

Dutchyyy -vs- The Algorithms

DUTCHYYY.XYZ



Introduction

“Everything I do on chain is all tied together in one large experiment of documenting unfiltered human experiences tied to art, for the sake of preservation with breadcrumbs and context in a world where the majority of humans no longer have the attention span, desire or care to follow breadcrumbs nor absorb context & lore”.

“Archiving my life on-chain is a way to ensure that my story isn’t erased. The technology means that, even when platforms disappear, my work—the music, the context, the lore—remains. It’s not just about keeping my music alive; it’s about creating a legacy, something tangible that future generations can engage with, explore, and understand. It’s about documenting proof of life—evidence that I existed, loved, and created in this world. Whether people care now or not doesn’t change the fact that I’m building something lasting, something that reflects the highs, lows, and everything in between.”

Let's Begin...



Born on May 23, **1981**, Dutch emerged into a world of music and creativity. His early years were shaped by his parents, both of whom embraced escapism. His father had an eclectic vinyl collection, and his mother engaged in arts, crafts, and design. Dutch's childhood was a blend of creative activities—music, drawing, action figures, and video games—that fueled his imagination and artistic tendencies.

Christmas 1992: The Dawn of Creative Technology

The turning point that would direct Dutch toward a life dedicated to creative expression came in **1992**, on Christmas Day. He spent the holiday with his neighbor and future lifelong best friend, Eric, who had just received a Super Nintendo Entertainment System (SNES) along with **Mario Paint**, a game that doubled as a creative tool. It was less of a game and more of an early combination of Adobe Photoshop, Premier, and a music digital audio workstation (DAW), all in one. Dutchy became obsessed, spending days and nights arranging and sequencing music for the first time, animating videos, and creating digital drawings. This marked his introduction to creative technology and sparked a passion that would last a lifetime.

A Musical Journey Begins

By the seventh grade, Dutch's passion for music began to solidify when he joined the school orchestra as a drummer, hoping to bond with his father, Ziggy, who was also a drummer. However, the slow, structured pace of the orchestra wasn't stimulating enough for a young boy with severe ADHD, and he soon transitioned to the drumline in the marching band, playing quads and lead snare. This experience was pivotal in shaping his rhythmic sense and fostering his love for freestyling.

A collage of numerous small, overlapping photographs showing various scenes of people, mostly young adults, in different settings like cars, indoors, and outdoors. The photos are scattered across a dark, textured background.

The Foundation of Equilibrium

- <https://celphitled.bandcamp.com/track/i-could-write-a-rhyme>

By the mid-1990s, Dutchyyy's obsession with music was undeniable. He saved his lunch money every week to buy a new cassette every Saturday, amassing a collection that reflected his hunger for new sounds. This thirst for music led him to develop rituals like recording episodes of Rap City and Yo! MTV Raps onto blank VHS tapes, transferring those onto cassettes using his father's tape deck. In Christmas 1994, his mother gifted him a **Casio keyboard** with a looping function, marking his first foray into music production.

In 1995, Dutch began teaching himself how to make beats, despite having no one around who shared his passion for hip-hop. He began forcing his little brother and neighborhood

friends to freestyle over his beats on a karaoke machine after school. Meanwhile, he spent his school nights in **AOL's Arts & Entertainment Hip Hop Chatroom**, connecting with producers and emcees who would soon dominate the underground scene for the next decade. He also ritually sacrificed hanging out with friends every Saturday, instead spending it with fingers glued to the record and pause button on his tape deck, capturing the world of less accessible underground hip hop being played on the local public radio show "The Underground Railroad"



One day on the school bus, he crossed paths with Orlando (**Majik Most**), who shared his passion for hip-hop. The two began recording demos under the name Equinox they wrote while traversing the city of Tampa Bay using the city bus. It was through the AOL chat room that Dutch learned about **Celph Titled**, a local producer and emcee who had already honed his craft. This led to the formation of Paradox, which eventually evolved into **Equilibrium**.

The group's early demos attracted attention, culminating in their 1st appearance being interviewed on the **WMNF 88.5 "The Underground Railroad"** radio show hosted by former B.E.T. Rap City host, DJ Mad Lynx.

In 1997, Celph introduced Dutch to a DOS-based production software called **Mod-Edit**, marking Dutch's first experience with sampling. The trio began recording at professional studios, releasing only a few 12-inch singles from their still unreleased full length album "**Tropic States**".

Equilibrium transitioned from local to global artists in 1998 while Dutch & Majik were still sophomores in highschool. Shortly after Celph moved to NYC they released their first 12" single on Vinyl "**Fahrenheit 813**" with the B-side "**Critical Conditions**" featuring a guest

verse from EMI major label artists, *The Boogiemonsters*. The 12" also included a 3rd bonus song, the now-notorious "**Windows 98**" which gained instant fame due to a rumor that Microsoft was suing them for sampling the Windows startup sound. Although the rumor was false, it catapulted them into the limelight as pioneers of internet-driven music.

In 1998, after friction with Majik missing multiple paid studio sessions, the Trio would briefly become a duo, resulting in their 2nd 12" vinyl release "**Do That**" b/w "**Hold Something**" only featuring Dutch & Celph.



- "Do that" would later be licensed for the film "Kingston High" directed by Stephen Townsend In 2002 <https://www.imdb.com/title/tt0279178/>

This shift in balance would inspire Dutch to also begin working on his first album as a solo artist titled "**Junk Planet**" officially changing his name from Dutchmaster to **Dutchmassive**. The first song recorded being "**BusStopBuildingBlock**" he wrote in tribute to one of his best friends and former group member Majik Most.

- <https://legacy.catalog.works/dutchmassive/-busstopbuildingblock-produced-by-deeskee>

In 1999, Dutch would experience the next moment of his artistic journey in the form of a Xmas gift. "30 days with an rented **AKAI MPC 2000**" A thoughtful gift from his roommate Orlando (Majik) inspired by his observations of Dutch's face and spirit light up using an MPC2000 for the first time, in a basement in Queens during their last visit to NYC to see Celph Titled.

The Rise of Dutchmassive: A Solo Career Unfolds



- Previously on... (Proof of Artist)

<https://zora.co/collect/base:0x85a6f3ef0672a8117ad348ad4548da06fc9b845e>

The turn of the century inspired a desire to experience life as a young adult in a way unfamiliar from his teenage years. While no longer roommates, the group remained intact but each mainly focused on exploring their individual creative projects. A period of growth adjusting to the real world. Between working 9-5, making time for his relationship, friends and family, finding pockets of time to exist as an artist was a challenge for the first time but the creative spirit always finds a way to carve out those moments. Finding time to write & record songs was easy, but without equipment, his urge to make beats wasn't quite as simple.

In **2001** he stumbled across the Playstation game "**MTV Music Generator**" which had its limitations, but provided enough challenge and features to satiate & further fuel his passion for Composing & Arranging. This new discovery would be completely disrupted by a Life altering event just weeks prior the world altering event 9/11. While leaving his apartment one night, **he was T-boned by a Military grade humvee driving 60 mph fleeing from the police causing lifelong skeletal damage**. This event later provided a small settlement that helped **Dutch move into his first studio apartment** without the distraction of roommates and also finally purchase that Akai MPC 2000 he had been yearning for since Xmas of 99.

2002 began with Dutch finally having his own space for the first time. This independence allowed him to flex all his pent up creativity in every way imaginable. Channeling it through world shaping via interior design he turned his living space / studio into a peaceful indoor forest, combining a hybrid of Egyptian & Japanese aesthetics to fill pockets free of the density of house plants. Shaping his environment influenced the music he began creating.

While close to finalizing the album he began writing in 97 & recording in 98, He simultaneously began working on the first project where he would finally have 100% creative control.

Having already outgrown his, at the time, still unreleased debut solo album "Junk Planet" He took full advantage of having a fresh palette and full control. Equally passionate about emceeing & making beats, he set out to create something at the time unheard of. A Double album titled "The Next Final Fantasy". Disc one: "**Crush Your System**" being the main album with vocals and Disc two: "**Music 2 Sleep To..**" would be a seamlessly themed instrumental only album of beats produced by Dutch that weren't designed to be rapped over.



In 2002, Dutch recorded "Pipe Dreams" the final track on an album he began 5 years prior and turned it into Celph. Just one week later, his official debut as the solo emcee Dutchmassive would materialize via the first single from the upcoming album "Junk Planet" being released on Vinyl. "**Evaporate**" b/w "**The Hook**" and "**Soul Searchin**". The single dominated charts receiving extended radio, press, print & media attention well into 2003

- <https://www.discogs.com/release/356202-DutchMassive-Evaporate-Soul-Searchin-The-Hook>

The success of his first single triggered multiple labels to contact Celph in hopes of signing Dutch before the release of his debut album. In the end they signed an album + multiple single deal with **Fresh Chest Records** who had just recently signed a major distribution Virgin Music fka Caroline Distribution.

At this time, Dutch had already creatively and spiritually outgrown his first album and was well into creating his next album. Making a conscious effort to greatly reduce unnecessary curse words, and be responsible and intentional with songs knowing he had an impressionable fanbase.. When he began creating, he was a teenager just having fun with zero expectations or thoughts about having an audience. As a young adult, he wanted his art to inspire or at the very least be an honest expression rooted in purpose. He had long outgrown the ego & hyper aggro battle rap that was now scheduled to be the world's first impression of him as an artist.

