

# \*GLOSSARY

<b>ABSTRACT IDENTITY</b>	. . . .	is the stating of the concept or idea within a compositional context.
<b>ALPHA BODY</b>	. . . .	is the Reality Logic.
<b>ALPHA NEON FACTOR</b>	. . . .	is the Equational Identity Time Element.
<b>ALPHA TENSE FACTOR</b>	. . . .	is a Compound Logic Tense.
<b>ALPHA TENSE REALITY</b>	. . . .	is a Compound Pseudo Tense Reality within the context of a Placebo Urban Neon Equation.
<b>ALPHABET LOGIC</b>	. . . .	is the standard Syntactical Logic in a Linear Identity.
<b>COMPOUND TENSE</b>	. . . .	is the reality process within all Logics and Realities.
<b>EARTH SHOE REALITY</b>	. . . .	is to engage in equational concepts, processes, and cycles of the Linear Reality.
<b>EQUATIONAL LOGIC</b>	. . . .	is the Syntactical Logic Tense.
<b>IDENTITY LOGIC</b>	. . . .	is the Alpha Tense Factor of the Placebo Reality.
<b>LINEAR LOOP REALITY</b>	. . . .	is an inert Pseudo Tense Logic.
<b>LINEAR REALITY</b>	. . . .	is the Equational Logic of the Earth Shoe Identity.
<b>MELO-RHYTHMIC</b>	. . . .	is a harmonic tensed Time Warp Pseudo Logic.
<b>NEON OVERTURE</b>	. . . .	is the Equational Logic within the Urban Neon Tense.
<b>NEON SYNTACTICAL LOGIC</b>	. . . .	is the Alphabet Logic of the Urban Neon Reality.
<b>PLACEBO IDENTITY</b>	. . . .	is a plastic reality.
<b>PLACEBO TENSE FACTOR</b>	. . . .	is the Pseudo Logic of the Platitude Reality.
<b>POLYESTER PLACEBO TENSE</b>	. . . .	is a Synergistic Pseudo Reality Loop.
<b>PSEUDO LOGICS</b>	. . . .	are pathways to the Urban Neon Tense, a vague cryptic code to deliberately set up obfuscation to allow for a Placebo Identity in the transient lexicon of the Urban Neon Tense.
<b>PSEUDO TENSE REALITY</b>	. . . .	is the factorial state of the Equational Identity within the context of the Pseudo Logic.
<b>PSEUDO THEORETICAL EQUATION</b>	. . . .	is a non-quantifiable conversational Syntactical Equation.
<b>REALITY TENSE</b>	. . . .	is the factorial state of the Equational Logic of the Urban Neon Reality.
<b>SLIDING DECIMAL PROPOSITION</b>	. . . .	is the concept of energy of motion without linear expansion. It is identity without context or a point of reference (timeline). It adapts to the context of its situation. <i>Note: Energy of motion is not a physical extremity.</i>
<b>STORYVILLE</b>	. . . .	is the Syntactical Content (drama) of the Urban Neon Overture.
<b>SYNERGISTIC PSEUDO TENSE</b>	. . . .	is a Synergistic Time Thought Logic.
<b>SYNTACTICAL REALITY</b>	. . . .	is the Compound Tense within all Tenses.
<b>TENSE</b>	. . . .	is a suspended state of reality within any Alphabet Logic.
<b>TIME LAYERING MOTIF</b>	. . . .	is to create a series of rhythmic motifs around the stated melody. The absence of time as time.
<b>TIME WARP BLUES</b>	. . . .	is a time tensed reality in a constant state of fluctuation within the context of a harmonic tense in constant transition onto itself.
<b>URBAN ELIXIR</b>	. . . .	is an Urban Neon Spiritual — “The Tense.”
<b>URBAN NEON LOGIC/REALITY</b>	. . . .	is the modern alternative compositional syntax to the conventional Alphabet Logic—an Alpha Tense Reality.
<b>URBAN TENSE REALITY</b>	. . . .	is the Equational Compound Tense within the context of the Pseudo Syntactical Factor.
<b>VERTICAL TENSE REALITY</b>	. . . .	is an Equational Logic stated in the Relative Time Reality where time moves within time.

## IMPORTANT:

The following Pseudo Logic syntax contains vague cryptic code designed to create obfuscation to allow for a Placebo Identity\* in the transient lexicon of the Urban Neon Tense. Pseudo Logics are pathways to the Urban Neon Tense within the context of the Alphabet Factory Reality. There is a Syntactical Alphabet Logic to them, but you have to get Tensed.

