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Good Music: My Review — Black Boy (Alternative)

Dahi · Released August 28, 2026 · ALTER Music · 11 Tracks

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Opening track is called Who Are You with Vince Staples, Channel Tres & French Anthony — I love that the song opens with what sounds like a lighter, a flame, and a breath — followed by a guitar playing with a descending triplet arpeggio, tambourine, bass, and light drums — voices, layers, and sound that forces you to pay attention, this IS the effect of what Dahi does with his music, his production, his mind.

Following this track is Find Me, featuring Moses Sumney & Mez — you hear another C minor i, vii, iv melodic progression on acoustic guitar, and light but full percussion and clapping — vocal timbres that give you warmth, solace, and belief in the change from the first track to this — layer by layer, backgrounds in 3rds harmony above the melody, a guitar countermelody a couple of octaves up, and all working together before the switch at 1:17 to a very heavy distorted afro, synth heavy, and vocally distorted backend — THIS is what separates Dahi from many artists and producers, and why I'm sure this is called Black Boy (Alternative) — what is the genres of this work? Alternative, afro-centric, hip-hop, no — don't put limitations on this masterpiece, Dahi knew exactly what he was doing with this work, every track connecting but with its own identity.

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Third Track is one of my 3 favorites that stay on repeat, How To Pray with Kendrick Lamar & Amber Mark, a drumset introduced in its entirety with bossa type feel, guitar melodic flow, and voices of Kendrick Lamar not rapping, but talking in cadence with octave above supporting line by line, along with the b portion of the music lines like, “Cold stares, I been through something I need nurture, is that a promise? The city raised me, the blood spill changed me The world blamed me, but you never shamed me” and “A journey for two, as a story unfolds I seen violence, you seen love I suffer in silence you opened up I say free the homies till they all free There's the plot twist, 'cause you freed me” — this song is trancelike with how the melodic progressions of the instrumentation, the spoken tone of Kendrick Lamar with octave layering above, the gradual building of climatic moments and cadences of importance in the music makes

it sound the way it does — all to drop the percussion in the end, layered with the vocals to hear “It could take a lifetime, it could take a lifetime Hold you by the waist now, maybe we can waste time maybe we can waste time” — what makes this song amazing is the storytelling, the layers, the complexity of what you have heard, all while figuring out what each line’s significance is.

Track 4 is Running with Childish Gambino — “Run” followed by what is a very complex 3/4 or 6/8 — depending on how you count it — Childish Gambino never disappointing with differing emotions, singing, rapping, speaking, and so many other things along the way through music. Chorus filled with a melodic ii iv vi v progression with lots of falsetto, call in response, only as Childish Gambino can do in his own music. What I love about this track and for many is the freedom of each artist on the track to make it their own — almost like this Dahi album is a giant compilation album, but in the production and mind of Dahi; pure production mastery at its finest.

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Track 5 is called Love Me — Obongjayar — right away we are hearing percussion, drumset, polyrhythms and a rocking beat in 3 that is by no means a simple meter. Claps, vocals, call and response, the polyrhythms, and self-sung backgrounds make this song a very afro-centered and beautiful addition to what is a very production sound and eclectic album. Culture played an incredible aspect into the production, voicings, instrumentation, and style by which each track was built up.

Track 6 They Don’t Know Me — Mez — we hear distorted guitar, is the song in 3 — do the rhythms make it more of a hemiola than anything — who is to say upon first hearing. Chants throughout the song are a statement of declaration of what is, and what isn’t “They said that I wouldn’t fly They said that I couldn’t fly But I end up in the sky, how’d I end up in the sky?” A song of chants, declarations, and statements for proving anyone who has given opposition on the way up, different. Back end of the song changed up dramatically after a great build up from the statements over and over. Now we are in a 4 feel, heavy synth, heavy compressed and dampened drums, “reflect on my life, reflect on my pain, the ripples in water make my reflection change” 2 songs in one, but the same message, reflect, grow, outlive the narrative of others, other quotes like “Dreams that I can’t explain, they won’t leave from my brain then after a while, I realize we ain’t the same and I’m up so high right now, I’m heading to space them things that you said, they won’t fade out my name and we’re up so high we could fall but don’t say it” — what a statement to end this piece of work.

Track 7 — The Night — Kurtis Wells — we hear a recurring G in the bass with — C, Db, Eb, and F minor on loop, ascending and descending, vacillating between minor and major modes while there are vocals above with distorted guitar and lots of spaces with no drums, just vocals, chordal progressions, and space to breathe. A master’s production at work. Quotes like “I’m ready for the night” speak to the thematic mode of the song itself.

Track 8 — Rest of Your Life — a solo track by Dahi, and the only one on the album. We have a backbeat on the song and a chordal progression of a tuned down F# ascending IV, III, ii, I — followed by guitar — now the main part is the backbeat is in 4, the progression comes in on 1.5 beats in creating 2 feel on beats 1.5 and 3.5 — the complex layering along with every other instrument having different responsibilities like the bass placement, shakers, and even the drum playing a “we will rock you” type feel simultaneous to the original backbeat. I love it.

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Track 9 features Jesse Boykins III, Baby Rose & Ant Clemons called Stand for Something — starts right away with the music, synth bass, EP type keyboard pad with vocals and reverb and words “I been been wondering where it goes somebody just show me something I wish we could stand for something” A declaratory song that speaks for the morality of the world, the time, and the values people carry everyday. “Running out of time, moments passing cause we both know time to stop for anyone so while I got you here with me, let’s make timeless memories, cause tomorrow isn’t promised” Ending with vocals, backgrounds, no music, no drums, just realness and vulnerability “Baby cause your love is all I need”.

Track 10 — Square Up — Fousheé — now this track probably is the most eclectic track in the project and why I believe it stands for alternative — acoustic guitar, distorted guitar in the back, vocals, bass notes played on the guitar — simple and straightforward. The song that sounds like that rock alternative feel that is echoed through other tracks with very different but similar elements, the ethereal sound I believe Dahi went for with this track.

Track 11 — Drowning — Elmiene and Ravyn Lenae — and my all time favorite and on repeat at least 10-15 times a day. On this track are Elmiene and Ravyn Lenae. Elmiene sings the main chorus and the verses in lower octaves, Ravyn Lenae sings the verses in parts and sounds incredible with different vocal effects and timbres with such sound. We start off with bossa like drums and then guitar playing in C major — the most iconic quote “If you could reach the top without tears, you could feel the Lord without prayer then were drowning, misguided If you could raise a child without care and sell the world a lie without fear then were drowning, misguided” I absolutely love this album from top to bottom with many things to say about it, these are just my review after listening to it a few times.

This is my journey!



Daniel James Felton

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