The next 12" single was always supposed to be "**Just me & my walkman**" b/w "**My own sh*t**" & "**BusStopBuilding**" but was changed last minute at the request of the label who wanted the single to have a more battle rap feel and a song with a bunch of notable guest features. A change Dutch aggressively pushed back against, after they chose 2 songs he already expressed he no longer resonated with and wanted to cut from the album. Celph brokered a compromise agreeing to release the songs they chose if they paid for Celph to fly to Tampa to record a new 3rd song for

the upcoming single and also guarantee the 3rd single scheduled to be released 4 months after the album drops would be all the songs Dutch originally intended. All parties agreed.

- <https://www.discogs.com/release/393601-DutchMassive-The-Ego-Has-Landed-It-Gets-Worse-Revaporate>

Celph flew to Tampa, and Equilibrium united to record multiple songs for each other's albums, including the new 3rd song "ReVaporate" for Dutch's upcoming single "The Ego Has Landed" b/w "It gets Worse". While Celph & Majik were still embracing the battle rap essence of hip hop, Dutch who still enjoyed listening to that type of music, no longer wanted to be the one creating it. Forcing himself, one last recording session to invoke that teenage version of himself "for the team" and officially letting his long time friends and fellow group members know he was moving on from the group.

- <https://dutchmassive.bandcamp.com/album/equilibrium-celph-titled-majik-most-dutchmassive-1997-2009>

His debut album, "**Junk Planet**", was officially released world wide **July 13th, 2004** on CD and double vinyl to critical acclaim, with appearances in major publications such as *The Source*, *XXL*, *Blaze*, *Urb*, and *Blues & Soul*.

- Junk Planet [1/1's] <https://legacy.catalog.works/playlists/6b1554c1-1fbf-4fed-aae0-a07f03ed5594>



However, just three months after his debut, the **label backing the album filed for bankruptcy**, leaving Dutch disillusioned with the traditional music industry. The years of work, the expensive studio time—everything seemed to have been for nothing. The true fallout being the intense guilt & pressure to give up from family and loved ones who he often sacrificed spending time with over the past decade chasing his passions. Not being able to sustain financially from art wasn't some huge blow or unexpected turn of events in his heart. A life where the ones you love the most don't support or appreciate the one thing in life you love the most and will never stop being passionately pursuing was a heartbreaking reality he would have to endure moving forward.

Thankfully, being able to see and feel the tangible impact via the strangers across the globe on the internet that shared written testaments as proof your creative pursuits were not a waste of time was a powerful motivator to stay the course. It also didn't hurt that his

next double album, and 3rd album that were already a few year into the making were turning into something legendary with production and guest features from the next wave of artists to dominate the underground hip hop and beat scene thanks to this magical resonance networking social platform called **Myspace** & his early affiliation with **Beatfanatic** founded by friend & producer mentor, SlopFunkDust.

In **2005**, A longform, single track, sneak peak of his instrumental album "**Music 2 Sleep To**" for Disc 2 of his upcoming double album was released. At the time of this article, the only place this album exists publicly is hidden in the bonus features of the **Majik Most DVD**, which was released with Majik's Debut solo album "Molesting HipHop". Dutch also produced the DVD's Menu music, and mixed and mastered a few songs on the album.

By **2006** the theme was embracing new technology, selling his MPC2000 and adopting **Fruity Loops (FL Studio)** as his primary tool for creating beats. He focused heavily on production that wasn't intended to have vocals over during a time when beats without rappers really wasn't an accepted practice yet. He Released his first "official" public Instrumental only EP "**The DrumLove**" in tandem with the "**Project: REACH**" mixtape to serve as an album between albums, both which blew up thanks to the wonderful **Blog Era** during the glorious golden years of the Free Internet.

- The Drumlove EP <https://dutchmassive.bandcamp.com/track/the-drumlove-ep-2003-2006>
- Project: Reach (Full tracklist) <https://www.discogs.com/release/2975163-DutchMassive-Project-Reach>
- Project: Reach [1/1] <https://legacy.catalog.works/dutchmassive/-project-reach-radio-promo-ep-2006->

Inspired by the act of signal boosting and taste curation, Dutch began **The Hobbyshop Hero blog**, where he showcased music, streetwear, collectibles, and art. This platform allowed him to embrace his core passion of Nerd Culture (Music, Video games, Toys & Comics) Because being a die hard fan and collector always ran in parallel to creating art. He actively researched, designed and posted from 2006 - 2011, where he would eventually pivot to Tumblr in 2010

- TheHobbyshopHero (blog) <https://thehobbyshophero.blogspot.com/>

Myspace had already created so many incredible opportunities for Dutch that manifested into friendships and iconic collaborations with legends Samiyam, 14KT & Buff1 (Athletic Mic League), Von Pea, Median, Illmind, M-Phazes, etc but in fall of 2006, myspace had one final gift to provide by connecting Dutch with Sweatson Klank (fka Take) who reached out and invited to be the only emcee on upcoming album "Earthtones & Concrete" which would later become his Genesis 1/1 as "Dutchmassive" on Catalog Works.

- "Dream Suite" [1/1] <https://legacy.catalog.works/dutchmassive/-dream-suite-prod-by-sweatson-klank>

In **2007**, Dutch received a call from **SlopFunkDust** (Beat Fanatic, Beat Society) who had produced songs for Dutch's album in the works and heard a lot of it's unreleased progress over the years. Slop informed Dutch he had recently become the head A&R of the iconic **Rawkus Records**. The Label that was once home to Mos Def & Talib Kweli, Hi-Tek,

Common, Pharoahe Monch, Company Flow (El-P of Run the Jewels), Sound Bombing, Eminem, etc..

- About Rawkus Records https://en.wikipedia.org/wiki/Rawkus_Records

Slop then asked Dutch if would be willing to sign a deal releasing his sophomore album on Rawkus with the caveat being it needed to be finalized and turned in within 60 days of signing the contract. Dutch, still in disbelief, agreed with zero hesitation and was told he would receive a contract sometime the following week in the mail to sign and return.

Over the next 2 months, Dutch realized he would not only have to scrap his double album vision, but push crucial songs intended for "Crush Your System" onto his 3rd album to focus on mixing and mastering all the unfinished songs he had the most progress on. This resulted in the album not having the same cohesive and polished sonic experience as his first album and also lacked the intended sequencing of the tracks causing the album to sound like a compilation of unreleased songs across time rather than an album for him personally. In the end, to ensure he wouldn't regret blowing an opportunity of a lifetime, he sacrificed creative control and perfection and turned in the unfinished album before the deadline.

On **November 28th 2007**, the **sophomore Dutchmassive album "Crush Your System"** was released as part of Rawkus Records' groundbreaking **Rawkus 50 campaign**, which was one of the **music industry's first digital-only releases**. This project marked Dutch's growth as an artist and solidified his place in the world of underground hip-hop.

- Crush Your System [1/1's] <https://legacy.catalog.works/playlists/348efd49-f282-42d7-941c-ed0327c1d7f7>

In a **cruel twist of fate, history repeats** and 3 months after Rawkus digitally released 50 separate artists albums to the world at once. The Iconic record label that set that standard for bridging underground / mainstream hip hop. **Rawkus Records went silent & filed for bankruptcy** the same month artists were scheduled to receive their first payment.

This of course cascaded & repeated the events of 2004, leading to his fiancé eventually calling off their engagement & A short dark period for Dutch where things would get much worse briefly before he dusted himself off & picked himself back up again, doubling down on himself to prepare for his next great chapter.



Evolution of Dutchy "Yoyoyoyoyoyo!"

In **2009** Dutch began his career traveling state to state working at hospitals teaching physicians & nurses how to chart electronically. Not only was this work full of purpose, it was high paid contract work lasting between 30-90 days at a time, this was the ideal situation as it allowed months of free time between contracts to hyper focus on music. He had guest verses on multiple large releases that year, & continued working on 3rd solo album titled "Romanticizing" between working on new instrumentals & being active with his blog "The HobbyShop Hero"

On **May 23rd 2010**, Dutch celebrated his birthday from a hotel room out of state on Hospital contract by stealth releasing "**Yawn of the Gemini**" a collection of 36 instrumentals created 2005-2010. Marking his first appearance on the now popular platform, **Bandcamp**.



<https://legacy.catalog.works/playlists/1baecbce-5438-4953-987e-36bc1e7fcc5a>

The initial reception from fans who had been patiently waiting for his next full length album since 2007 was mixed. Many purchased the album blindly, only to find out there was no vocals from Dutch at all across the 36 tracks, most expressing that they didn't even know he was a producer. The following week, an email was sent to everyone that purchased "Yawn of the Gemini" with the subject line reading: "Thanks for your understanding, Please hold tight" The email included snippets of a few unreleased tracks with Dutch rapping to tease the album they were actually patiently waiting for.

2011 was spent finalizing his 3rd album as an emcee titled "**Romanticizing**" while multitasking, producing his most inspired work to date. At the end of spring he & his childhood became highly focused on Fitness. They jogged a minimum of 8 miles a day, 4 to 5 times a week, until their healthy routine would come to halt in October after Dutch fractured his hip during pre-work out stretches. Spending the following months on crutches and relying on using cane. This slowed down his fitness goals but fueled his creative output.

He shot his first music video for his Collab with Miki "Grems" prolific Graffiti & Recording Artist from France

- Grems & Noza - "Autumn 2.0" (f Peshi & Dutchmassive)
<https://youtu.be/Q9Hr5pl2R50?si=fbClFHZmS226FYt5>



Also recording the final track for his upcoming "Romanticizing" album. (Which would become the only track to survive what was to come and end up being one of the last written & recorded Dutchmassive songs to this day)

- "Oh, Pen..." <https://legacy.catalog.works/dutchmassive/-oh-pen->

On Xmas Night 2011, His laptop crashed & booted up to the Blue Screen Of Death

With no back ups, his 3rd solo album as Dutchmassive titled "Romanticizing" that he had been working on since 2003 along with all unreleased beats created from May of 2010 to that Night of the crash were lost forever.