Do not attempt to intellectualize these theoretical logics. Just get Tensed with them. Allow these equational shapes to establish your own Pseudo Logic Reality\*. It is up to you to articulate them and identify within the Syntactical Reality\* on your own terms. These logics themselves are works of art of my own Tense. Whether or not you can decipher them, they are still works of art. In the same way, you may listen to a great piece of music or look at a great work of art, i.e. Miles Davis or Picasso, and see or hear something you didn't before and discover something new about yourself and the artist. This is what any great art is meant to do. It's an adventure. Every time you listen to this music, it is my hope you will discover something new about it and about your own Pseudo Tense Reality\*. Stay Tensed in the Reality — it is a Pseudo Reality to new pathways and alternate realities.

— Dante Xavier

BLACK IN MY OWN WAY

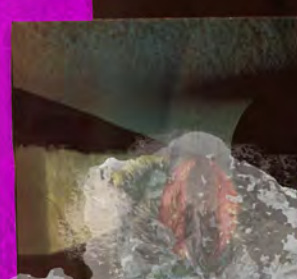
BLACK IN MY OWN WAY

BLACK IN MY OWN WAY



Germany

THE DX  
EXPERIMENT  
FEAT. AVERY BROOKS



Made in Germany



Made in Germany

THE DX  
EXPERIMENT  
FEAT. AVERY BROOKS



OFF

BIMOW | alphabet  
Logic

THE  
EXPERIMENT  
FEAT. AVERY BROOKS



2-3B  
BE-S

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*Black in My Own Way* is a 4-act Pseudo Logic Urban Neon\* Overture with a surrounding score that creates a paralleling Identity Logic\* for Rev. Dr. Martin Luther King Jr. and Jesus Christ. A new Urban Neon Alphabet Logic\* creates the Pseudo Reality Storyville\* Identity of Dr. King during the last days of his life in the Urban Tense Reality\* as an inner monologue, much like Jesus talking with God in the Garden of Gethsemane taking inventory of his own Storyville. The surrounding score establishes the syntactical identity of the Storyville for the Urban Neon Overture.

*Black in My Own Way* is about being  
Black on your own terms.

**ACKNOWLEDGE ME!!!**

*Black in My Own Way* is about the empowerment of a people and the common thread of humanity that runs through all of us – the same struggles (an Urban Neon Tense).

**BLACK IN MY OWN WAY IS ABOUT THAT.**

\*See glossary

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The objective of **The DX Experiment** is to expand the concepts of avant-garde free-form music, delivering it into a new Urban Neon Logic. Through the use of Alphabet Logic and by elevating improvisation beyond just notes and melody, we establish an Alphabet Logic Identity which sets up a Sliding Decimal Proposition\* within the Neon Overture\* in the context of the Urban Neon Logic. Time as an Abstract Identity\* in a Time Layering Motif\* becomes a Pseudo Theoretical Equation\* in a Vertical Tense Reality\*, establishing a new compositional syntax beyond the conventions of the Alphabet Logic.

**The DX Experiment** has created a new conceptual format called Urban Neon Tense along with a new performance concept of sentence structure. *Black in My Own Way* combines Melo-rhythmic\* Pseudo Tense with Urban Neon Alphabet Logic and Pseudo Logics accompanied by instrumentation to tell a melodic story and create a new Alpha Tense Reality\*. The instruments are not speaking in traditional words, but rather in the flow and feel of a sentence in their own voices through sound. Within the context of this format, the dimensional plane of the Alphabet Logic performance is elevated beyond the Earth Shoe Plane\*.

Urban Neon Tense is not a genre or style of harmonic tensed interpretation, but the art of conceptual expression that combines harmonic tensed Pseudo Logics and Alphabet Logic tensed in a Storyville motif where the musician becomes a complete artist. Time Warp Blues and Storyville tensed as one Pseudologic Reality – to see them as conceptual ideas beyond the platitudes of structure where improvisation becomes intuitive thought. Although Urban Neon Tense has no written score, it is an organized piece of music. It utilizes a new compositional Alphabet Logic format employing various Storyville and harmonic tenses, which IS the score.

