

## FOSTERING UNITY-IN-DIVERSITY: AN APPRAISAL OF E. C. ARINZE'S MENTORSHIP STYLE AND SELECTED COMPOSITIONS

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### Abstract

The need for national cohesion in Nigeria despite the ethnic diversities cannot be over-emphasized. Though ethnic divisions and sentiments still exist, continual efforts are still made in different spheres of influence to achieve unity in Nigeria. Mentorship has provided enabling environments to foster this (in different fields and professions), and music has been one of the viable channels used in preaching national integration. Many Nigerian popular musicians have been involved in this effort via music composition/production and mentorship. This paper appraised music mentorship and composition as a platform and catalyst in fostering unity-in-diversity in Nigeria. It takes a historical and exploratory look at E. C. Arinze - a highlife music legend and nationalist in Nigeria who practiced this ideology of unity-in-diversity throughout his music career - in his mentorship style and in the lyrics of his (selected) original music compositions.

**Keywords:** E. C. Arinze , Highlife, Foster, Unity-in-diversity, Nigeria.

### Introduction

Man has always been relating with his environment and beyond that, seeks to also relate with his fellow human being. Unity has been a need not just in every individual but also in every sphere of the society. History has it that unity-in-diversity is a recurring theme in academic environments, religious institutions, national and international leadership summits, newspaper or magazine publications, etc. Columbus (2014) opined that:

Time and again, people of diverse cultures are brought together as a nation by some accidents of history; at other times, some in search of economic, social and/or political security immigrate to other nations with completely different cultural beliefs and lifestyles (p.53).

Sequel to this, leaders are faced with the increasing task of integrating divergent beliefs, attitudes and practices of peoples into a whole in order to enable their societies, as united entities, withstand the challenges of modern times. Little wonder, uniting people from many different cultures has been a founding principle of many countries. In agreement with this, Anderson's study (as cited in Bazzi, Gaduh, Rothenberg & Wong, 2018) pointed out that throughout history, leaders have introduced policies to foster national identity in which citizens will remain connected by shared history and values, despite never meeting one another.

Nigeria consists of diverse ethnic groups with diverse cultural backgrounds and value systems. Considering this, national integration requires conscious, coordinated and

concerted efforts towards having a unified value system that can promote oneness even though Nigeria as a heterogeneous society with more than 250 ethnic groups is confronted with historical problems that have impeded national integration and unity (Falade & Falade, 2013 as cited in Ogunrinade, 2015). This pursuit for national integration aims at making a whole out of the different ethnic nationalities (which have human resources, natural resources: whether petroleum or solid mineral resources, agricultural resources etc.) that make up a nation state (Egbule et al, 2018). Thus, unity-in-diversity is beneficial and very possible in any nation, community or organization as long as the citizens or individuals come together and work towards it continually through workable means or strategies in order to build a united and strong nation. Among all the sectors of the Nigerian society, the entertainment sector (including the music and movie industry) is actively contributing to the promotion of national integration till date.

**Music Composition/Production – A Propelling Tool towards Unity-In-Diversity**

Music is a general phenomenon that cuts across racial, cultural, social, educational and economic barriers, which enhances cultural appreciation and awareness. In agreement with this, Ojukwu (2017) opined that “in all cultures of the world, experiences have shown that music serves as a unifying force bringing together people from different communities, races and cultures to agree” (p.102), while Okafor (as cited in Ojukwu, 2017) was of the view that “Music is...an instrument of change because people digest it and consume it as entertainment while it leaves a mark on the psyche that re-directs the person towards a new personality, towards a new activity” (p.102). Over the years, Nigeria showcased great musical icons that composed and performed musical themes in line with continuous national unity, strength and greatness of Nigeria. Examples include Ngozi Okonkwo, who sang an unscripted arrangement (Ojukwu, 2017) titled “Nigerian Unity” and Nelly Uchendu who sang “Be a true Nigerian”. Such songs were appealing for a positive change in order to instill patriotic and nationalistic instinct in the Nigerian society. Other popular musicians/music artistes who contributed to the same feat (Channels Television, 2018) include the following as shown below:

**Table 1:** List of Artiste, their songs, and contents of unity communiqué

| Artiste       | Song                | Content   |
|---------------|---------------------|---|
| Sunny Okosun  | "Which Way Nigeria" | This is a love song about <i>Nigeria our Fatherland</i> . Sunny Okosun in this song calls for the way out of corruption, inefficiency confronting the nation deeply showing concern and calling for a way to save the country.  |
| Onyeka Onwenu | Peace Song          | Onyeka Onwenu is a music legend who is passionate about the unity of Nigeria. She has in her record many Nigerian themed songs including “One Love Keep Us Together”, “Unity Song”, among others. These songs emphasize the theme of love and unity in a world of struggle and dreams of staying alive. |

|                |                              |   |
|----------------|------------------------------|---|
| King Sunny Ade | "The Way Forward"            | In 1993, King Sunny Ade brought together many Nigerian artistes to sing "The Way Forward" (Part 1 and 2). The track was sung in Yoruba, English, Igbo, Hausa, Pidgin, English, among others. The song was sung after the annulment of the June 12 elections but re-composed in 2003 as a reminder of what the country passed through as the aftermath of the annulment. The song calls for unity from all tribes, and collaborative efforts of every Nigerian to make the nation great. |
| Funmi Adams    | "Nigeria My Beloved Country" | This song by Funmi Adams was a household anthem in the 80s. Adams who appeared to have disappeared from Nigerian music scene was popular in the 80's and 90's. Her songs were aimed at teaching culture and values in young children. Another of her songs about Nigeria is 'All we need is love,'  |
| Kush           | "Let's Live Together"        | Kush, a Gospel and R&B music group released "Let's Live Together" as a household anthem in the early 2000s song, is a heartfelt appeal to Nigerians to live together in peace and unity, and a reminder that there is strength in our diversity.  |
| T. Y. Bello    | "Greenland"                  | T.Y. Bello in 2008 released her debut studio album 'Greenland'. The song with the theme of love, family and nation expresses optimism in the future of Nigeria. It inspires Nigerians to liberate themselves from a place of despair to a place of hope.  |

|                    |                       |   |
|--------------------|-----------------------|---|
| <p>Timi Dakolo</p> | <p>"Great Nation"</p> | <p>This soulful song by Timi Dakolo was released in November 2012 and has since remained a household anthem. The song expresses confidence in the greatness of this nation and how we can defend the greatness through peace, justice and national unity.</p> |
|--------------------|-----------------------|---|

**Music Mentorship - A Propelling Media for Unity-In-Diversity**

Good mentorship in all endeavor helps in nurturing dreams till actualization. In line with this, a Nigerian music entrepreneur, Chukwuebuka Ilochonwu, (This Day Live, 2022) opined that many can daily build castles in their dreams easily, but being able to build them in the real sense is where the issue lies. He further stated that every dream is achievable if a dreamer is well guided by those who are familiar with his terrain. Succession (in whatever sector of life) is not in view if proper mentorship is not in place. A good mentor will provide an experienced perspective that can aid the mentee see things from different angles and identify areas where he or she may be lacking. Mentors also help in networking and making connections in the music industry by providing introductions that can help bring the mentee to lime light.

A music mentor's role varies depending on the need of the individual; but it can include: critiquing performances, providing feedback on compositions, offering advice on career, etc. Upcoming musicians (in today's Nigerian music industry) are benefiting from this directly or indirectly. Over the years, some musicians have been involved in mentoring young talents of diverse ethnicities by giving them platforms to thrive in their chosen careers. In pre-independent Nigeria, Bobby Benson (who is regarded as the father of highlife music) mentored many musicians who also grew to the point of having their own independent bands. Some of the musicians who were influenced by Bobby Benson include Victor Olaiya, Zeal Onyia, Billy Friday, etc. In Nigerian contemporary popular music for example, Michael Ajere, also known as Don Jazzy, the Chief Executive Officer of Mavin Records (who was also the boss of Mo'Hits Records, which was founded in 2004 and was dissolved in 2012) made impacts on some young talented musicians. Some of the artists whose careers have been influenced by Don Jazzy's mentorship include D'banj, D'prince, Wande Coal, Dr Sid, Ikechukwu, Tiwa Savage, Korede Bello, Reekado Banks, Rema, Ladipoe, Ayra Starr, Crayon, Johnny Drille, etc (Ekenaite, 2023). Another example is singer and actor, Olubankole Wellington, also known as Banky-W, the boss at Empire Mates Entertainment, a company he co-founded with Tunde Demuren in 2002; some of the artists whose careers have been influenced by Banky-W include Wizkid, Skales, Niyola, Shaydee and DJ Xclusive, who was its official disc jockey.