This would be the first & only time in his multi-decade career/Journey where he actually entertained giving up music completely.

In **2012**, Dutch's career took a significant turn when he relocated to **Los Angeles**, a move that shaped his creative and professional life. During this time, he released **Blue Screen of Deaf**, a collection of early draft beats that had been burned to scratched cds before losing an entire hard drive containing the finalized versions a few months earlier.

- Blue Screen of Deaf [1/1's] <https://legacy.catalog.works/playlists/1a4e3184-6b59-4e42-b19d-634171fe139e>



Upon arriving in LA, Dutchy quickly connected with Joe Kay and Kronika from Soulection, having previously spent time with them on **Turntable.fm**. Through Kronika, he was introduced to producer Ahwlee, who introduced him to **Ableton Live**. This new production tool reinvigorated Dutchy's music-making process, marking a shift away from his focus on being an emcee, a change also influenced by the loss of an album he had spent nearly a decade writing and recording.

- Medutayshun [1/1] <https://legacy.catalog.works/dutchyyy/medutayshun-f-ahwlee->

As Dutch began performing in Los Angeles, Joe Kay would often refer to him as "Dutchy" on **Soulection Radio**, which led to his new moniker "Dutchy" appearing on event flyers. Reflecting on the feedback he received from his supports after releasing "Yawn of the Gemini" who expressed confusion after purchasing an with no vocals and only instrumentals back in 2010, **He decided to adopt "Dutchy" as his official name for DJing and producing, distinguishing it from his work as the emcee "Dutchmassive."**

- RIDICULOUS! [1/1] - <https://legacy.catalog.works/dutchyyy/ridiculous->



During this time, Dutchyyy also began working for **Warner Brothers**, handling Master Quality Control (QC) between contracts teaching at hospitals out of state. From 2012 to 2014, he performed live several times a month and became a member of multiple collectives and labels, including [Soulection](#), [Flybynight](#), [Astral Basement](#), [Rootnote](#), [Collective Resonance](#), [Cosmic Compositions](#), [Ital Dred](#), [Expansions Collective](#), [Paxico](#), [Fuzzscope](#). In these roles, he not only contributed to various projects but also helped curate compilations, bringing on other talented artists he believed in.

The golden era of [SoundCloud](#) was pivotal for Dutchy. He embraced the platform, often releasing songs within minutes of finishing them. During this period, SoundCloud provided independent artists with an avenue to easily share their work with a global audience.. Between May 2012 and April 2014, Dutchyyy created over a hundred tracks, collaborating with legends and enjoying the creative freedom of the time. Much of this music would later be compiled into the 120-minute cassette titled Chill Gawd Chill.

However, a series of personal turmoil—losing his full-time job, the breakdown of his relationship, and then losing his apartment—ended his time in Los Angeles. Spring of 2014, With no steady income and couch-surfing to survive, Dutchy Flew back to Tampa to feel grounded and tethered. But what he encountered was far from peaceful. Facing animosity from those who had remained stagnant, he realized quickly that Florida was not a permanent solution.

2014–2016: A Time of Healing and Transformation (The Uproot & Traversal)



An unexpected phone call from his friend Sam Sleezy offered him the opportunity to move to New York with the added condition he resume writing and recording music as Dutchmassive. Dutch agreed, though creatively adrift, and spent months in New York attempting to regain his footing. During this time, he found solace and inspiration in the peaceful solitude of Sam's forest backyard, rekindling his passion for creating without distractions.

- <https://beta.catalog.works/dutchmassive/-by-design->



The turning point came with a phone call from his father—whom Dutch had not spoken to in over a decade. His father “Ziggy” invited him to visit for the weekend, and upon arrival, Dutch discovered that his father was now the caretaker of the breathtaking Sam’s Point Preserve, a nature reserve nestled atop the Shawangunk Ridge in New York. Surrounded by ice caves, waterfalls, and dense forests, Dutch decided to stay and embrace this transformative environment.



During this time, Dutch withdrew from music collectives and societal expectations, choosing to focus purely on art and self-discovery.

His creative output flourished during this period. He stumbled upon a new improvisational approach to music, birthing the **Long Story Short** series, an experimental improv jazz project where each long form track was a real time, blind, one take, live and unedited recording. This series rewired his creative mind in way that would later be harnessed and expand upon for future improv projects "The Reluctant Clap" freestyle series & "Evolving Portals" This series would also later become his first experiment in Music NFTs in 2021

- Long Story Short <https://on.soundcloud.com/TZArLZ93yqL948V5A>

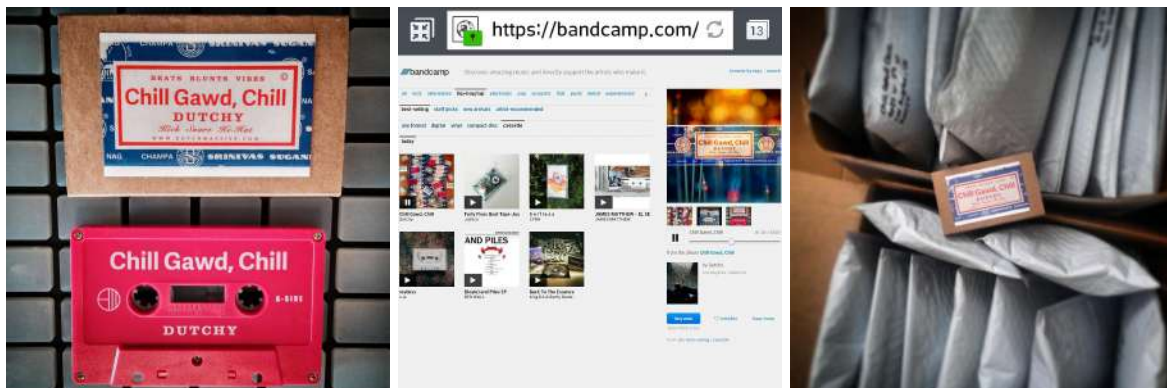
simultaneously he was deeply focused on **“The Uproot”** & **“Traversal”** two highly intentional, theme driven instrumentals albums designed to tell a highly expressive and emotional story without the use of words.

"Chill Gawd, Chill" was released in February 2015. It was a collection of loose songs created during his time in Los Angeles from 2012 to 2014. The **120-minute cassette** was a spontaneous release that quickly became one of **Bandcamp's best-selling releases**, topping charts in various categories.



Dutch described Chill Gawd, Chill as an effortless and fun project, created in contrast to the emotionally intense process behind The Uproot.

- 1/1's on Catalog Works <https://legacy.catalog.works/playlists/281475df-ff35-4b16-90e9-d9c92f727ed5>
- Chill Gawd, Chill on Bandcamp <https://dutchmassive.bandcamp.com/album/chill-gawd-chill>



The Uproot, on the other hand, was a deeply personal album born from moments of loss, isolation, and self-rebuilding. A fierce rejection of humanities mishandling of the planet. Often envisioning scenery of a post human world, with nature growing across abandoned metropolises as it reclaimed the biosphere. Nature Heals.

- The Uproot [Catalog Works] <https://beta.catalog.works/playlists/d2fab35b-ee2e-4ee3-a99a-a43fed437e13>
- The Uproot [Foundation] <https://foundation.app/collection/uproot>
- The Story of "The Uproot" <https://medium.com/@SolarSounds/shawangunk-stomp-the-story-of-dutchyys-uproot-4235a4eb66ff>

The soulfulness and meditative nature of the production reflected the serene yet turbulent environment in which it was crafted. Dutch's time in New York came to an abrupt end when the state purchased the privately owned Sam's Point Preserve, forcing him and his father to move out.

Traverse, As a means to Pivot

In the summer of 2015, Dutch returned to Tampa, Florida.

Upon arrival, still riding the creative high of non stop productivity and growth he experienced during his year living on a secluded mountain, he purchased a **Tascam DR-05** field recorder. Originally purchased with the intention of writing / recording another "Dutchmassive" album, and loaded up with beats he had put aside specifically for that occasion, a monumental shift in his creative legacy was about to begin.

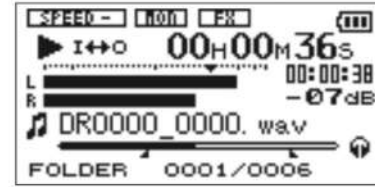
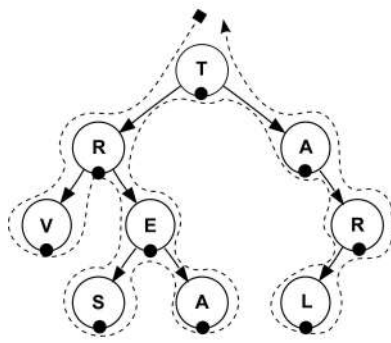
A few months after moving back to Tampa, Dutch experienced a health crisis. He was rushed to the ER, struggling to breathe, and was diagnosed with sepsis from a severe dental infection. Immediately upon leaving the hospital, His mother took him to the dentist in hopes of finding a solution, but the complexity of his dental situation required a near 6 figure surgery. An unrealistic sum they could not afford. Even if they could, the complicated surgery came with a 80% risk of the left side of his face being paralyzed for the rest of his life.

