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Godwin Sadoh

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Joy Nwosu Lo-Bamijoko: Progenitor of Operatic Performance in Nigeria

Godwin Sadoh

Former LEADS Scholar and Professor of Music National Universities Commission, Abuja, **Nigeria**

Abstract

Joy Nwosu Lo-Bamijoko is a highly educated musician with interests covering every area of music specialization. She was the most gifted professionally trained Nigerian female musician of her generation, and the most productive female scholar, who had distinguished herself in her native country and internationally as an authority on Nigerian music. Earning her Ph.D. in Music Education with emphasis on African ethnomusicology in 1981 from the University of Michigan, Ann Arbor, made her the second Nigerian woman to receive a doctorate in music. She was born into a musical family on August 27, 1940, in Enugu, Anambra State of southeast Nigeria. Her stunning career falls within the parameters of intercultural musicology. It explicates the imprint of the tertian cultures Joy encountered during her musical training and professional experiences in Nigeria, Italy, and the United States.

Keywords

Joy Nwosu Lo-Bamijoko, Godwin Sadoh, Nigerian music, Nigerian art music, concert music, African art music, ethnomusicology.

Introduction

Joy Ifeoma Nroli Nwosu Lo-Bamijoko is a highly educated, articulate, savvy, and versatile musician with interests covering every area of music specializations, including operatic singing, popular music, piano and traditional musical instruments, music education, music criticism, teaching, African ethnomusicology, dancing, broadcasting, skits writing and acting, choral conducting, and songwriting. She was the most gifted professionally trained Nigerian female musician of her generation, and the most productive female scholar, who had distinguished herself in her native country and internationally as an authority on Nigerian music. Earning her Ph.D. in Music Education with emphasis on African ethnomusicology in 1981 from the University of Michigan, Ann Arbor, made her the second Nigerian woman to receive a doctorate in music. For specificity, this article is written to celebrate Joy Nwosu Lo-Bamijoko's overarching contributions to academic music in Nigeria.

Formative Years at Enugu

Joy was born on August 27, 1940, in Enugu, Anambra State, southeastern Nigeria. Her parents were Charles Belonwu and Deborah Nwosu. Joy is the fifth of the seven children of her parents. Joy was born into a musical family. Her

father was a Faith Tabernacle Church pastor, organist, and baritone singer, while her mother sang alto in the same church choir; she has the pedigree. Indeed, Joy was surrounded by various musical activities and was introduced to music at a very tender age by singing with her parents at the Faith Tabernacle Church Choir. As a child, her father took her everywhere he went. Of all his seven children, he named her Nroli—the chosen one. He would perch her at the organ bench close to him, while he played, and she would swing her legs, and sing in a high-pitched voice with the choir. All these experiences served as her early contact with European music, thereby developing her interest and taste for Western classical music. The more exposure Joy received, the more her ears grew accustomed to music pitches and scales, intonations, timbres, and choral repertoire.¹

In her early teens, Joy joined the Saint Bartholomew's Church Choir, Enugu, where she sang, participated, and won several singing competitions. During her days at Saint Bartholomew's Church, Joy competed in the former Eastern Nigerian Festival of the Arts and won first-place prizes in the soprano competitions. It was at this church that she received her early music lessons. While in the choir, she learned to sing in the tonic sol-fa and to transcribe songs orally to tonic sol-fa. Joy was tutored by both senior choir members and section leaders who were advanced in reading music and at the same time saddled with the responsibility of teaching the rudiments of music to new choristers.²

Between 1958 and 1961, Joy attended Holy Rosary College, Enugu, where she obtained the Grade II Teacher's Certificate upon graduation. Outside of the choir, the institution had no formal music curriculum. While in the college choir, Joy taught her co-choristers the tonic sol-fa skill she had acquired from Saint Bartholomew's Church. The Sisters gave her free access to the piano, but there was no instructor to teach her to play the instrument. Joy would later receive formal piano lessons in Rome. During her student days at Holy Rosary College, Joy represented her school in the former Eastern Nigeria Festival of the Arts and won first-place prizes in the soprano competitions consecutively for seven years. Whenever she mounted the stage, the other contestants had no chance of winning.