E. C. Arinze happens to be one of the exemplary Nigerian music legends who practiced the ideology of unity-in-diversity in mentorship and in some of his compositions. One of

his greatest attributes was his liberality in accommodating various musicians and their compositions—irrespective of their tribes or their stylistic tilts (Onwuegbuna, 2012).

### **The Man E. C. Arinze**

E. C. Arinze (*Ogbueshi* Eleazar Chukwuwetalu Arinze) was one of the founding fathers of what became known as West African brand of highlife music (Homeland news, 2019). His contemporaries at that time include E. T. Mensah (of Ghana), Bobby Benson, Victor Olaiya, Chris Ajilo and Tunde Amuwo. He was born on the 4<sup>th</sup> of June, 1930 in Ugamuma village, Obosi town, Idemili North LG.A of Anambra state. He was the first of five children born to Mr. Nathaniel and Mrs. Esther Arinzechukwu.

His primary education started in St. Mary's Primary School (i.e. Obosi Central School) in his home town and was later transferred to his maternal uncle's missionary station - St. Peter's School, Ogbete in Enugu. While in the latter school, he became a chorister in the school choir and also joined the school marching band where he learned how to play the fluegel horn (Onwuegbuna, 2012). After his maternal uncle's demise, Eleazar was brought back to his home town, Obosi. There, he joined the Obosi Central School band where he learnt the trumpet. He later proceeded to Teachers Training College where he excelled and took up teaching appointment in Obosi Central (Primary) School where he became the school's first bandleader. He was later posted to Central School Onitsha and then Agbor, Delta state as teacher and band master too. He also had a music course by correspondence from Royal Music Academy in Britain, and was able to score any sound he heard.

### **His Musical Life**

E. C. Arinze's musical-career-dream materialized in 1952, when he got a six-year contract with Empire Hotel, Idiro, Lagos. This development led to his immediate resignation from his teaching career and his moving down to Lagos with his group of band boys he associated with in the East as bandmaster. As he progressed in his career in Empire hotel, he later split his band into three more sets/ensembles and fixed Eric Onugha, Stephen Amaechi and Agu Norris to coordinate each set because of the growing demands for their musical services in various events. It was in this band that musicians including late Chief Osita Osadebe (one of his percussionists), played under E. C. Arinze in the 1950's. E. C. Arinze marketed his music at various locations including University College, Ibadan, where he earned a contract with Sigma Club (the biggest club in Ibadan then). He also did same in Abeokuta, Ajengunle, Apapa club, Ijebuode and Ijebuigbo. After the expiration of his contract with Empire hotel, he got a contract with White horse hotel (Abalabi, Lagos), Lido Bar, Ikeja Country Club (formerly European club, Ikeja) and with Ikeja Arms Hotel (now Ikeja Airport Hotel). Later, E. C. Arinze was contracted to perform at Kakadu Hotel/Night Club (popularly called KKD or "The Magic Spot") located at 258 Herbert Macaulay street, Alagomeji bust stop, Yaba, Lagos. This club was his last club of residency in Lagos, where he led one of the most formidable music outfits and attracted many foreign dignitaries, judges, magistrates and other national diplomats to his entertainment. Some of the professional musicians who played under E. C. Arinze in Kakadu Night Club include: his alto saxophonist and deputy - Etim Udoh; his guitarists -

Peter King, Victor Uwaifo, and Fred Coker (now Lloyd Baker); his bassists - Tunde Oshomide and Charles Ononogbo; and his sidemen/vocalists - Exy Ohunta (who sang, composed and recorded some highlife Yoruba songs under the sponsorship and support of E. C. Arinze).

