



## “Luv(sic.) Part 3”



**Music by:** Nujabes - featuring Shing02

**Published:** 2005

**Instrumentation/Voicing:** Hip Hop

[Recording](#)

### BACKGROUND INFORMATION:

**Composer** **Jun Seba** (February 7, 1974 – February 26, 2010), better known by his stage name **Nujabes**, was a Japanese record producer, audio engineer, DJ, composer and arranger best known for his atmospheric instrumental mixes sampling from hip hop, soul, and jazz, as well as incorporating elements of trip hop, breakbeat, downtempo, and ambient music.

In 2010, Seba died in a traffic collision at the age of 36. Although relatively niche during his lifetime, Seba has since achieved posthumous acclaim and been referred as the "godfather" of lo-fi hip hop. Seba's production techniques and career have also been compared favorably with [J Dilla](#), who was born on the same day as him.



**The Composition** The **Luv(Sic) Hexalogy** is an album collaboration created and finalized posthumously by the Japanese producer [Nujabes](#) (Seba Jun), who died before the completion of the album, and Japanese American hip hop artist [Shing02](#) (Shingo Annen). It is a jazz hip hop album ([hexalogy](#)), that incorporates latin jazz/soul samples and drum beats to create the instrumentals. The scratching was performed by various DJs and the vocals/lyrics were created by Shing02.

Luv(Sic)'s title is a purposely misspelled play on words, with the Latin 'sic' referring to a misspelled quote. A journal entry by Shing02, from the notebook accompanying the *Luv(Sic) Hexalogy* release:

I first dedicated "Luv(Sic)" to the goddess of music in the end of 2000, and fifteen years later, we have a six-part series (Hexalogy). There is a certain voice that unites the chapters, a character if you will. The way Luv(Sic) is spelled (as in the Latin sic, for a misspelled quote) symbolizes how it wasn't a straightforward love song,

there's a layer of obscured honesty. Obviously, there's many classic hip-hop songs in the form of love letters, such as LL Cool J's "I Need Love," or Common's "I Used to Love H.E.R", but to me it was important to write something personal, a song that spoke about my own vulnerability about wanting to have a lasting relationship with music.

— [Shing02](#), *Luv(Sic) Hexalogy* Notebook (December 9, 2015)

From 2001 and until the death of Nujabes in 2010, parts 1—3 had already been released in his other studio albums, but after Seba died unexpectedly, there was public uncertainty around whether the series could be finalized. The instrumentals of Parts 4 and 5 had already been completed before his death, and were released shortly after the news was released of his passing. Part 6 was released on February 26, 2013, on the third anniversary of Seba's death. According to Shing02's official statement on Facebook, the instrumental track for what would become Part 6 was found on Nujabes' phone a few weeks after his death.

### **Luv(Sic) Part 3**

As Luv(Sic) part 2 was completed, Nujabes would message Shing02 for the next installment. Shing02 said the message behind Part 3 would be about the power of music and the need to return to our music roots as individuals to discover this "power". Part 3 has also been characterized as "a protest against hip-hop's increasing commercialization".

[...] I would convince him that there were many fans worldwide who are fully behind the series concept, and that we shouldn't deprive them from content. In the end he folded, and that was an example of us working out our differences.

— Shing02

The song "**Luv(sic) Part 3**" by Nujabes (Ft. Shing02) is about finding solace, strength and inspiration in music. The lyrics explore how music can put life into perspective and helps to perfect our lives whenever we feel blue. The song encourages listeners to search for the beauty in everyday moments, life's highs and lows, memories and nostalgia, and to keep walking and never give up even in difficult times. Music is seen as an escape and a way of connecting with ourselves. It is a source of healing and renewal.