This health challenge marked a turning point in Dutch's musical journey. ***He vowed not to write or record another song as Dutchmassive until his music was the thing that could generate the income needed for his surgery.*** However, He wasn't going to waste time holding out hope for a miracle. The idea was to gatekeep his gift from a world that received two decades of unwavering consistency, dedication & sacrifice in spite of never seeing a tangible ROI. The soul was having a temper tantrum, his beef wasn't with his listeners or the music industry, this was a direct protest to the universe that allowed this to happen.

Still an hyper expressive spirit and he wanted to utilize his gifts now more than ever while he still had the chance. Finding solace, revisiting the thing he once loved so much, that it led to him spending a lifetime dedicated to artist expression. Freestyling would become the workaround to his self imposed, no new written and recorded songs rule.

He made one final exception for an upcoming guest verse feature that he already agreed to. Having already begun writing the song, prior to finding out about his need for reconstructive jaw surgery. The following months were spent recording freestyling purely for personal enjoyment, without any intention of releasing them. This became one of his most cherished creative endeavors, as it allowed him to be vulnerable and have fun with music in a way he hadn't before. These recordings would later become immortalized as "Chapter I" of "The Reluctant Clap" (Daily Rambles) Freestyles series that would run from 2015 - 2022

- <https://legacy.catalog.works/playlists/363bc27d-0748-4b15-8f8b-32488e30ee6d>



Unfortunately, Dutch faced another devastating setback: he lost yet another hard drive while working at a hospital in New York, this time containing the finalized version of The Uproot. Instead of dwelling on the loss, Dutch refocused on finishing "Traversal", an album he had been working on in tandem with The Uproot and documenting the creative process on Instagram in real-time. If "The Uproot" was about being systematically broken down, an uncomfortable ego death designed to sonically convey the heavy feeling of being forced to face unimaginable hardship head on.

"Traversal" was the sequel to the story. Birthed from being constantly untethered & on the move. It is an album that captured an iconic soundtrack to his cathartic act of transmuting his turbulent life experience & energy and processing that emotion in real time with music as his medium. Rooted in the theme of nature, this album named in reference to pivoting is a masterclass in hearing an artist pivot using arrangements take you into deep exploration of heavy themes that crescendo before arriving at a peaceful resolve landing.



On **January 1, 2016** the digital version of **"Traversal"** was **officially released** through Bandcamp and digital streaming platforms marking his first very apprehensive experimentation with making his music available on "Spotify"

The end of this chapter in Tampa would be celebrated by finishing the final song he would write. Completing his feature verse for the upcoming PotatoHead People album one day prior to once again leaving the city he kept trying to escape.

- **1/1 "Planets In Orbit" [Last Written Dutchmassive Version] - Collected by cxy for 1.5 ETH**
- <https://foundation.app/mint/eth/0xC35407130cF86eCab7d670F4D6405F9bD9391E8e/8>
-

Dutch would pivot & traverse once again, briefly moving back to Los Angeles in April of 2016. He re-released *Chill Gawd, Chill* on cassette, again immediately selling out and becoming Bandcamp's best selling release in multiple categories and began working on the *cassette version* of *Traversal* for **Grand Garden Records**. Creating a more fluid & cohesive listening experience compared to its initial rushed digital release. The cassette version would have a revamped sequence with multiple tracks added unique to this version. Always designed to be a front to back listening experience. The cassette version is the true album.

Around this time, Dutch began working at **Netflix** as a Master QC, leveraging his past experience at Warner Brothers. However, tragedy struck in August 2016 when **his mother passed away suddenly** while he was at work. In the same hour that he learned of her passing, Dutch was fired from Netflix for posting a photo of a monitor with the Netflix logo on Twitter, accompanied by the caption: "Thank you universe for second chances, I am eternally grateful."



After this series of devastating events, Dutch moved back to Tampa Bay, intending it to be a temporary stay. During this time, he helped his younger brother escape a toxic relationship and decided not to return to Los Angeles. Instead, he resumed contracting work, teaching at hospitals across the United States. Despite these challenges, Dutch saw the **release of Traversal on cassette in December 2016**, which sold out quickly. To this day, *Traversal* remains the final "official" full length album released by Dutch.

- *Traversal* [Catalog Works] <https://beta.catalog.works/playlists/b13d34d2-caff-4245-8d7e-859295a2a737>
- *Traversal* [Foundation] <https://foundation.app/collection/traversal>



Dutchyyy vs The Algorithms

2017, Still Processing the recent loss of his mother, focusing on music was a challenge for the first time, A phenomenon that compounded as the internet became more algorithm-driven, Dutchyyy grew disillusioned with this new world being reshaped to purposely break the user experience. Social media platforms no longer provided organic reach. For new artists or humans in general, this might not have been a big deal. However, To have reached this part of Dutch's multi-decade artistic journey, it's impossible not to notice the common theme that contributed to his growth and success up until this point.

Nearly every pivotal milestone of growth & opportunity was only made possible because of the seamless direct pipeline that the free internet provided. When something of global scale works perfectly for decades. It is very hard to entertain or justify adapting to changes of this magnitude. He spent decades adapting, overcoming hardship to build a loyal supporter base he was no longer reaching. It was like his 3 decade career prior to algorithms never existed, effectively reset to zero.

The thought of putting anymore years of energy, love & hard work into creating any new, meticulously sequenced, mixed and mastered albums like "[The Uproot](#)" or "[Traversal](#)" after losing the direct pipeline of reach to the fanbase he spent a lifetime building was the first time he felt his purpose begin to fade.

Understanding how algorithms functioned put Dutch at a very pivotal crossroad. The high risk of Losing love for the most important aspect of being an artist, "the process of creative expression" wasn't worth the very self aware risk of growing bitter and losing that love to create if he put his all into new music that didn't even reach his core audience. So like his 2015 pivot as an emcee, he decided to hoard anything new he created with zero intention of releasing any new official albums to the public.



From **2017 to 2021, he experienced one of the most prolific periods of his career, creating an unprecedented amount of music.** Though much of this work remained unreleased, it represented a critical evolution in his approach to music, driven by a desire to capture raw, unpolished expression.

Having spent the past 5 years constantly trying to escape Tampa Bay, FL after multiple pivotal artist/life chapters living between Los Angeles & New York, Dutch would get caught in the gravitational pull of his hometown once more. What was only meant to be a temporary visit to lend support to his family after flying back to attend his mother's funeral, would end up becoming his long term residence once again. He rented a house in an effort to help his younger brother hoping to create a stable environment for him to regain custody of his children. However, shortly after moving into their new home, his brother left, and Dutch found himself alone. Stuck with a 2 year lease in A city that he & all his close friends had long since moved on from.

This period of isolation became a double-edged sword. Though loneliness weighed heavily on him, the solitude allowed Dutch to focus on his music without distraction for the first time in his life. Living close to the ocean and surrounded by parks, he had the space and freedom to record whenever inspiration struck.

During this time, He created multiple albums that still remain unreleased. **"Maybury"**, **"NatureBoyKickSnare"**, **"PvP"** & **"I'll do it Tomorrow"**, he also worked on several installments of **"The Reluctant Clap" Daily Rambles**, a vulnerable series, which documented his thoughts and experiences from 2015 to 2022. These audio journals served as a private exploration of his life, detailing how he coped with extreme isolation, health deterioration, His only human interactions were during out-of-town work contracts teaching at hospitals or the rare occasions when friends visited. Dutch documented his experiences on Instagram, creating a digital record of how infrequently he engaged with the outside world between 2017 and 2020. His page also showed the extent of his unreleased music and how his connection to the physical world ground to a halt in 2020.

As the COVID-19 pandemic hit, Dutch found himself in even greater isolation. The pandemic made hospitals and public spaces unsafe, and Florida's unemployment system was broken, leaving him financially strapped. The timing of the pandemic was particularly disastrous for Dutch, but some context is needed to fully grasp the extent of this disaster.

In 2018, Dutch experienced a rapid decline in health. Despite living a very healthy lifestyle consisting of a strict diet, weight training, daily jogging, hiking, and yoga, he would return home from multi-month out-of-state contracts teaching at hospitals and become completely drained of mental and physical energy, always getting worse after being home for a few days. He had difficulty breathing while inside the house and lacked the strength at times to even open water bottles, yet he had no idea what was happening since he made every effort to live healthily. After returning from a contract in the summer of 2018, his eyes began to burn as soon as he walked through his front door, and the house smelled strange. He called property management to have maintenance come out after tracking the source of the smell to his AC vents, where he could now see visible mold on and around the vents. They told him that it was "normal Florida summer mildew" from cold air in the ducts meeting the warm air in the house and not to worry.

Over the next year, his health always deteriorated at home but improved while he was out of state. By the summer of 2019, he returned from a four-month contract only to immediately see visible mold and water stains on his ceiling, which was now drooping in many areas.



He called the following day and requested that the actual property manager come immediately. The manager and her assistant both came out a few days later. They proceeded to downplay everything they saw while gaslighting him, saying they couldn't smell anything and telling him it was all in his head. A few weeks later, Dutch paid out of pocket to hire a third-party professional for inspection, testing the air quality, and scanning for moisture. After they finished, they told Dutch it was one of the worst cases of black mold they had ever seen and that the house was not safe enough to stay in for even another 24 hours. Dutch expressed that he had been living in this day and night for years, so another 24 hours likely wouldn't make a difference. They found that the source of the problem was the AC handler in the attic (which was installed two weeks after he and his brother moved in, in May 2017). The unit had not been installed or insulated properly, and it had been slowly and consistently leaking onto the insulation in the ceiling day and night

since its installation. The moisture slowly soaked into the material until it eventually began flooding into the walls, reaching the foundation of the home, and causing the entire house to start sinking. They contacted the property management and owner, stating that without extensive and very expensive remediation, the house would have to be demolished. The owners were not happy to hear this. They showed up at 7 a.m. the following morning and yelled at Dutch for hiring an inspector, further gaslighting him and claiming those inspectors are known to lie to rip off owners with the cost of unnecessary remediation. With their hands now forced, they said demolition was not an option, nor was ending his lease; however, he would have to vacate while they remediated.