Figure 1A. Joy Nwosu Receives a Certificate of Merit from Mrs. Flora Azikiwe, for First Place Prize in Soprano, Festival of the Arts, Enugu, 1960.³

Paradoxically, she did not know at the time that she was going to become a professional singer. To her, singing was just something she enjoyed doing and which gave her intense pleasure. At this young age, Joy had already started assuming prominent roles in operatic productions. For instance, she was Nanki Poo in the *Mikado* by W. S. Gilbert and Sir Arthur Sullivan, performed at the Holy Rosary College to celebrate Nigeria's independence in 1960. Her brilliant performance motivated the Holy Rosary Sisters to offer her a scholarship to study music at the Royal College of Music, Dublin, Ireland. Joy recounts some of the pleasant memories at the college and commends her teachers who encouraged her to develop her musical aptitudes:

I attended a Convent School. While in that school, we had a sister, Mary Aina, I am not sure that is the correct spelling of her name, but we pronounced that name as "Onyia." She was the musical one. Sister Aina was very strict and wanted everyone to be as good as she was. I did not like her much, because she drove us like slaves. I sang and tried to excel in singing, only to get her off my back. The Principal, Sister Mary Edwards, on the other hand, was a darling spirit. She, too, was strict but caring. She did not sing, however, she encouraged those of us who sang. She was proud of my

accomplishments. After graduation, she retained me to teach music and arithmetic in the school. I am sure she was behind the scholarship I was granted by their Order.⁴



Figure 1B. Engagement Scene in the Mikado, at Holy Rosary College, Enugu.



Figure 2. Joy, the Teacher at Holy Rosary College, Standing Next to Sister Mary Edwards in the Far Right, in 1962.

Professional Training in Italy

The former Nigerian Eastern Government annulled the scholarship offer from the Holy Rosary College and awarded its scholarship to send Joy to study in Rome. The government had a vague premonition that the Holy Sisters wanted to use their scholarship to lure Joy into the Sisterhood. Joy, on the other hand, perceived the scholarship awards differently. Joy thought they gave her the awards to get her out of the singing competitions. With her presence at the competitions, nobody else had the chance to shine or win. Joy also thought that they wanted new talents to spring up, without her adumbrating them all the time.

In the light of this personal deduction, Joy proceeded in 1962 to study music at various conservatories of music in Italy with the scholarship award from the Nigerian Eastern Government, given to her in recognition of her outstanding performances at the Eastern Festival of Arts. Any family would be enraptured at such good news, and Joy's family was no exception. They had only one reservation; they were not impressed with Joy's choice of a music career. In those days, music was perceived as suitable for dropouts, lazy people, paupers, and was conceptualized as a profession for the recalcitrant. Her family tried to dissuade Joy from pursuing music, but the scholarship board did not condescend to their pressure. Ironically, before the award, Joy had no idea of the career she wanted to pursue; hence, the offer turned out to be an epiphany that illuminated her thoughts. Joy later discovered that she loved the idea of studying music.



Figure 3. Joy With Her Voice Teacher in Rome, 1966.

Joy went to Rome in 1962 with one big ambition, to study and become an operatic singer. She was fortunate to be admitted into one of the world's best schools in vocal performance. However, the admission was temporarily logjammed because she had to first enroll for three months at the Perugia School of Italian Language in Italy. The language school prepared her for taking classes in the conservatory because classes were taught exclusively in the Italian language. Having conquered the language barrier, Joy went on to audition for admission into the Conservatorio Di Musica, Santa Cecilia in Rome, and she was accepted to study voice. At that school, Joy developed the discipline and daily routine to practice, which included one hour for voice and four hours devoted to piano. This left her with very little time for socialization, but Joy found time to attend concerts and watch operatic productions.

Attending opera shows was part of the requirements for vocal studies at the conservatory. Her voice professor was so impressed with Joy that she gave Joy title roles in two major operas, in a land that created this style of music. In 1966, Joy sang Turandot in Puccini's opera of that name in the Garden Theater of Castel Gondolfo, and in 1972 she sang excerpts from Verdi's great opera, Aida, at the Barberini Theater in Rome. This was a great accomplishment and honor bestowed upon a black woman from the continent of Africa. Joy also performed widely in Europe, including Rome, Florence, Milan, Dublin, London, and much more.⁵

While in Italy, Joy studied for five years at prestigious conservatories such as the Conservatorio di Musica, Santa Cecilia in Rome; Luigi Perugini in Florence; and Giacchino Perugini in Pesaro. Not relenting on her efforts, Joy felt it would be an asset to acquire some knowledge in communication studies, because at that time, Nigeria had yet to have a proper musical theatre. Joy therefore took a course in mass communication and specialized in cinematography for another two years at the International University for Social Studies in Rome. In 1970, Joy resolved to make significant progress in her career. While in Rome, she started writing and got her first two books published, and she also established a small batik business. Things were beginning to look good for her when suddenly she received sad news from Nigeria that her mother was dying at home. Joy left everything behind in Rome and boarded the next flight to Nigeria in mid-1972. She spent a total of ten years away from Nigeria (1962- 1972), out of which eight years were invested in her education in Italy at several conservatories of music. At the end of her studies in Italy, Joy had earned several diplomas in music:

*Voice Diploma: Conservatorio Di Musica, Santa Cecilia, Rome, Italy (1962-1965).