Luv(Sic) Part 3 was originally released as the fourth track of Nujabes' album [Modal Soul](#). An extended version leaked on the internet featured a third verse, as well as a spoken word intro and outro sampled from [Rod McKuen](#)'s spoken word album *In Search of Eros*. A snippet of the latter mix was released in Shing02's collaboration with DJ Icewater, *For the Tyme Being*, as a medley with a duet rendition of Part 1 featuring [Emi Meyer](#). On March 1, 2010, a new rendition was released on Shing02's YouTube channel as a tribute to Jeff

Resurreccion, a beatboxer and fan of Shing02 who died of cancer in January of that year. As part of the Hexalogy compilation, a remastered version with a new vocal take was released in Japan in March 2015, 10 years later than the digital release and 1 month after the CD release. This mix features a third verse but lacks the Rod McKuen samples or the break without drums heard in the original and leaked versions. A remix by [Ta-ku](#) is also featured in the single release. The vinyl cover was also created by Syu who did the cover for part 2. The song is the second in the series to sample the work of Brazilian singer [Ivan Lins](#) - the song features a loop from a cover of Tens (Calmaria) [Nana Caymmi](#), with Ivan Lins (the original singer) on the piano. The DJ scratching was performed by Spin Master A-1 at Shing02's studio.

### ELEMENTS OF MUSIC:

#### Chorus Lyrics

##### [Full Lyrics](#)

Pre-Chorus 1:

We can **take** it all **back** to the register **A**  
And **start** all **over** from the canister **A**  
Let's **break** it all **down** into **pieces** of **bright** **B**  
**Moments** that pass **by** like a **meteorite** **B**  
**Throw** on your favorite **reel** that's **good** to **go** **C**  
On the **analog** **player** watch the **people** **glow** **C**  
Sit **back** to the **breeze** let the **memories** **flow** **C**  
**Comedy** tragedy all the **highs** and **lows** **C**

Chorus:

It's **funny** how the **music** put **times** in **perspective** **A**  
Add a **soundtrack** to your **life** and **perfect** it **A**  
Whenever you are feeling **blue** keep **walking** and we can get **far** **B**  
Wherever you **are** (Repeat) **B**

Pre-Chorus 2:

We can **take** it all **back** to the register **A**  
And **start** all **over** from the **canister** **A**  
Let's **save** it all **up** for an **ultimate** prize **B**  
**Homecoming** gathering with a big **surprise** **B**  
**Throw** on your favorite **record** that's **good** to **go** **C**  
On the **analog** **table** and it's **hooked** to **blow** **C**  
Sit **back** with **ease** and hear the **emcee** **flow** **C**  
Hi **hat** kick **drum** all the **highs** and **lows** **C**

Chorus:

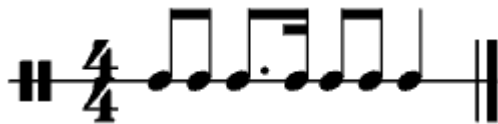
Pre-Chorus 3:

Okay we can **take** it all **back** to the register **A**  
And **start** all **over** from the **canister** **A**  
Let's **break** it all **down** into **pieces** of **bright** **B**  
**Moments** that pass **by** like a **meteorite** **B**  
**Throw** on your favorite **jacket** and you're **good** to **roll** **C**  
On the **analog** **trail** and you **look** the **role** **C**  
Just **stroll** through the **trees** and let your **miseries** **go** **C**  
**Sunshine** hurricane all the **highs** and **lows** **C**

**Form** Verse-Chorus Song Structure with a Pre-Chorus which changes a little after each verse. See the Additional Resources for the Full Verse Lyrics.

**Samples** **Tens** (Calmaria) performed by Nana Caymmi (1975) - Hook/Riff  
**Dirty Feet** by Daly-Wilson Big Band (1975) - Drum Break  
**American Pronunciation the Correct Pronunciation of Hundreds of Frequently Mispronounced Words** by Abraham Lass and Betty Lass (1977) - Vocal Scratch  
**Pardon my Blooper! Volume 6** (Side 2) by Kermit Schafer (1959) - Vocal Scratch  
[https://www.whosampled.com/Nujabes/Luv\(sic\)-Pt.-3/samples/](https://www.whosampled.com/Nujabes/Luv(sic)-Pt.-3/samples/)

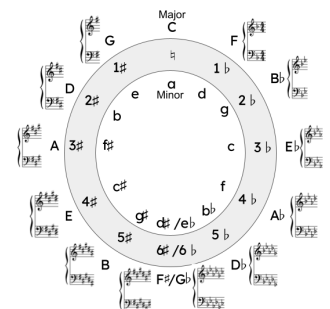
**Rhythm** The tempo of 95 beats per minute gives the song swagger and provides a solid rhythmic background for the contemplative vocals. The kick drum rhythm, with an anticipated 16th note just before beat 3, moves forward while still playing favorably on the heavy agogic back beat of beats two and four.