\*See glossary





## *Black in My Own Way* was spontaneously created in the moment.

**AS ACTORS, THE VOCALISTS AND MUSICIANS PERFORMED IN SENTENCE STRUCTURE.**

Sentence structure is the phrasing of a harmonic tensed idea in the Urban Neon Logic of a sentence, not focusing on individual words or sounds, but creating the flow and feel of a sentence. The musicians approached their instruments in such a way to create a melodic situation giving the effect of speech and had a conversational dialogue with each other through their instruments. Using sentence structure, the musicians acted out an improvisation of the Alphabet Logic so that the instruments became the actors in the theater of

**URBAN NEON TENSE THROUGH THE FOLLOWING 3 ELEMENTS:**

- 1 Reflected the Alphabet Logic
- 2 Syntactical context (sentence structure) in their performance
- 3 Performed spontaneously and in the moment

**BETWEEN THE SENTENCE STRUCTURE AND THE EMOTION OF THE MUSIC, THE INSTRUMENTS CREATED THE SENSE OF ACTING OUT THE ALPHABET LOGIC.**

# THE TRACKS

TRACK 1

## Urban Neon Jungle

LENGTH: 1:34

### DANTE XAVIER: *THE ALPHA BODY*\*

The first track of the score entitled *Urban Neon Jungle* is meant to establish and create a presence for Dr. King, and it is played with a somewhat stumbling feeling to portray his struggles. The title *Urban Neon Jungle* in the Neon Syntactical Logic\* literally translates to “The Body” as a Pseudo Tense Reality. *Urban Neon Jungle* is played from time to time (interludes) weaved throughout the score to tie the score in with the Storyville, and to connect the individual tracks together so that they feel like a homogeneous score.

In *Urban Neon Jungle*, the body rhythm has an echo to create a presence and sound like someone walking down a hallway or stairwell so that when you listen, the experience of someone walking becomes real, rather than the flat studio sound of a rhythmic improvisation. The rhythm itself had to have a time-feel and a natural rhythmic flow to create the feeling of a stride. The stumbling

section needed to be done in such a way to have the time-feel and flow remain constant without being interrupted abruptly. It had to be continuous as a person would have in a stride, a stumbling through the stride, and continuing on in the stride. Most importantly, it had to feel like the rhythmic interpretation of someone walking, not just sound like someone walking, to convey the emotion of the struggle that’s going on within Dr. King.

TRACK 2

## Polyester Pseudo Tense - Part 1

LENGTH: 2:53

### DANTE XAVIER: *VIBRAPHONE*

A deliberate use of tape hiss is used to create a whirring sound, which establishes a breathing and pulsing – to give life and dimensionality to the instrument, as well as create texture in the harmonic tense and establish a Pseudo Tense within the harmonic tense (human voice) tensed as an inner monologue.

TRACK 3

## Interlude

LENGTH: 0:24

### DANTE XAVIER: *THE ALPHA BODY*

The interlude serves to reestablish Dr. King’s presence before the Neon Overture *Urban Elixir*.

TRACK 4-8

## Urban Elixir

LENGTH: 35:21

### PRELUDE: INFINITYLOGIC/TIME

#### WARP BLUES

#### ACT ONE: *TIME WARP BLUES PROCESSION*

#### ACT TWO: *3 SOUNDS*

#### ACT THREE: *MEMPHIS 601*

#### ACT FOUR: *URBAN TENSE REALITY*

### PERSONNEL:

**AVERY BROOKS: VOCALS**

**MR. WHITEKEYS: PIANO**

**KEVIN BARBOUR: ELECTRIC PICCOLO BASS**

**JOE PIEROG: ELECTRIC BASS**

**MARK WILSON: DOUBLE BASS**

**KENWOOD DENNARD: DRUMS, PERCUSSION**

**DANTE XAVIER: DRUMS, PERCUSSION,**

**PIANO (PRELUDE ONLY), HARMONICA**

I felt the paralleling Storyville between Dr. King and Jesus by means of an inner monologue was the perfect vehicle to explore Dr. King. This 4-act interpretative Storyville is a Compound Tense identity for Dr. King and Jesus, capturing the idea of the Civil Rights Movement as tensed through Dr. King’s eyes, how the movement played out in his day-to-day life, and his doubts about what he was leading his people into within the context of an inner monologue. This inner monologue is a Pseudo Logic Tense Reality of Jesus’s conversation with God in the Garden of Gethsemane and parallels the last days of their lives.

It was important to me that the realities of Dr. King and the Civil Rights Movement were not interpreted into the Synthetic Urban Reality, but rather to tense the Alphabet Polyester Reality of the struggle and ultimately find peace through the struggle as a necessary part of change.

