Written criticism on African literature is replete with mounting concern over the inevitable demise of the genre of oral literature. Critics and collectors of orature in East Africa are worried that due to the spread of formal education, industrialisation and development in information communication technology (ICT), the future of verbal art is bleak (Okot p'Bitek (1973), Seitel P (1999) and Kipuri N (1983). These scholars suggest in their respective publications that the last generation of traditional story-tellers and poets are dying, and that soon, we may not have any oral narrative, oral poem or proverb to talk about with exactitude. This study, though influenced by the works of the scholars mentioned above, deviates slightly to interrogate the perceived conflict between oral poetry and modernisation. It seeks to examine the resilience of oral poetry in a changing environment by focusing on a much closer analysis of the works of two praise poets rather than a broad synopsis of the genre. Distancing itself from the claim that oral literature is dying, this study explores the survival of the Luo nyatiti praise poetry in Kenya and enanga praise poetry in Tanzania. The aim of this study is to demonstrate that in spite of the threat of death in a technological world, oral poetry endures as a living, dynamic, verbal art in East Africa.