The lyric plays over this beat with rhythmic alliteration.

**Melody** *Luv (Sic) - Part 3* is primarily spoken word driven. The highest voice of the sampled track provides a descending melody that is presented in the strings. The melody is not as important as the lyric and groove in this hip-hop track.

**Harmony** Ab Major/F Minor with A=437. The samples were probably detuned due to the record tempo change. The entire piece follows the same four chords. The I - vi - ii - V7 chord progression is probably one of the most common in Jazz and R & B, and is widely used as a "turn around" to get back to the Tonic. This follows a pattern of Descending Fifths around the Circle of 4ths/5ths.



Ab Fm Bbm Eb  
I vi ii V

**Timbre** The timbre could be described as mostly electronic with layers of drum beats, piano, and strings. The soothing timbre of the piano hook allows the spoken vocals to have a clutter free sound. The timbre changes with the addition of the strings in the second half of the verse, doubling the piano, blending the sound to create a sound that transcends genre.

**Texture/ Layering** Texture and layering in hip-hop is an essential aspect to songwriting. Texture in hip-hop may refer to *rupture*, but *rupture* can also be a rhythmic element (interruption of the beat by dropping the sound out for a small period of time). Static from LP recordings and other imperfections create a timeless feel to recordings. Generally there is only homophony (or even monophony from time to time) in most hip-hop music.

**Dynamics** Many of the dynamic changes throughout this work are subtle and based on the number of layers present in the track at the time.

**Musical Selection** "Luv(sic) Part 3" is a great introduction to Lo-Fi Hip Hop music. Nujabes is a palatable introduction for Middle School students, because the bulk of the product is clear of swearing and overtly sexual innuendo. Nujabes' music is a contemplative and relaxed piece for the artist to wax poetic over. Paired with Shing02's beautiful lyrics, the track is a great basis for contemplation about love and music.

**THE HEART STATEMENT** The heart of "Luv(sic) Part 3" is a laid back rhythmic groove, layered over a soundscape of contemplative Lo-Fi ambience, that reminds the listener how music helps us heal, by finding beauty in everyday moments, putting life in perspective.

**Introducing The Piece** Finding Beauty in everyday moments, imperfections. Kintsugi - Students will examine a bowl made and repaired by Brian Ohlsen (Band Director at Lakeview JHS, Downers Grove, IL). This bowl is purple with gold repair lines. We will talk about what makes the bowl special and beautiful.

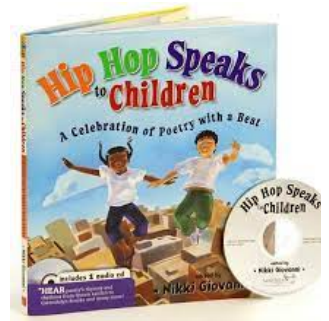


## OUTCOMES:

**Skill Outcome** Students will perform vocal and rhythmic patterns with steady subdivisions of beat.

### Strategies

1. **Find the Beat** - Use Dance & Body percussion to work on achieving a steady beat. Use instrumental tracks from J Dilla and Nujabes as background tracks.
2. **Cypher Exercises** - Keep the pattern of beats with words, rhymes, alliteration, etc.
  - a. "Left - Together - Right - Together" Dance move in the Cypher
  - b. "Mm... My Name Is" around the Cypher
  - c. "Don't Let the Beat Drop" rhyme words with "Drop", then create a sentence or answer to the call. Call three times, then the response.
3. **Poetry Reading** - Students will write their own verse or recite a poem from [Hip-Hop Speaks to Children](#) and partner up to create a backing beat for it. If the student wants, they can use their poetry reading as part of their Hip-Hop Sample Project.
4. **Finger Drumming** - Use chromebook, drum pads, MIDI controllers to play along with finger drumming exercises. When comfortable, start building beats.