E. C. Arinze was also a pioneer member and lead trumpeter (in the trumpet section) of the Nigerian Broadcasting Corporation Dance Orchestra in the 1950s led by Steve Rhodes and later Fela Sowande; his band was also commissioned to perform for some other divisions of government agencies up to Federal level. After an outstanding performance at Federal Palace hotel (in 1960), where Nigeria was hosting President Hamani Diori of Niger republic and his wife, he was officially contracted to perform in all Federal Government events and entertain all their august visitors, from that year till the Nigerian civil war. He was also one of the legendary musicians who performed on the Nigerian's Independence Day celebration; he also performed alongside E. T. Mensah on the day when James Robertson (the outgoing Governor-general) handed over to Dr. Nnamdi Azikiwe. As the Nigerian civil war broke out in 1967, E. C. Arinze left Lagos with his family and settled in the East till the war ended. He was later summoned to the state house in Enugu in 1975 by the East Central State Administrator, who contracted E. C. Arinze to become the resident band at the government-owned Premier Garden - Hotel Presidential, Enugu (Onwuegbuna, 2012). After experiencing progress for over a decade, Hotel-Presidential experienced some administrative challenges which led to operational decline, retrenchment of staff, much salary debts, etc. E. C. Arinze's band was also affected since the hotel management could no longer sustain the contract. This led to the contract's termination and his retirement from full-time musicianship in 1989. He handed the band's leadership over to Emma Ikediashi and encouraged them to continue on their own. The band started their new musical adventure as "The Black Tops Highlife Band". Afterwards, he performed in the following event centers (still in Enugu) only on special occasions: Enugu Sports Club (where he was a registered member), ANAMCO Club, O'Neal plaza, Hobbies plaza, Zodiak hotels, Nike Lake Resort Hotel, Golf Club, 82 Division Officers Mess (where he performed with the Nigerian Army Band at their "Happy Hour" and Tombola Nites).

Later on, Benson Idonije (a Nigeria's known music critic, analyst, broadcaster and former manager to Fela Anikulapo-Kuti, who has written several articles about him) engaged E. C. Arinze to perform in Goethe institute's Highlife which took place on 11<sup>th</sup> December 1999 and 1<sup>st</sup> April 2000 in Lagos, where he featured alongside other Nigerian music legends including, Chris Ajilo, Tunde Osofisan, Raphael Amarabem, Fatai Rolling Dollar, David Bull, Nelly Uchendu, Yisa Akinibosun, Professional Seagulls dance band etc. He was also a star guest in *Fete de la Musique* - French cultural center music festival, Lagos (same year - June 24<sup>th</sup>) where he performed alongside other music artistes.

E. C. Arinze waxed on vinyl a total of 20 music albums under the sleeve label of DECCA Record Company Limited, London in the 1950s and 1960s. However, not all his musical works were marketed. His musical works include: *Nike Nike*, *Time for Highlife*, *Ozo*

*Emena, Ogbuefi Nnamdi Azikiwe, Ife Nkili, Sisi Bisi, Adiakalu Ubosi, Mo Re London, Lumumba Calypso, and so on.*

E. C. Arinze breathed his last on March 26<sup>th</sup>, 2015 at his native home, in Ugamuma village, Obosi, and was survived of his wife - Adamma (whom he married eight years after the demise of his first wife - Edith), four sons (from his first wife), a son (the researcher of this study) and daughter from his second wife, and eighteen grandchildren.

### **His Detribalized Mentorship Style**

E. C. Arinze always had passionate and professional musicians who apprenticed under him because of his musicianship and inspiring attributes. He was greatly admired by young musicians in those days because of his liberal and detribalized disposition to the profession; he made all his personnel have a sense of belonging such that none felt inferior. Onwuegbuna (2012) in agreement opined that his most admirable attribute was his liberality in accommodating various musicians—irrespective of their language, tribes and culture. As a band leader, he gave his sidemen opportunities to develop themselves individually and even write their own songs and perform them on his band stand. Idonije's (as cited in Onwuegbuna, 2012) in agreement to the above, opined thus:

Arinze was highly respected for his musicianship and good qualities as a bandleader. He had a genial and fatherly disposition, which attracted young, talented musicians to his band. Like the Bobby Benson Orchestra, Arinze's band was a training ground for musicians. The difference was that Arinze helped his own musicians to grow and go their separate ways in order to establish themselves when they so desired (p. 160).

