Among artists and audiences of Taiwan rap, a key measure of MC artistry is the ability to make “musical” the undulating contours of the strongly tonal Sinitic languages spoken on the island. Like English-language performers, Taiwan's MCs manipulate vocal pitch to vary the prosody of their phrases, but they must at the same time articulate the tones of individual words in order to render complex lyrics in Mandarin (four tones), Hoklo (seven tones), and Hakka (six or seven tones) aurally comprehensible to listeners. Making reference to visual metaphors, they assess rap as having a sense of musicality when it evokes “smooth” and “circular” shapes, meaning that tonemic inflection provides semantic comprehensibility, but not at the expense of an overall sense of fluid rhythmic delivery (known in hip-hop parlance as “flow”). In this presentation, I discuss the challenges and opportunities inherent to creating rap in Sinitic languages, and outline an approach to the analysis of flow in the songs of Taiwan's MCs. Drawing on long-term research with the island’s rap community and invoking the work of linguist-musicologist Chao Yuen Ren, musicologist Kofi Agawu, and music theorist Adam Krims, I argue that the aesthetics of language tone figure significantly in the creative process of making Taiwan rap. Moreover, as I will show, the artists most highly evaluated by their peers play on the porous borders between speech and song, challenging listeners to discern where linguistic signification ends and “music” begins.