### Assessments

1. Find the Beat - Assess the ability to play with steady beat and create syncopation
2. Cypher Exercises - Informal Assessment
3. Poetry Reading - Partner Up to Read with Rhythm and Create a Backing Beats
4. Finger Drumming - These recordings become part of the Lo-Fi Ambient Sounds Project

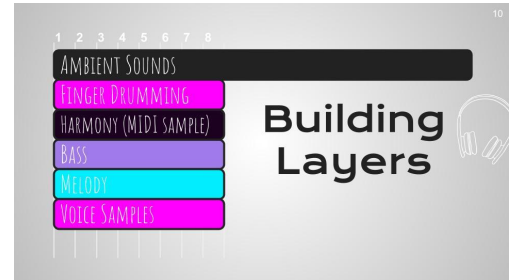


## Knowledge Outcome

Students will explore the Hip Hop Elements of Music: Flow, Layering, Samples and Rupture.

### Strategies:

1. **Recording Ambient Sounds** - Create rupture by starting with a layer of Ambient Sounds (ex. Rain, Waves, Forests, Traffic, People, Water, etc). Check for Understanding: Ambient Sounds - Take a picture of the Ambient Sounds you recorded. Answer the following two questions: 1.) Why did you record the ambient sound that you did? 2.) How does the ambient sound add layers and depth to the Lo-Fi Project?
2. **Layers of the Music** - Create Finger Drumming and Step Sequence Layers (Jeff Dare - Beatmaking Part 3). Add Bass lines and MIDI Harmony Loops.
3. **Vocal Samples** - Record short interjections to create vocal stabs.
4. **Rupture Beat Drops** - Delete or Mute sections to create Beat Drops (Rupture).



### Assessments

1. Lo-Fi Ambient Sounds Project which encompasses all of these strategies  
Example: <https://youtu.be/fq0rQNsQk64>

## Affective Outcome

Students will develop an appreciation for depth of layers and imperfections, both in music and in their own lives (Personal Knowledge - Identity-Self Awareness SEL).  
Find beauty and strength in everyday moments

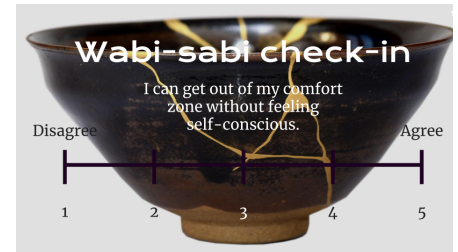
### Strategies:

1. **Kintsugi** (opening strategy) - "In Japanese pottery, there's an artful form of repair called kintsugi. When a piece of ceramic pottery breaks, rather than trying to restore it to its original condition, the artisan accentuates the fault by using gold to fill the crack. This beautifully draws attention to where the work was broken, creating a golden vein. Instead of the flaw diminishing the work, it becomes a focal point, an area of both physical and aesthetic strength. The scar also tells the story of the piece, chronicling its past experience. We can apply this same technique to ourselves and embrace our imperfections.



Whatever insecurities we have can be reframed as a guiding force in our creativity. They only become a hindrance when they prevent our ability to share what's closest to our heart." - Rick Rubin - The Creative Act

2. **Wabi-Sabi Check-In** - These brief informal check-ins may be done through Pear Deck, with Fist to Five or a Journal Card. (Jeff Dare - Beatmaking Part 3)
3. **The Words Mean Something - Poetic Analysis** - Students will analyze a set of lyrics collectively and individually for poetic elements using the [Poetry 101](#) structure. (From *The Words Mean Something* activity by Scott Edgar - Music Education and Social Emotional Learning).



### Assessments

- Kintsugi Discussion - Opening Lesson
- Wabi-Sabi Check-In
- Personal Connections - Journal

### **10 Ways To Take Out The Piece**

1. Written by a Japanese Hip-Hop Producer and DJ
2. Part of a Hexology, a six-part series that functions as a story
3. Written by the "Godfather" of Lo-Fi Ambient Music
4. Composer was born on the same day as rap artist J Dilla
5. Based on a chord progression of only four chords
6. Sampled from Latin American and Jazz Albums
7. Two later sections of the piece were written posthumously after the composer's death