Victor Uwaifo (one of his successful mentees - as earlier mentioned) acquired the disciplines of a professional guitarist under the supervision of E. C. Arinze until 1964 when he teamed up with some other mentees of Arinze - Fred Coker (now Lloyd Baker) and Osita Osadebe to form a band recognized as "The Central Modernairs" in Lagos. Victor Uwaifo also worked with what is now Nigerian Television Authority before forming his own band, the Melody Maestros in 1965. He also runs the Victor Uwaifo music Academy. He has over 500 songs and 100 records to his credit, with 6 Gold and 4 Silver awards (Uwaifo, n.d.). Another guitarist of E. C. Arinze, Lloyd Baker (formally known as Fred Coker or "Lord Cokerson" - the guitarist who replaced Victor Uwaifo in Arinze's band at the Kakadu night club), was one of the great guitarists in West Africa, who can be mentioned along with Victor Uwaifo, Alaba Pedro and Ghana's Kwesi and Ebo Taylor in terms of competence and technical dexterity (Idonije, 2012). Lloyd testified thus [in Idonije's (2015) article on E. C. Arinze's exit]:

I was the guitarist who replaced Victor Uwaifo in Arinze's band at the Kakadu night club. Although I did not stay in the band for too long, Arinze was a musician and band leader that I loved, admired and respected very much. The band at that time, I also enjoyed playing alongside wonderful musicians like the late Etim Udoh on the alto saxophone, and Charles Ononogbo - a fantastic bass player who later teamed up with me to form the world renowned Asagai Afro Rock Band, together with musical giants like Dudu Pukwana, alto sax, and Mongezi Feza on the trumpet (p. 3).

In addition, late Charles Ononogbo (also known as Chas Daniel or Charles Onos) - one of E. C. Arinze's bassists and friend to Fred Coker, further commented thus [in Idonije's (2015) article on E. C. Arinze's exit]:

...my name was Charles Ononogbo as mentioned above by my good friend Lloyd Baker (formally known as Fred Coker). We both met and worked with great E. C. Arinze during that era at *Kakadu*. Lloyd was on guitar and I was on the bass. [E. C. Arinze was the] most respected band leader who treated his musicians with utmost kindness and respect too. The last time I met up with E. C. Arinze was in 1979, fourteen years after I left Nigeria for Europe. I met up with my best friend Mr. Kwesi Quenoo (a saxophone player) and E. C. Arinze at the Presidential Hotel Enugu; a very memorable meeting indeed. I and most fantastic musicians who were lucky to have worked with Mr. E. C. Arinze will never forget the great master himself" (p. 3).

Another successful mentee of E. C. Arinze is Peter King who was an apprentice saxophonist under E. C. Arinze in the late 1950s. Idonije (as cited in Onwuegbuna, 2012) revealed Peter King's admission to the fact that E. C. Arinze was the one who encouraged him to travel abroad to study music. While abroad, Peter became the major arranger and saxophonist for the international pop group, Bonny M. He returned to the country to form his own jazz band in the late 1980s. Currently Peter King, popularly known as P. K., has established a school of music in Badagry, Lagos. Another of Arinze's mentees was Late Etim Udoh, a great saxophonist and his deputy in *Kakadu* Night Club, who later became a recording engineer with EMI and Polygram Records. Other mentored musicians include Rasaki, Tunde Mabadu and the now successful businessman - Chief Tunde Oshurinde - a bass player who also had a stint with Roy Chicago (Idonije, 2012). Bobby Benson (a chief pioneer of highlife music in the early 1950s) also admired Arinze's musicianship and mentorship style in Lagos before the civil war and nick-named him - "Prince E. C. Arinze - the Gentleman musician".

E. C. Arinze's mentorship environment, just like Bobby Benson's aided musicians to develop and form his own musical ensembles. It could be clearly seen that despite his being an Igbo, E. C. Arinze's mentorship benefited non-Igbos more; like Victor Uwaifo, Peter King, Victor Olaiya, Etim Udoh, Exy Ohunta, Rasaki, Tunde Mabadu, Tunde Oshurinde, Godwin Omobuwa, and many others; thus contributing greatly in fostering unity-in-diversity in Nigeria within his musical domain.

