd's theory, which is useful for this examination, employs as its principle tool the 'Call Response'. Floyd tropes the black musical tradition of the call and response and turns that into an interpretation of discursive intertextuality—the literary and musical relationships between different pieces of music, between artists, and between artists and audiences. He writes, 'Call Response, the master trope, the musical trope of tropes, implies the presence within it of Signifyin(g) figures (calls) and Signifyin(g) revisions (responses in various guises) that can be one or the other, depending on their context.'

—Perry, pp.33-34

- **How might we apply the Call Response to black history itself, beyond just music?**
- **Is history a discursive process?**

The assertion that hip hop is a form of black American music is in some ways radical (and unpopular) given current trends in hip hop scholarship that emphasize the multiracial origins of the music, in particular the significant contributions of Caribbean, white, and Latino communities and artists. Many critics have resisted the description of hip hop as black American music because they quite appropriately contest any suggestion that it is '100 percent black' given the active participation of other groups in the world of hip hop since the nascent days of the music. Critiques of the description of hip hop as black music also often stand as critiques of racial essentialisms, or critiques of the way in which culture is marketed through race at the same time that it is fundamentally hybrid. I caution, however, that taking issue with essentialisms should not occur at the risk of failing to understand politics or cultural frameworks, and hip hop does exist within black American political and cultural frameworks.

—Perry, p.10

- **How do we write the history of a musical style whose ownership is politically contested?**
- **What is the author's/researcher's role in making history of this kind?**