### **Checklist of Items Needed To Teach This Piece**

- |  |                     |                              |
|--|---------------------|------------------------------|
| ● Soundtrap Subscription                     | ● Notecards         | ● Legal Pads                 |
| ● Templates                                  | ● Journals, Pencils | ● Poetry 101 Sheet           |
| ● Google Forms & Questions Set Up in Advance | ● Rubrics           | ● Hip-Hop Speaks to Children |

### Full Lyrics



*Last half of Chorus:*

It's **funny** how the **music** put **times** in perspective **A**  
Add a **soundtrack** to your **life** and perfect it **A**  
Whenever you are feeling **blue** keep **walking** and we can get **far** **B**  
Wherever you **are** (Repeat) **B**

*Verse 1:*

Like a movie that you can't predict **A**  
Like a book that you can't resist **A**  
I sing along a song that's oh so sensual **B**  
Bring along a sip to make it all so sexual **B**  
Verbally that is, **C**  
Making love to the music means vibing to the beat at night **D**  
With the whole city fast asleep, out cold **E**  
True words seem to rise to the lips, take hold **E**  
Of a poet in me, most powerfully **F**  
I feel free when the world doesn't owe it to me **F**  
It's so hard to find a gig that lives up to the billing **G**  
Trying to find a reason to work, God willing **G**  
I admit, my thinking is wishful **H**  
Like a star upon a child gazing up to the ceiling **G**  
How far do we have to stretch the truth **I**  
To fit the lifestyles borrowed and overdue **I**

*Chorus:*

We can **take** it all **back** to the register **A**  
And **start** all **over** from the canister **A**  
Let's **break** it all **down** into **pieces** of **bright** **B**  
**Moments** that pass **by** like a meteorite **B**  
Throw on your favorite reel that's good to go **C**  
On the analog player watch the people glow **C**  
Sit back to the breeze let the memories flow **C**  
Comedy tragedy all the highs and lows **C**  
It's funny how the music put times in perspective **D**  
Add a soundtrack to your life and perfect it **D**  
Whenever you are feeling blue keep walking and we can get far **E**  
Wherever you are (Repeat Last 4 lines) **E**

*Verse 2:*

Like your moves that I can't predict  
Like your look that I can't resist  
The ting-a-ling feeling was oh so mutual  
The lingering appeal was so unusual  
Herbally what is,  
Medicine to a lone soul can become poison to some  
With the whole body fast asleep, out cold  
True vision seem to come to the eye, take hold  
Of a prophet in me most visibly  
I see clear when the world doesn't show it to me  
It's so hard to make sense in a cycle of billing  
Trying to find a reason to quit and make a killing  
I admit, our dealing is painful  
Like a star upon a child staring down from the ceiling  
How far do we have to stretch the picture

Before pixelating the human texture

Chorus:

We can take it all back to the register  
And start all over from the canister  
Let's save it all up for an ultimate prize  
Homecoming gathering with a big surprise  
Throw on your favorite record that's good to go  
On the analog table and it's hooked to blow  
Sit back with ease and hear the emcee flow  
Hi hat kick drum all the highs and lows  
It's funny how the music put times in perspective  
Add a soundtrack to your life and perfect it  
Whenever you are feeling blue keep walking and we can get far  
Wherever you are (Repeat)

Chorus:

Okay we can take it all back to the register  
And start all over from the canister  
Let's break it all down into pieces of bright  
Moments that pass by like a meteorite  
Throw on your favorite jacket and you're good to roll  
On the analog trail and you look the role  
Just stroll through the trees and let your miseries go  
Sunshine hurricane all the highs and lows