### **His Selected Compositions**

To chronicle the contributions of Nigerian music legends whose compositions have fostered unity-in-diversity, one would date back to pre-independence era of Nigeria with the likes of E. C. Arinze as one of pioneers of highlife genre. For the purpose of this study, three songs composed by E. C. Arinze were selected and textually analyzed - this is because they were composed using the three popular Nigerian languages - Igbo, Hausa, Yoruba. They are:



1. *N'ike N'ike* (Igbo)
2. *Mo Re London* (Yoruba)
3. *Yan' uwa Mutaru* (Hausa)

This section deals with presentation and translations of the lyrics of the selected compositions of E. C. Arinze.

***N'ike N'ike***

**Table 2** - The lyrics and translation of *N'ike N'ike*

| <b>Lyrics in Igbo</b>                  | <b>Translation of the lyrics into English</b>      |
|--|--|
| <i>N'ike, n'ike k'anyi ji a-lu olu</i> | In strength, strength, is what we are working with |
| <i>Na-alu nu n'ike, n'ike</i>          | Keep working in strength                           |
| <i>N'ike, n'ike k'anyi ji a-lu olu</i> | In strength, strength, is what we are working with |
| <i>Na-alu nu n'ike, n'ike</i>          | Keep working in strength                           |
| <i>Luba... luba, luba</i>              | Keep working... keep working, keep working         |
| <i>Luba, luba</i>                      | keep working, keep working                         |
| <i>Luba, luba</i>                      | keep working, keep working                         |
| <i>N'ike, n'ike k'anyi ji a-lu olu</i> | In strength, strength, is what we are working with |
| <i>Na-alu nu n'ike, n'ike</i>          | Keep working in strength                           |
| <i>Luba... luba, luba</i>              | Keep working... keep working, keep working         |
| <i>Luba, luba</i>                      | keep working, keep working                         |
| <i>Luba, luba, luba, ewo</i>           | keep working, keep working, keep working           |
| <i>N'ike, n'ike k'anyi ji a-lu olu</i> | In strength, strength, is what we are working with |
| <i>Na-alu nu n'ike, n'ike</i>          | Keep working in strength                           |

***Mo Re London***

**Table 3** - The lyrics and translation of the refrain of *Mo Re London*

| <b>Lyrics in Yoruba</b>   | <b>Translation of the lyrics into English</b>                 |
|---|---|
| <i>E wa, e wa, e wa o (3 times)</i>   | O come, come, come (3 times)                                  |
| <i>E wa gba mi ye</i>   | Come save me  |
| <i>Mo wok o mo de London, London ilu oba rere</i>                           | I travelled to London, the city of the just king              |
| <i>Mo wok o mo d'America, America ilu oba to dara</i>                       | I travelled to America, the city of the good king             |
| <i>Mo ko letter si won l'Eko, won o da mi lohun rara</i>                    | I wrote a letter to my people in Lagos and they never replied |
| <i>Mo ko letter si won ni'le, won fun mi le si kan kan</i>                  | I wrote a letter to them at home and they gave me no response |
| <i>E ba mi ki iya mi, e ba mi ki baba mi</i>                                | Help me greet my mother, Help me greet my father              |
| <i>E ba mi ki'yawo mi, ke sib a mi se ibere ni li se gbogbo e n lo dede</i> | Help me greet my wife, and ask them at home if all is well    |
| <i>E wa, e wa, e wa o, E wa gba mi ye</i>                                   | O come, come, come, come save me                              |

**Table 4** - The lyrics and translation of the only verse of *Mo Re London*

| <i>Lyrics in Yoruba</i>   | <i>Translation of the lyrics into English</i>                       |
|---|---|
| <i>Ose kan ji ko ja ti mo wo courier l'Apapa</i>                      | A week has gone by that I boarded a carrier at Apapa                |
| <i>Osu kan ji ko ja, ti mo gbera l'Apapa</i>                          | A month has gone by that I departed from Apapa                      |
| <i>Mo fi cardi ran se loju omi igba ta de Ghana</i>                   | I sent a card while on the sea when we got to Ghana                 |
| <i>Mo fi cardi ran se loju omi igba ta de Gambia</i>                  | I sent a card while on the sea when we got to Gambia                |
| <i>Mo fi motor ranse loju omi igba ta de Las Palmas</i>               | I sent an address while on the sea when we got to Las Palmas        |
| <i>Gbogbo to sele loju ona ba ti se n lo ni mo ko we ti mo saroye</i> | I wrote and described everything that happened while on the journey |
| <i>O do to se gege dede ti mo fe se kan le London</i>                 | It has been a while I arrived London                                |
| <i>O do dun keji dede ti mo fe se kan le America</i>                  | It has been two years that I landed on America                      |