*Urban Elixir* is the Neon Overture and is intended to be an interpretative Storyville

concept – a complete departure from the Earth Shoe Reality (an Urban Neon Logic). I wanted the surrounding compositions (the score) to have a drama to it—a communicational element. The surrounding score establishes a common motif with the Urban Reality of the Storyville. Much like the musical score for a play, the score sets up scenes and situations and, in this way, they become more than just a collection of songs. At the same time, I wanted the surrounding compositions to have an individual element to them as songs that can stand on their own. The Alphabet Logic in *Urban Elixir* is an interpretative, dramatic, narrative Alpha Tense Reality.

*Urban Elixir* is more than just an Urban Neon Spiritual in the Alphabet Logic – it is the reality of an Urban Neon Spiritual. The scope of *Urban Elixir* extends beyond the Storyville (account of events) of the Civil Rights Movement to the idea of the Movement – exploring the identity within the context of the Urban Neon Logic.

### PRELUDE - INFINITY LOGIC/TIME WARP BLUES

Enter the presence (ghost) of Dr. King.

### ACT ONE - TIME WARP BLUES PROCESSION

The title *Time Warp Blues Procession* is the repression and disenfranchisement of the Black Identity – basically, the blues as a Poly-tensed Reality. It is a two-part Reality Tense. The first part is a narrative synopsis of the Blackbird’s Alphabet Logic (song). The second part is the Alphabet Logic of Dr. King tensed in the Syntactical Context as an inner monologue. The intermezzo at the end serves as a resolve to Act One as well as to establish a tension and intensity leading into Act Two.

### ACT TWO - 3 SOUNDS

*3 Sounds* are the main voicings of the 3 basses stating the Placebo Logic within Dr. King (inner monologue between the id, ego, and superego with the id as the arbitrator). In the improvisation section, the instruments are

See glossary

acting out the drama of what the Alphabet Logic of the Storyville is about. The clave pattern is similar in feel to *Urban Neon Jungle* and also serves as a means to tie the score to the Neon Overture. The double bass monologue was designed as a dramatic scene with the other two basses – a soliloquy and at times an arbitrary conversation, not a solo but still long enough to be substantial.

#### ACT THREE - MEMPHIS 601

This act is a multi-layered section, picking up where Act One left off. The Storyville then transmogrifies from an inner monologue into Dr. King's final speech (The Mountaintop) as an interpretation of The Last Supper, with Dr. King expressing the tumultuous struggle within him, and finally transitioning into the gunshot (The Crucifixion).

#### ACT FOUR - URBAN TENSE REALITY

I performed the harmonica solo in this piece in such a way to give the effect of dual voicings, establishing a transitional Reality Tense for Dr. King between the Platitude and Alpha Tense Realities.

TRACK 9

## Polyester Pseudo Tense – Part To

LENGTH: 9:29

**MARK WILSON: DOUBLE BASS**

**DANTE XAVIER: VIBRAPHONE, PIANO, AND SUSPENDED CYMBAL**

In *Polyester Pseudo Tense – Part To*, to keep with the idea of this being a score to the Neon Overture *Urban Elixir* and establishing a Pseudo Tense Identity for Dr. King, it had to have the logic of an inner struggle as a conversational dialogue within him. The double bass needed to have a feeling of struggling to maintain while still keeping up. So, the vibraphone was constantly pushing up against the Reality Tense\* of the double bass, thereby forcing the bassist's playing to be labored.

*Note: The title Polyester Pseudo Tense – Part To is presented as 'To' in order to distinguish it as separate from and unrelated to Polyester Pseudo Tense Part 1 ... 'to' the next Pseudo Tense.*

TRACK 10

## Alphabet Factory

LENGTH: 4:11

**KENWOOD DENNARD: VOCALS AND JAW HARP**

**MARK WILSON: DOUBLE BASS**  
**DANTE XAVIER: DRUMS**

The objective of *Alphabet Factory* was more than just to syntactically or phonetically tense\* out a drum solo, which would have lacked the improvised spontaneous feel of a solo and would have sounded like the vocalist was reading it. Also, it would have been too difficult to memorize and perform at an appropriate real-time Pseudo Tense. The format of *Alphabet Factory* creates a Neon Logic, but with a Placebo Identity drum solo to establish a framework and put the rest of the words inside for the vocalist to work with, which was seamlessly executed – improvising and playing with the configuration of the words. *Alphabet Factory* is an Alphabet Logic Reality stated within the context of a drum solo.

The goal was to create a Melo-rhythmic and rhythmic vocal interpretative drum solo to establish an identity and speech pattern for the drums, not simply to imitate a drum solo.