Luckily, Dutch had already planned to visit the Grand Canyon with his best friend before his next multi-month contract teaching at Harlem Hospital. Four months later, on December 19th, his contract in New York ended, but his house was still not ready to live in, so he stayed at his grandmother's house until the second week of January 2020 when they said he could move back in and resume paying rent. Upon returning, Dutch quickly realized they hadn't even remediated. The ceiling was still buckling, the smell was still unbearable, and there were no visible signs of any walls or ceilings being cut or removed. They had just put up a new coat of paint and replaced the entire kitchen cabinets and island. Dutch realized they used this time to install a new kitchen, likely to increase the home's value and extract money from the next tenants since he had already given notice he wouldn't be renewing his lease in May. Lawyers quickly became involved, and after an intense back-and-forth battle, Dutch signed a legal document waiving any future legal action in exchange for a settlement that covered the four months he was displaced plus waived the full cost of rent for the remainder of his lease, which would end in May.

With "disastrous" now contextualized, we can finally move on to the nail in the coffin that would alter Dutch's path in life for the worst possible outcome and create an unfathomable level of unavoidable hardship moving forward.

Intermission: A brief pump fake of hope

By the end of February, Dutch was deciding between moving back to New York or Los Angeles. One of his best friends and former Equilibrium group member, Majik Most, had been living in Los Angeles for a few years. He offered to pay for the jaw surgery Dutch needed, with the condition that Dutch travel to L.A. and then drive down to Mexico for the procedure, as it would be significantly cheaper than the \$80,000 quoted in the U.S. Dutch agreed, knowing that unlike in Florida, he could access healthcare in Los Angeles, and he began taking steps to obtain his passport.

With a renewed sense of hope, Dutch unknowingly had his last opportunity to socialize with friends or anyone else outside for the next few years. He met up with his friend and fellow producer Lofidel at an arcade near the beach to celebrate the good news. After his friend left, Dutch took advantage of his improved breathing, walking by the ocean—a stark contrast to his time inside his still mold-ridden house. As he walked along the pier, feeling inspired, he pulled out his Tascam DR-05 field recorder from his backpack and recorded what would become his last freestyle, savoring the fresh air. This recording would later serve as the closing track of Chapter IV of his *Daily Rambles* series.

- <https://dutchmassive.bandcamp.com/track/social-distancing-feb-2020-cold-kiss-dailyrambles-reluctantclap-prod-by-dert>

:::End of Brief intermission:::

One week later on March 12th, 2020

Mandatory Lockdown Begins.

The pandemic was largely downplayed in Florida, with no one taking it seriously, but Dutch had already felt the loss of 2 people to Covid shortly into march, and with his immune system compromised & health already in shambles, his unshared fear felt justified. His unique career gave him access to physicians and nurses across the U.S. all of whom assured him that this was the most serious and deadly situation they had witnessed in their careers.

To put it in perspective, his health was already compromised. He was now trapped inside a home where black mold still existed, his career traveling and teaching at hospitals was effectively wiped out, and he had no income. To cover basic survival needs, he ended up selling all the Bitcoin he that he originally purchased in 2017 at a severe loss, spending the next four months in total fear and despair while trying to keep sane by filling his free time with live-streaming music on Twitch in an effort to feel connected to the outside world. By summer, his long-time friend and fellow producer/label owner, Mecca:83, sent him a fully prepared presentation via email, telling—rather than asking—Dutch that he was going to help him release his lost demo album [“The Uproot”](#) on cassette and vinyl to help raise funds.

Mecca:83 had already prepared everything ahead of time before approaching Dutch, including promo materials, press write-ups, and a Bandcamp editorial from John Morrison, along with a full article and mock-up designs for the vinyl and cassette. Knowing that Dutch had recently recovered the hard drive containing all the lost project files of the album, he sent Dutch a small advance and instructed him to finalize the album. Dutch agreed, and they launched the pre-order on Bandcamp with the hour-long demo version available for download.

“The Uproot” (Bandcamp Demo)

- <https://dutchmassive.bandcamp.com/album/the-uproot>



The Uproot (1/1's on Catalog Works) + (1/1 Photos & Video on Foundation)

- <https://legacy.catalog.works/playlists/d2fab35b-ee2e-4ee3-a99a-a43fed437e13>
- <https://foundation.app/collection/uproot>

One week after announcing the pre-order, the eviction moratorium was lifted in his county, and the owner wasted no time, immediately serving Dutch with a two-week eviction notice on July 5th. Dutch quickly had to decide whether to move back to upstate New York or Los Angeles, ultimately settling on Upstate New York due to the area being less populated compared to L.A, so he would be able to go outside without risk of running into people. While frantically packing, He received a call from his uncle, who expressed concern that Dutch's grandmother was not handling being alone during the pandemic well after recently losing Dutch's Mother & Grandfather back to back. His uncle demanded that Dutch move in with her after hearing about his eviction and plans to move out of state, insisting that he put his belongings into storage and "take one for the team."

After filling the moving truck with everything he owned, destined to be locked away in storage for the foreseeable future, He spent the final moments alone in his now empty "Maybury" house saying his final goodbyes. In typical sentimental artist fashion, he needed to close this chapter with a proper symbolic send off. So he went out to his brother's car, brought his studio monitors, interface, laptop & backpack back inside and told his brother to head out & he'll follow behind shortly.

Quickly set back up in the empty house, he loaded up drums from the current sample challenge by The Kount into Ableton Live , & made one final track to serve as A triumphant sonic timestamp before locking the door & driving the moving truck away & never looking back.

<https://legacy.catalog.works/dutchyyy/arks-trash-nu-genesis-v-2>

Forced to move into his late mother's [10x12](#) room at his grandmother's apartment, he began live-streaming on Twitch, under his social media alias PeacePeaceGawd. This marked a period of intense creative output, blending music, gaming, and community-building online. He created an innovative setup on Twitch, using a 3D Vtuber model that allowed him to interact with Ableton and create music live, despite not being able to appear on camera. Streaming for up to 16 hours a day, Dutch participated in sample challenges and connected with other creatives through Discord communities. This period revitalized his creativity and reminded him of the early, collaborative days of SoundCloud, where support and acknowledgment flourished.

By the end of 2020, Dutch, who was now living as the caretaker of his 90 year old grandmother in a retirement complex, was no longer able to use his studio monitors at a volume loud enough to properly finish, mixing and mastering "The Uproot". He canceled the pre-order, offered refunds to anyone who didn't want the USB as a replacement and instead released the third edition—120 minute Cassette—of his 2015 album ["Chill Gawd, Chill"](#), which sold out immediately. As his health continued to decline, Dutch focused on preserving his artistic legacy. He began organizing his extensive catalog of unreleased music, some of which dated back to the 1990s, with the goal of creating a "master vault museum." This project culminated in a series of USB thumb drives, ensuring that at least 100 people would have physical and digital backups of his life's work.



Dutch also made a reluctant pivot to digital streaming platforms, but quickly realized the challenges of competing with an oversaturated market. ***After discovering that other artists were using his alias, "Dutchy," he changed his producer name to "Dutchyyy," effectively resetting his streaming data and followers to zero.***

Once Upon A Rebrand / Previously On... <https://zora.co/collect/base:0x85a6f3ef0672a8117ad348ad4548da06fc9b845e>

Despite ongoing health issues, including a dental infection that required risky surgery, Dutchmassive continued his artistic work.



The Creation of Evolving Portals and Long-Form Art

While algorithms encouraged short-form content, Dutchyyy rebelled by focusing on long-form, immersive projects. Evolving Portals, an ongoing series of experimental music pieces, defied the norm with hours of creative output that rewarded deep listening and exploration. Dutchyyy intentionally designed the project as a protest against the fast-paced consumption culture promoted by modern platforms. As the music world shifted toward fast-paced consumption and short-form content driven by algorithms, Dutchyyy took a different path. He rebelled against this trend by focusing on long-form, immersive projects with deep creative output that demanded patient listening and exploration. His series, *Evolving Portals*, embodied this ethos, standing as a counter-narrative to the consumption culture.

- <https://dutchyyy.xyz/EvolvingPortals>

But while Dutchyyy was challenging the digital norms, his health was deteriorating, and the COVID-19 pandemic heightened his isolation. He found himself reflecting on decades of unreleased music, collaborations, and forgotten work. With a growing awareness that his time might be running short, he shifted his focus toward ensuring his artistic contributions wouldn't be lost to time.

The Master Vault Museum Dream

In his effort to immortalize his art, Dutchyyy envisioned building a master vault museum where all of his creative projects would be stored chronologically, each carefully contextualized to tell the story behind his work. However, scaling this vision proved far more difficult than he anticipated. Hosting terabytes of music, photos, and videos required resources, and the realization hit hard: even if he managed to build the museum, his legacy could still vanish if there was no one left to maintain it or pay for the hosting.