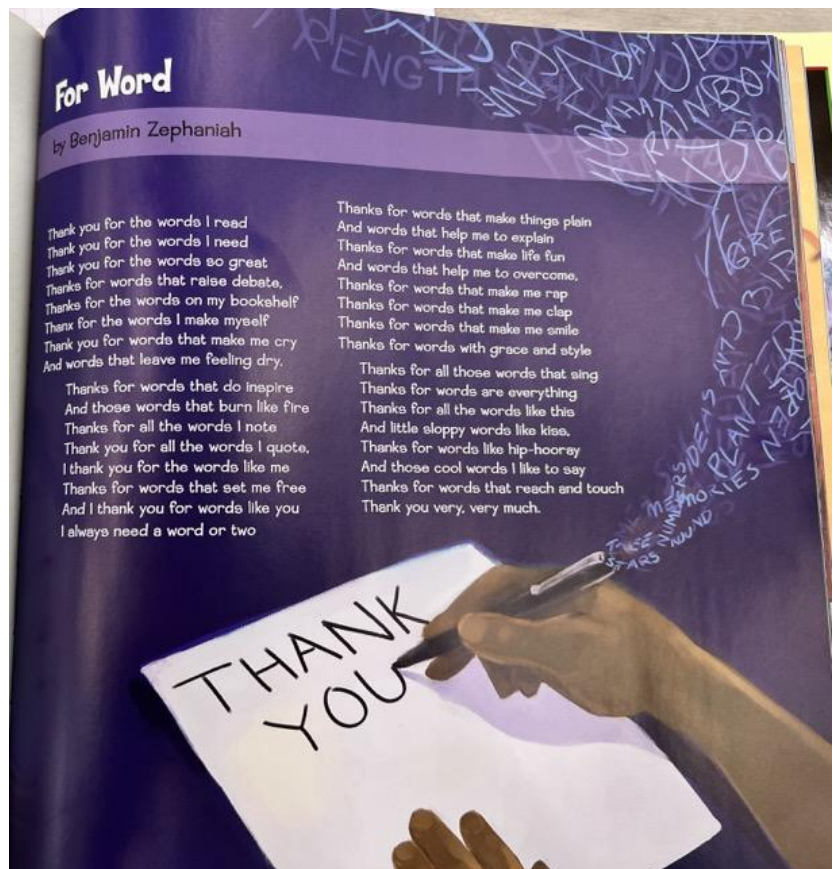
Chorus Tag:

Yeah we can take it all back to the register  
And start all over from the canister  
Let's break it all down into pieces of bright  
Moments that pass by like a meteorite

#### Other Resources:

[Compliment Battle Rap - Trolls](#)

[Compliment Battle Rap - Trolls Lyric](#)



### Poetry 101

**TERMS:** Here are some poetry terms you will need to know as we begin our poetry unit.

\*\*\* Use the 'Poetry 101' list on [www.quizlet.com](http://www.quizlet.com) to help you study!

Playing with the SOUNDS of words:

1. **Rhyme**- word endings that sound alike including at least the final vowel sound (Ex. Slime, time, mime)
2. **Rhythm**- a regular pattern of accented syllables (Ex. i **THOUGHT** i **CLOSED** the **DOOR**.)
3. **Repetition**- the recurrence of words and phrases for effect (Ex. I was so so so so excited!)
4. **Alliteration**- repeated consonant sounds at the beginning of words (Ex. **F**ast and **f**urious)
5. **Assonance**- repeated vowel sounds (Ex. **W**hy did I swat the fly last night?)
6. **Onomatopoeia**- words that sound like their meanings (Ex. Swoosh, Zip, Gurgle)

Playing with the MEANINGS of words:

7. **Simile**- a comparison using "like" or "as" (Ex. He's as fast as a cheetah.)
8. **Metaphor**- a direct comparison (Ex. He is a cheetah on the track.)
9. **Personification**- giving non-human things human characteristics (Ex. The willow tree danced in the wind.)
10. **Hyperbole**- exaggeration used for effect (Ex. The baby weighs a ton!)
11. **Symbol**- an object that represents something else (Ex. Trees representing life.)
12. **Contrast**- closely arranging things with strikingly different characteristics (Ex. He was dark, sinister, cruel; she was radiant, pleasant, kind.)
13. **Paradox**- a seeming contradiction (Ex. The faster I go, the more behind I feel.)
14. **Irony**- something said that is opposite its intended meaning or reader's expectations (Ex. The rich, popular girl felt very lonely.)

Playing with the IMAGES of words:

15. **Imagery**- the use of vivid language to generate ideas and/or evoke emotion through the five senses  
**Examples:**
16. **Sight**- The winding street disappeared in the moonlight.
17. **Sound**- Tom heard a loud thump, thump, thump against the door.
18. **Touch**- The soft velvet curtains slipped through her fingers.
19. **Taste**- A salty tear ran across her lips.
20. **Smell**- Cinnamon! That's what wafted into his nostrils.