Like the other tracks in the score, *Alphabet Factory* is about communication – the Urban Neon Alphabet Logic.

TRACK 11

## Interlude

LENGTH: 0:26

**DANTE XAVIER: THE ALPHA BODY**

TRACK 12

## The Abstract Wine

LENGTH: 6:20

**KENWOOD DENNARD: DRUMS**

**DANTE XAVIER: VIBRAPHONE**

This piece is a conversation between two brothers and is meant to underscore the Syntactical Logic of *Urban Elixir* Act Three (“my brother's wine spilled on my bread tonight”) and to set the stage for the Urban Tense Reality of Act Four.

TRACK 13

## Braille Identity Logic

LENGTH: 4:16

**MARK WILSON: DOUBLE BASS**

**DANTE XAVIER: TABLA AND VOCALS**

The composition is about being bamboozled by the trappings and led by the Pseudo Logic of the mainstream Earth Shoe Platitude

Reality – basically being blind and pulling the wool over your own eyes. This piece was composed with a Conceptual Identity called “Blues Raga” designed to create a modified double-talk around an Indian motif.

TRACK 14

## Placebo Tense Factor

LENGTH: 9:34

**DANTE XAVIER: PIANO**

*Placebo Tense Factor\** is the transitional state from the Pseudo Logic of the Platitude Reality to the Urban Neon Reality by conveying an Alphabet Logic of turmoil, conflict, unrest and peace while simultaneously serving as a staging for the Neon Overture *Urban Elixir*.

— Dante Xavier  
\*See glossary



Alphabet Logic for Urban Elixir

Act One - Time Warp Blues Procession

Song of the Blackbird plays  
Shimmering shades of blue  
From his Black gilded cage  
Mourning dirge yearning  
Weak with desire  
For a taste of the fire and the heat  
Play, Blackbird, play  
Long since buried under layers  
Of sepia brown  
Gone is the day, bye to the joy  
Even laughter on the hook of a tear ... ha  
Still cuts deep  
Cry Blackbird, cry  
Blackbird plays melancholy tones  
Of jet and indigo  
Blackbird's song paints a picture  
Sketches of Spain  
Drush tone velvet Miles of Smiles  
Creeping out of the edge of reason  
Blackbird's song marks steady, haunting time  
On the jagged border of barbed wire  
Twined around the soul of his red breast  
That caged the Blackbird  
Song of the Blackbird slowly fades

Die Blackbird  
Blackbird, Blackbird die  
  
(Instrumental Interlude)  
  
I struggle through the day  
My soul in disarray  
Picking cotton  
Sweeping city streets  
Tine young squire  
Strong Black feet  
Planted in the dirt  
Digging their own grave  
Dancing to the song of the Blackbird  
Tilted acres  
From Motown to Chi-Town  
To the Crescent down below  
Song of the Blackbird rings out  
Deptic held sedentary  
Blackbird's dirge echoes in my belly  
Flavors of the city  
Ginger and ghee  
Oregano and plantains  
Black-eyed peas  
I'm America too  
Black man's body swingin' in the breeze  
Black man's body lyin' in the street  
LYIN' IN THE STREET

(Instrumental Interlude)  
  
I died many times through the centuries  
From cotton fields to battlefields  
To tenement slums  
But still I breathe  
  
(Intermezzo)  
  
Act Three - MEMPHIS 601  
  
I died many times through the centuries  
From cotton fields to battlefields  
To tenement slums  
But still I breathe  
Used to be I could find a way  
When there was no way  
From cotton fields to battlefields  
To tenement slums  
But still I breathe  
I breathe to die another day  
To hurt and struggle and suffer  
To sing another dirge  
But I don't want to sing another dirge  
NO!  
I DON'T WANT TO SING ANOTHER DIRGE  
Living the American Dream on the D-side

Living on dreams deferred  
Tree in my mind  
I want to be free in stature  
I WANT TO BE FREE!  
  
(Instrumental Interlude)  
  
I saw what I saw  
I done seen it all  
But have we all seen enough  
Thorns to the left  
Dread to the right  
My brother's wine  
Spilled on my bread tonight  
I just wanna know  
Are we going to live together  
WHEN ... are we going to live together  
Because if we don't live together  
Then we are doomed  
To die at our own hands  
Again, and again, and  
AGAIN!?!  
  