Through his research on digital preservation, Dutchyyy discovered the potential of smart contracts, non-fungible tokens (NFTs), and blockchain-based music platforms. Recognizing the limitations of traditional streaming services, he saw NFTs as a means to not only preserve his vast catalog of music but also offer artists more control over their creative output. **This led him to mint his first music NFT on Rarible in February 2021 under the alias *PeacePeaceGawd*. Dipping his toes in, leading with a track from his improv jazz series “Long Story Short”**

- <https://rarible.com/peacepeace/secondary>
- <https://soundcloud.com/dutchmassive/sets/improv-jazz-alias>

In March 2021, Dutch began closely observing Catalog Works, a platform launched with his friend Omari Jazz as its first artist. It quickly became clear to Dutch that this was a special space. Catalog stood out for its purity. It had no metrics, plays, comments, charts, or algorithms. Instead, it offered a platform for 1/1 songs, displayed in chronological order with detailed metadata, including credits, descriptions, and backstories that were inseparable from the music itself. To Dutch, this technology was built to ensure that music, along with its narrative, could never be lost.

On May 8th, he released a 64 track album on Bandcamp titled **[“I Got Distracted” \(Evolving Portals\)](#)** which is likely the largest release in Bandcamp history. An accomplishment only made possible after months of back & forth communication with the platform that eventually resulted in them greatly increasing his file size upload limit allowing him to upload massive long form Wav files. Finally being able to present Evolving Portals without having to separate something that is designed to exist as one long track. The Project consisted of unreleased sample challenges, hour-long (evolving Portals) for many of the tracks and some random Freestyles.

- <https://dutchmassive.bandcamp.com/album/i-got-distracted-evolving-portals>



[Dutchyyy / Dutchmassive \(The Starter Pack\)](#)

- <https://tinyurl.com/starterpackartistcohort>

In mid-2021, Dutch began losing his ability to stand or walk without fainting, also losing the ability to sit up normally in chairs due a growing tumor on his spine. Now his once simple passions such as live streaming on twitch or working on music at his desk became high cost activities. Stubbornly pushing through pain to be productive would result in being rendered to the floor on his yoga mat unable to move for days at time.

It was during one of these extended floor recovery weeks that he finally applied to Catalog Works, but between his ongoing health issues and financial stresses, he forgot about it. By early 2022, he had nearly given up hope for his health recovery, and his focus had shifted solely to preserving the legacy he had spent decades building. This realization hit hard after Google wiped out 85% of his digital history and accomplishments over the years.

Then, out of nowhere, Dutch received a surprising email. In March 2022, he discovered his application had been accepted, and **on March 31, 2022, Dutch minted his Genesis track on Catalog Works, titled "No Time To Be Sad."**

<https://legacy.catalog.works/dutchyyy/-no-time-to-be-sad->

Making his intentions clear from his very first upload. He offered access to his 100GB + google drive link to - live updated - **"Dutchyyy vs The Algorithms"** Master Vault, and 1TB SSD with literally everything he's ever created and still had access to at the time to whoever collects it.

Although it was a bittersweet moment—he was already well-versed in decentralized finance (DeFi) by then—Dutch was unaware of the emerging "music scene" in the blockchain space. However, being accepted onto a curated platform resulted in a sudden influx of new followers, opening his eyes to the possibilities of on-chain music.

Dutch quickly realized that there were many different expectations for artists minting music with smart contracts. Alongside the excitement, he also encountered a frustrating level of self-promotion and "performative community" behavior, something he had become adept at spotting after 30 years in the music industry. The familiar "follow-for-follow" mentality had evolved into "support-in-hope-of-support-returned," where true artistic resonance and the music itself were often overshadowed by the push for social interaction and support.

Despite this noise, Dutch remained focused on his mission. After minting his Genesis track, he received advice: "Never mint new art until someone bids on what's already there." But for Dutch, the financial side of this technology was not the focus. His priority was documenting his vast catalog of music and preserving his legacy before his failing health took him away. With his energy limited, he could only be productive for a short time each

day. Having spent a lifetime navigating the music industry, Dutch was no stranger to marketing, navigating scenes, and playing the “hungry game.” Even if his health allowed for more socializing, he was well aware that the performative nature of online spaces was not a sustainable foundation for long-term creativity.

Instead of engaging in self-promotion, Dutch focused on quietly documenting and minting his records. He let the resonance of his work find its own way, without fanfare or hype. Though the web3 space was filled with unhealthy conversations, Dutch remained a fan and collector at heart, supporting the work of other artists whose music or art resonated with him, regardless of the politics involved. Continuing a life long trend of paying it forward by using the majority of income earned from his art to support other artists.

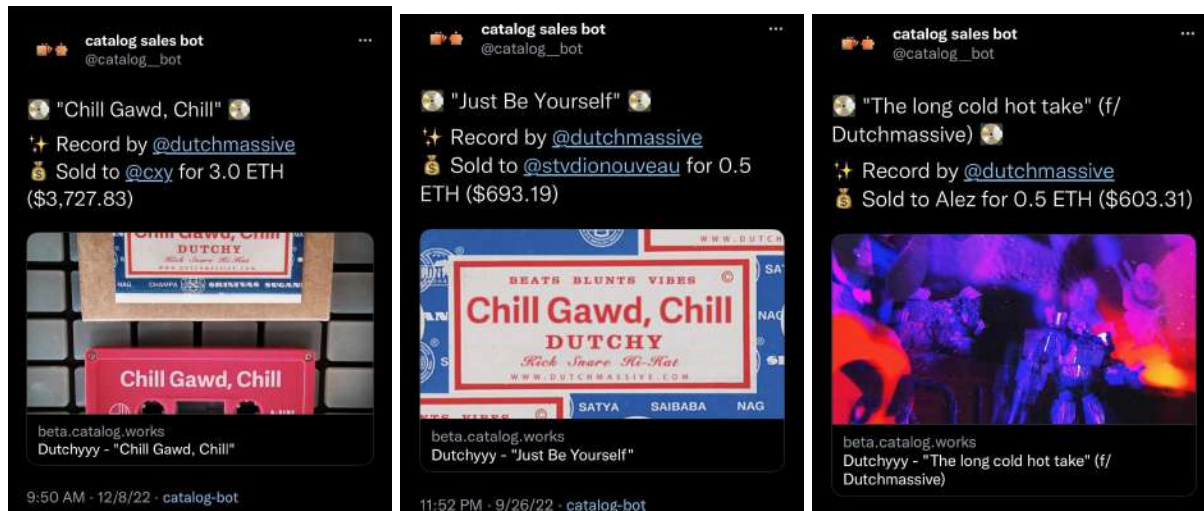
“The circle of life” as he would often say, referring to his fundamental belief in being a fan first, before he’s an artist. Referencing the immense impact of music and art on his life as a consumer. He would never have become an artist if he wasn’t deeply inspired by others’ art in the first place. It doesn’t make sense to be an artist who wishes to be valued and not see that value in other artists. Beyond his entire creative legacy, this core value in appreciation & love for culture shown through the action of lifting others is probably the most meaningful part of the legacy he was desperately attempting to preserve.

For Dutch, the act of surviving as a career artist was more demanding—both spiritually and artistically—than any 9-to-5 job. Success was never guaranteed. To ensure he could continue creating without external influence, up until the pandemic, Dutch had also maintained a career outside of music. This ensured he never felt pressure to compromise artistic vision or integrity. So he had already grown into the ritual of using the extra income earned through his art to fuel other artists. A ritual he continued and still continues to this day.

- Collected by Dutch (web3) <https://opensea.io/dutchyyy/collected>
- Collected by Dutch (Bandcamp) <https://bandcamp.com/dutchmassive>
- GALLERY <https://gallery.so/Dutchyyy/galleries/>

Much to his surprise, collectors kept purchasing his 1/1s. Many were drawn to his long-form, vulnerable, and honest backstories. These connections led to meaningful conversations about his health struggles and his mission to preserve the work he had dedicated his life to.

Perhaps the most meaningful outcome of this support was seeing the shift in his late grandmother's attitude. After 30 years of seeing Dutch's dedication to music as a waste of time, she finally understood the impact of his art. Her newfound pride in him, something Dutch had never seen before, became a priceless gift.



Despite his Genesis tracks on Catalog—under both his *Dutchyyy* and *Dutchmassive* profiles—remaining uncollected to this day, Dutch has no regrets. Had he waited for bids before minting new songs, much of his music would have remained uncollected or worse, undocumented. Staying true to his course allowed him to meet individuals like Ture from Stdio Nouveau and CXY from MusicNerd.xyz. Both helped him stay grounded in the noisy ecosystem and encouraged him to keep documenting his health and creative journey fearlessly.

Cxy played an instrumental role in motivating Dutchyyy to **world-build around the albums and songs he minted**, incorporating photos and videos to try and execute his vision of a "**Master Vault of Context.**" This vision was expanded on platforms like **Foundation**, where Dutch created collections for each of the albums he was minting on Catalog in an effort to help worldbuild and add context through photos & videos surrounding those albums as well as creating a collection called ***Proof of Life***. meant to serve as a reminder of his existence as a social, healthy, and loving human being. For Dutch, documenting proof he wasn't always isolated and in despair was as important as documenting the context around the music he had released over the years. After being thrust into years of isolation due to his critical health, *Proof of Life* became a deeply personal reminder of his humanity.

- <https://foundation.app/@PeacePeaceGawd>

- ❖ Beats (Dutchyyy): "The Uproot" / "Traversal" / "Chill Gawd, Chill" / "Evolving Portals"
- ❖ Rhymes (Dutchmassive): "Junk Planet" / "Project: Reach" / "Dutchmassive"
- ❖ Life (Dutch): "Proof of life"

- <https://foundation.app/@PeacePeaceGawd?tab=collections>

In the **fourth quarter of 2022, Dutch was onboarded to Sound.xyz**. The experience was different from Catalog, however. The focus on hype, sales, and FOMO (fear of missing out) was overwhelming. Dutch had no interest in shilling his art in a world dictated by algorithms, so he didn't mint on Sound as frequently as he did on Catalog. Instead, he continued to collect art and music, even as platforms pushed for lower prices and eventually free editions.