**Table 5** - The lyrics and translation of the end-refrain of *Mo Re London*

| <i>Lyrics in Yoruba</i>   | <i>Translation of the lyrics into English</i>                 |
|---|---|
| <i>Mo ko letter si won l'Eko, won o da mi lohun rara</i>                    | I wrote a letter to my people in Lagos and they never replied |
| <i>Mo ko letter si won ni'le, won fun mi le si kan kan</i>                  | I wrote a letter to them at home and they gave me no response |
| <i>E ba mi ki iya mi, e ba mi ki baba mi</i>                                | Help me greet my mother, Help me greet my father              |
| <i>E ba mi ki'yawo mi, ke sib a mi se ibere ni li se gbogbo e n lo dede</i> | Help me greet my wife, and ask them at home if all is well    |
| <i>E wa, e wa, e wa o, e wa gba mi ye</i>                                   | O come, come save me  |
| <i>E wa, e wa, e wa o, e wa gba mi ye</i>                                   | O come, come save me  |

**Yan'uwa Mutaru**

**Table 6** - The lyrics and translation of the refrain of *Yan'uwa Mutaru*

| <i>Lyrics in Hausa</i>            | <i>Translation of the lyrics into English</i> |
|-----------------------------------|---|
| <i>Yan'uwa fa sai mutaru</i>      | Please let us come together my people         |
| <i>Yan'uwa mutaru</i>             | My people let us come together                |
| <i>Muhadakai mubadda jahilshi</i> | And get rid of illiteracy/ignorance           |
| <i>Yan'uwa mutaru</i>             | My people let us come together                |
| <i>Muhadakai mubadda jahilshi</i> | And get rid of illiteracy/ignorance           |
| <i>Yan'uwa mutaru</i>             | My people let us come together                |

**Table 7 - The lyrics and translation of the only verse of Yan' uwa Mutaru**

| <i>Lyrics in Hausa</i>        | <i>Translation of the lyrics into English</i> |
|-------------------------------|---|
| <i>Ku dubi yawan Arewa</i>    | See how big the Northern part is              |
| <i>Ku dawo Yamba, ku Duba</i> | See how the Eastern part is also              |
| <i>Ku Koma gaba ku Duba</i>   | Go and see how the Western part is            |
| <i>Bakamar Arewa</i>          | There is no place like the Northern part      |

E. C. Arinze was one those music legends who wanted his music to be enjoyed by all and sundry. His composition and performance of songs in different Nigerian languages gave honor and a sense of belonging to other tribes and not his ethnicity alone. The Igbo song "N'ike N'ike" sends a message of encouragement to individuals to keep working courageously (in strength) no matter the circumstance. The Yoruba song "Mo Re London" narrates about an individual who travelled outside Nigeria and had many adventures in London, America, etc but made so much effort to reach out to his family and inquire of their welfare and tell them of his adventures but to no avail. The Hausa song "Yan' uwa mutaru" was campaigning for a united or collective effort in dealing with ignorance/illiteracy in Nigeria. It also preaches that positive development as a nation lies on unity.

**Summary and Conclusion**

Every generation of musicians needs mentorship to succeed in their careers irrespective of ethnic affiliations. Thus music mentorship should abhor tribal sentiments by all means. Also, music composition can continually serve as a tool in building peaceful political socialization and integrate the society (into improving opposition to illiteracy, national violence and insecurity). This can be achieved when different musicians and music investors in Nigeria begin to emulate the legacies and values of the likes of E. C. Arinze - a detribalized approach in music composition and mentorship that would actually enhance unity-in-diversity in the Nigerian society.

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