Act Four - URBAN  
TENSE REALITY

Freedom, freedom  
In my mind like in my soul  
Freedom, freedom  
In my mind like in my soul  
Freedom, freedom  
In my mind like in my soul  
Freedom, freedom  
Can't nobody tell me so  
Freedom, freedom  
Got ta find it for myself  
Freedom, freedom  
In my mind like in my soul  
Freedom, freedom  
In my mind like in my soul  
Freedom, freedom  
In my mind like in my soul  
Freedom, freedom  
I got wings and I can fly  
Freedom, freedom  
In my mind like in my soul  
Freedom, freedom  
Can't nobody tell me so  
Freedom, freedom  
I got wings and I can fly  
Freedom, freedom  
Free...



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# BLACK IN MY OWN WAY



**THE DX  
EXPERIMENT**  
FEAT. AVERY BROOKS

## ALPHABET LOGICS AND PSEUDO TENSES

### Front Cover Artwork:

**TAKEN FROM THE PHOTO  
CONCEPT "MADE IN GERMANY"  
BY DANTE XAVIER**

The "Made in Germany" photo is an interpretation of the slanted, enchanted identity of the Gestapo and the totalitarian authoritative approach towards Black and Brown people within the context of the Pseudo Neon Logic of the police in the Placebo Tense Reality. I wanted to create the disorienting space of a grim dystopian Reality Tense. My conceptual approach was to monochromatically create a room without any walls by using tinted lighting to create gradations within the background, along with the objects contained within the artwork (Made in Germany and black rectangle) to define a flat plane reality establishing the Neon Logic of a black hole.

### ALPHA TENSE FACTORS\*:

- The black rectangle is the black hole vortex with the levitating images being pulled in.
- The image in the foreground was cut and inverted to create 2 diagonal planes (above and below the images) levitating within the space as a vortex gravitating towards the black hole.
- The half-moon casting a shadow above it is both an object as well as the presence of the black hole as the objects move towards it.

Syntactical Reality: This piece is in no way a statement about the German nation or its citizens. For better or worse, it is a parallel between the Gestapo and the Pseudo Neon Logic of the police in the United States.

# ALPHABET LOGICS AND PSEUDO TENSES

## Back Cover Artwork:

**TAKEN FROM THE MIXED MEDIA COLLAGE “URBAN ELIXIR” BY DANTE XAVIER**

“Urban Elixir<sup>\*</sup>” is an Urban Neon Spiritual<sup>\*</sup> in the Alphabet Logic depicting Blackness as an Urban Neon Reality Tense. Urban Elixir is The Tense. The kente cloth wrapped around the Egyptian motif fabric is the Earth Shoe Logic of Egypt’s history as an African nation.

### ALPHA TENSE FACTORS:

- The assorted fabrics create an African motif and depicts Blackness as a Neon Tense Reality.
- The paint around the Female Tense is the Pseudo Tense Reality of a rainforest (her aura).
- The black-nippled bosom is Urban Elixir.





## Liner Notes Artwork:

### TAKEN FROM THE PHOTO CONCEPT “POLYESTER PLACEBO TENSE” BY DANTE XAVIER

The concept of “Polyester Placebo Tense<sup>\*</sup>” is not location-specific and offers a Pseudo Tense Reality of the Earth Shoe Logic with the Alpha Neon Factor<sup>\*</sup> as a common point of reference in the Equational Logic<sup>\*</sup> of the Linear Tense<sup>\*</sup> and the Sliding Decimal Factor as a Synergistic Pseudo Tense<sup>\*</sup>.

... an Alpha Tense Reality: Photography in its own Alphabet Logic is a Linear Loop Reality<sup>\*</sup>. I don't create photography from this Pseudo Logic. Generally speaking, I create the art and then photograph it, or I set up a shot and then create the art. This photo concept started out as a Storyville (film) piece, not a photograph, from which I then created this shot. Within the shot, I used the vertical objects in the scene i.e. trees and sign poles, to create 3 “frames” bringing the photo back to its Storyville (film) tense.

— Dante Xavier

<sup>\*</sup>See glossary

## Lateral Tense Reality:

All compositions and Alphabet Logic composed, arranged, and produced by Dante Xavier. All tracks were recorded spontaneously and unrehearsed in one take, just as conversation would naturally occur.

Recorded by Brian Coombes at Rocking Horse Studio, Pittsfield NH.  
Mixed by James Zaner at Blue Jay Studios, Carlisle MA.  
Mastered by Mark Donahue at Soundmirror, Boston MA.

All artwork concepts by Dante Xavier.  
Additional graphics work by Jack Sisterhenm, milk<sup>\*</sup> [www.milksono.com](http://www.milksono.com)

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