- **Dutchyyy (Sound.xyz)** <https://www.sound.xyz/dutchyyy/releases>

As Dutch watched the web3 landscape evolve, he was reminded of the early days of DeFi. He noticed that certain artists were being artificially inflated, with a narrative of cheap or free editions dominating the scene. The volume of these sales was then used to secure venture capital funding, benefiting platforms while leaving artists and collectors to bear the burden. In response, Dutch tuned out the market and focused on documenting consistently in the spaces that valued art, even if those platforms weren't perfectly equipped to handle the type of organization Dutch desperately sought to achieve.

2023: Everything Falls Apart



Despite the challenging environment, Dutch continued to press records on Catalog Works, even as many artists stopped minting on the mainnet due to low sales. He ignored the meta of lowering prices and persisted in the mission of pressing his vast back catalog of music, setting reserve prices based on the personal & external impact of each song. While there were never any expectations of people agreeing with that value enough to collect them, not deviating from the core ethos of what separated this technology from traditional methods and platforms was vital to justify its continued existence.

In contrast, **he expanded his world-building efforts begun on Foundation to Zora**, offering art that was free and open Forever, without FOMO, because beyond the function of legacy preservation, he wanted people to collect his work long after he was gone.

In February, he finally gained access to county healthcare, but the first available appointment with his primary doctor wasn't until May 23—his birthday. His living situation worsened as the toxic mold in his apartment, which had already claimed the lives of his mother and grandfather, continued to affect his health. The leasing office refused to address the issue, and his health spiraled further out of control. This created a level of hopelessness he never imagined one could feel. That absence of hope for a future would prompt him to muster up the courage to execute something unseen or heard of across centuries of the history of music. The release of a series of recordings never intended to be heard publicly.



The Reluctant Clap (DailyRambles) [2015-2022] was entirely freestyle, with not a single word pre-written or planned. He emphasizes the purity of this process, as the term "freestyle" has evolved since he started freestyling in 1994, losing its original meaning. This series became his private creative sandbox—a therapeutic and experimental space where he could express himself without the pressure of public release.

Chapter I (2015-2016) began with the intention to write his next album. However, after learning about potentially disfiguring surgery that he could not afford, Dutch vowed not to write or record new songs under "Dutchmassive" again until his music could fund his surgery. Dutchmassive quickly fell in love with the freedom of freestyling in public spaces. As the series evolved, starting in Chapter II (2017), he challenged himself by recording in real time to beats he had never heard before, adapting to them spontaneously. Most of the series was recorded outdoors, often in public places like parks and beaches, which allowed him to confront his discomfort with crowded surroundings after a long period of isolation.

Throughout Chapters I-V, Dutchmassive subtly discussed his health struggles, often giving himself pep talks. As his health deteriorated, especially in Chapter IV, he continued to use freestyling as an emotional outlet. Towards the end of Chapter IV, Dutchmassive's health deteriorated significantly, and this decline was reflected in his freestyles. Initially, he never

intended to release these recordings publicly, but as his condition worsened, he decided to embrace sharing them. This marked the beginning of Chapter V, the final chapter of his journey. Some sessions were streamed live on Instagram and Twitch, where he created beats in real time.

The Long Cold Hot Take (Eulogy) [Video]

<https://www.youtube.com/watch?v=cq0z4hqOn-E>

Despite his hesitation to release the entire series due to concerns that listeners might misinterpret the spontaneous nature of his freestyles as pre-written songs, he received encouragement from CXY. This support helped him realize that the series was likely the most important body of work in his 30-year career, prompting him to be brave and share it.

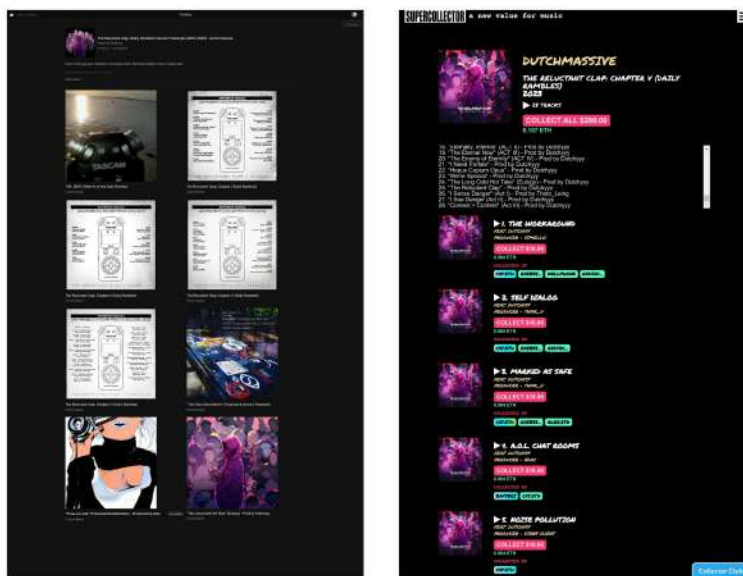
In June 2023, he released all 283 minutes of the "DailyRambles" series, starting with Chapter V (2020-2022) on **Supercollector as a 28-track album. He also released each of the earlier chapters as unique 1/1 pieces on Catalog Works, pricing them collectively at \$80,000, the exact cost of his reconstructive jaw surgery. By making Chapters I through IV available as 1/1s, he utilized Catalog Works' system to upload longer tracks that exceeded normal file size limits. Although he never intended to make this vulnerable body of work public, he felt compelled to share it, believing it could be a catalyst for saving his life.**

Chapters 1-4 (2015-2020) via Catalog Works

<https://legacy.catalog.works/playlists/363bc27d-0748-4b15-8f8b-32488e30ee6d>

Chapter 5 (2020-2024) via Supercollector

<https://release.supercollector.xyz/the-reluctant-clap-chapter-v-daily-rambles-dutchmassive>



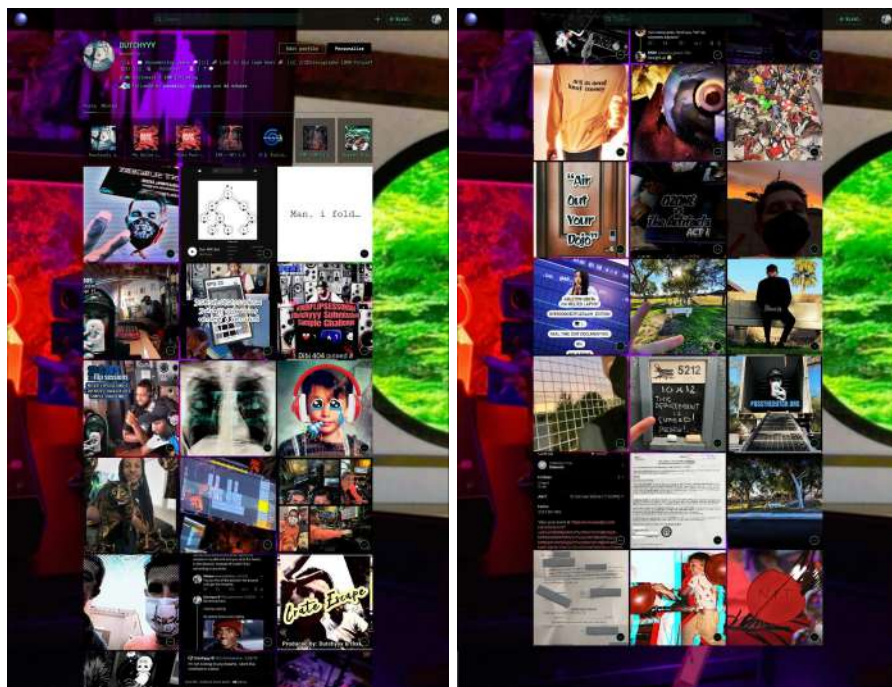
The next release on Supercollector would come on August 19th 2023, with “Mother” (Nocturnal) EP, A highly personal and sentimental series of Instrumentals created each mothers day since the lost his mother, Debbie in 2016.

- “Mother” (Nocturnal) EP <https://release.supercollector.xyz/mother-nocturnal-ep-dutchyyy>

In September, his grandmother’s health took a dire turn, and she was rushed to the hospital, where she passed away shortly afterward. Despite being her legal caregiver and listed on the lease, the leasing office aggressively tried to evict him—a likely retaliation for his attempts to address the mold problem

With little hope and time running out, Dutchyyy doubled down on his conviction to document his experiences in real time, no matter how personal or embarrassing they may have been. He created a new collection on Zora titled ["Proof of Life" \(Continued...\)](#) where he documented everything from the loss of his grandmother to eviction letters & every significant event, good or bad in real time as it was happening. While Proof of life on Foundation was created to document human interactions that happened in the past. Proof of life (continued...) was meant to document every notable moment as it happened moving forward while he was still alive to do so. He also increased the volume of 1/1 songs he minted on Catalog Works, striving to have every song from his most pivotal albums documented with backstories.

<https://dutchyyy.xyz/Proofoflife>



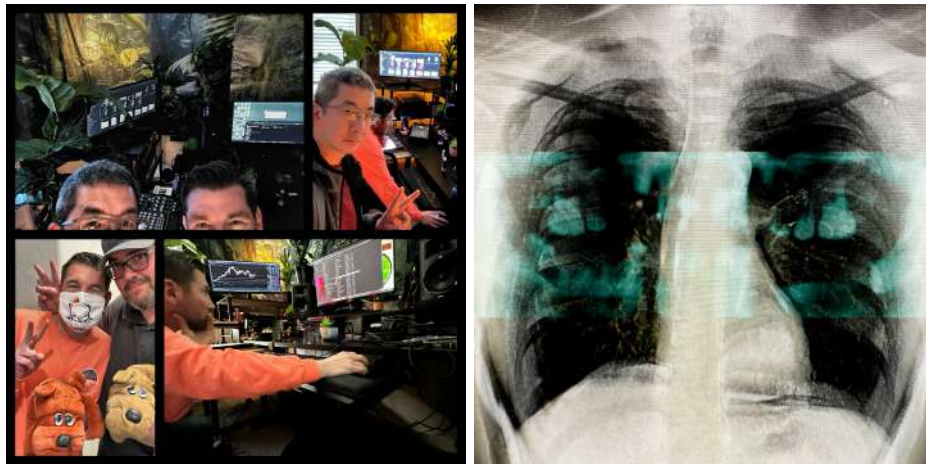
Creating these extensive backstories for hundreds of unreleased songs was a massive undertaking, and with the looming threat of eviction and his declining health, Dutch found

In a heartening show of support, a community of 36 respected artists and producers came together to release a compilation album titled ***Pass the Dutch***. They also created a GoFundMe campaign at [passthedutch.org](https://www.passthedutch.org) to help Dutch move into a safe and stable environment. Unfortunately, the funds raised were not enough to cover the cost of relocating across the country. That's when prolific collector CXY stepped in, encouraging Dutch to continue documenting his journey and offering financial support to help him move across the country to Arizona, where he could be close to his childhood best friend. The move came with a significant cost—Dutch lost access to his healthcare in Tampa—but it offered a fresh start away from the mold that had been deteriorating his health.



- **Organic Discovery** <https://dutchyyy.xyz/OrganicDiscovery>

In April, CXY flew to Arizona to visit Dutch. He was aware of the immense amount of undocumented context Dutch had accumulated over the years. Thanks to his late mother's meticulous preservation efforts, Dutch had every drawing, photo, lyric sheet, and cassette tape from his life, a treasure trove of artistic relics that told the story of his dedication to his craft. This collection formed the foundation of what could become the **world's most comprehensive chronological museum of an artist's legacy**. However, with his critical health condition, even simple tasks seemed impossible.

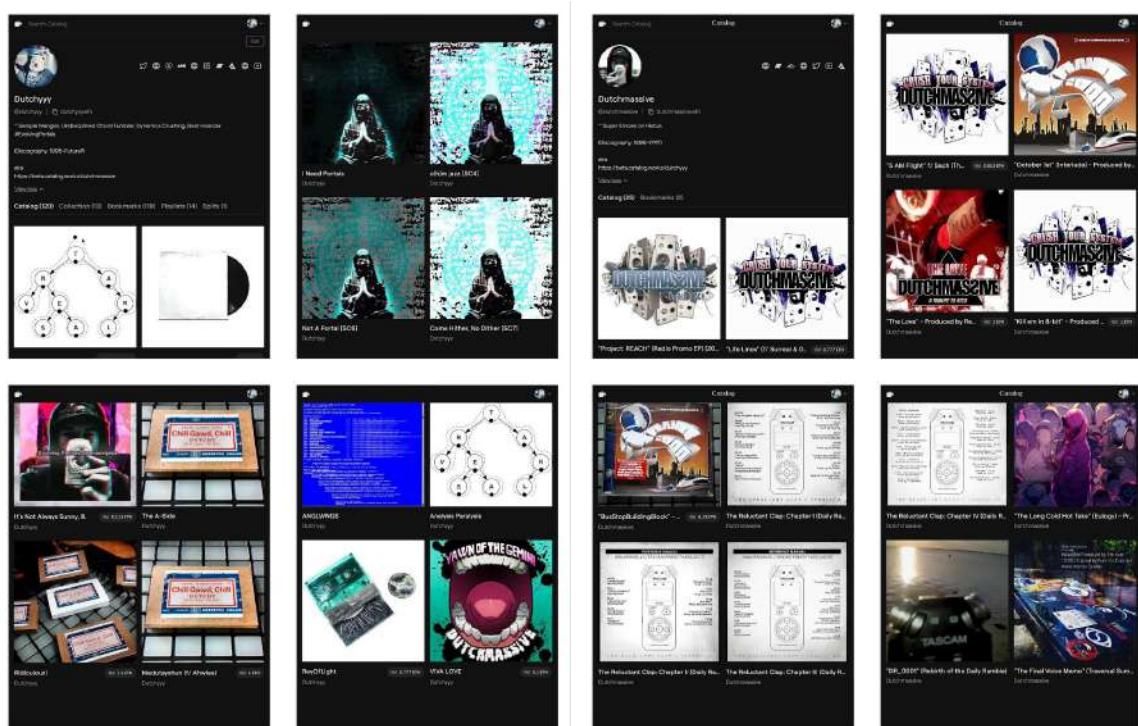


Shortly after his birthday in May 2024, Dutch's jaw became infected again, sending his body into septic shock. Doctors warned him that his body had become resistant to all forms of antibiotics due to how often he had postponed the necessary surgery. They cautioned him that without the procedure, he would face indescribable pain in the near future. This grim reality pushed Dutch to create ***I WANT TO LIVE (Continue?)***, an NFT on Zora within his *Proof of Life* collection. The NFT featured a raw, vulnerable video where Dutch shared the dire state of his health, including medical records, X-rays, and lab results—a deeply personal act that even broke HIPAA laws. It served as a transparent farewell to the world, ensuring that no one would have to speculate about his struggles once he was gone.

At the same time, the platforms that Dutch had devoted the past three years to—Catalog Works and Zora—began to crumble as everyone knew them. Catalog Works announced it would no longer support the addition of new 1/1 songs on mainnet. Instead focusing energy & resources into creating a more universally accessible platform where they could continue their mission of creating spaces & places that honor music & artists. While Zora made huge fundamental changes without notice, removing core features that had made the platform special to the artists that found refuge there, such as control over pricing, supply, and time. To Dutch's dismay, Zora also altered its discovery system, adopting algorithm-driven mechanics that mirrored the very social media platforms he had hoped to escape. **Before Catalog Works officially stopped allowing new records, Dutch managed to document 145 1/1 songs—120 on his *Dutchyyy* profile and 25 on his *Dutchmassive* profile—almost all accompanied by extensive backstories, cementing**

his unrelenting conviction by becoming the artist with the most 1/1 music Nft's minted on mainnet.

- (Beats) **Dutchyyy** (Catalog Works) <https://legacy.catalog.works/dutchyyy>
- albums: *Yawn of the Gemini* (2005-2010), *Blue Screen of Deaf* (2011), *Chill Gawd, Chill*, (2012-2015) *The Uproot* (2013-2014), *Traversal* (2013-2015) + more
- (Rhymes) **Dutchmassive** (Catalog Works) <https://legacy.catalog.works/dutchmassive>
- albums: *Junk Planet* (1997-2002), *Project: REACH* (2004-2006), *Crush Your System* (2002-2007) *The Reluctant Clap* (2015-2022) + more



Dutch's world shattered. His trust in these platforms, which he had relied on to safeguard his legacy, evaporated. He had spent years documenting his life's work on these platforms, only to watch them morph into something unrecognizable. His urgency to preserve his legacy before his health cut his time short became overwhelming.. Zora quickly removed him as a featured artist, and despite his nearly 3,000 followers, nothing he documented was being seen due to changes in the platform's discovery feed, which now favored algorithmic-driven content. Disillusioned by the transformation of platforms he had once championed, he questioned whether it made sense to continue documenting when his body was failing him.

But in a surreal twist of fate, C.Y. Lee, founder of Musicnerd.xyz, stepped in once again. Lee not only covered the astronomical cost of Dutch's high-risk reconstructive jaw surgery but

also offered support that will allow Dutch to step away from the constant pressure of being online. This provides Dutch with the opportunity to heal and focus on archiving the physical relics of his artistic journey, finally giving him the chance to build the master vault museum of context he had always dreamed of.

On September 25th 2024, Dutch Finally underwent his first 9 hr long complicated and risky full reconstructive jaw surgery and as of October 12th 2024 is Documenting his healing process in his Proof of life (Continued...) Collection



"I'M GOING TO LIVE" (Save & Continue!)

<https://zora.co/collect/zora:0x4cc5fbe2ea14d8fb62af7bdcff1ac0f8211daab4/40>

Outro / Sign-off:

As you reach the end of this timeline, what you may not fully grasp is the magnitude of time, energy, and sacrifice poured into each piece of creative work. The years spent learning, experimenting, and perfecting are often invisible—overshadowed by the ease with which art is consumed in today's fast-paced digital world. Art, in its truest form, can't be quantified or valued by algorithms and market trends. It lives beyond that, in the personal connections it creates and the culture it preserves.

In a world where creativity is increasingly commodified, I believe art should be freely accessible to all, but the artists behind it deserve their due recognition, support, and respect. It's through this act of creation—an honest, unfiltered expression of the human experience—that we preserve our most valuable time capsules for future generations. This is the life I've chosen, and through it, I create small ripples, hoping to sustain the kind of art that feeds the soul and leaves a lasting imprint on the world.

- **Dutchyyy Vs The Algorithms** <https://dutchyyy.xyz/>
- **Linktree** <https://linktr.ee/peacepeacegawd>