*Diploma, Summa Cum Lode, in Mass Communication, Specialization in Cinematography: Universita Internazionale Per I Studi Sociali, Pro-Deo, Rome, Italy (1966-1968).

*Licentiate in Music Theory: Conservatorio Di Musica, Luigi Peruggini, Florence, Italy (1967).

*Voice Diploma: Conservatorio Di Musica, Gioacchino Perugini, Pesaro, Italy (1970).

Joy considers the years spent abroad studying a worthwhile experience:

At the time I went abroad, there was nowhere to study music in Nigeria. All of us first-generation music-educated Nigerians had to study abroad. It was a gratifying experience. It fine-tuned my musical preferences so much that when

I started writing my original folksongs, they stylistically differed from the traditional folksongs. I had to classify them as contemporary folk songs, to be sung with a 'cultured voice.'⁶

Professional Career in Nigeria (Part One)

Joy returned to Nigeria from Italy at the age of thirty-one. From the 1950s to 1970s, most Nigerian musicians trained abroad often commenced their professional career, at the Nigerian Broadcasting Corporation—NBC, because there were not too many jobs available for professional musicians in those days. Therefore, it was not surprising upon her return to Nigeria in 1972 that Joy was appointed to the position of Producer of Music Programs at the Nigerian Broadcasting Corporation in Lagos. She recounts some of her memorable programs and experiences at the Nigerian Broadcasting Corporation and the Nigerian Television Authority—NTA:

My years at NBC Lagos started in mid-1972 and ended in 1975. I was a music producer. I was told to invent myself with the program. The only format to the program was that you had to choose a theme that would enable you to talk to your listeners, and intermittently play a piece of music to break the monotony of the voice. I decided to focus my theme on the elderly, those too old to be out and about, who rely on the radio to see the outside world. I would talk to them as if I were in their homes visiting them. When I started to get a lot of feed-backs from the senior citizens, I knew I was on the right path. . . Because of the close relationship between NBC and NTA, I also performed regularly on television. My first television program was produced by late Art Alade (1937-1993), while my piano accompanist for the show was the late Ayo Bankole (1935-1976). I got to the television station on time for the program, but as usual, Ayo was not there. He was never good at keeping time, but he will be there. Art started fretting, because it was supposed to be a live program. Art wanted to peruse the songs to see whether he could accompany me; that put me into frenzy. How could Art accompany me when he did not practice with me? Rather than let him mess me up, I decided to mess myself up. As soon as it was time for me to go on air, I told Art not to bother, and simply asked him to point the camera at me; he did, and I did what I do best. I sang and accompanied myself at the piano on live television show, and I even surprised myself. Art could not believe his eyes and ears; he was gobsmacked. At the end of the show, Ayo quietly walked in and learned that the program was over. The next day, that show was the talk of the town. I ran over to the television station to request a copy of my show, but alas! They had recorded another program over it. I did not believe them, of course, but that was the story I was told.⁷



Figure 4. Joy at Nigerian Television Authority NTA, Lagos, 1973.

Joy occupied the position of Producer of Music Programs at the Nigerian Broadcasting Corporation in Lagos, until she was appointed as Music Lecturer II on April 15, 1975, at the Department of Music, University of Lagos.

Musical Training in the United States

It was 1977, as the Festival of Arts and Culture, FESTAC, was just winding down, that the United States Embassy in Lagos offered some exchange visitor scholarships to some Nigerian artists; interestingly, Joy was fortunate to be one of the

privileged recipients. Accordingly, in a bid to silence her critics and salvage her job, Joy resorted to visiting the United States to apply and audition for graduate schools. Months after Joy returned from the United States, she received a letter of admission to a doctoral program in Music Education from the University of Michigan, Ann Arbor. In her quest to make a profound contribution to the music of her ethnic group, Joy did research on Igbo folktales before she left Nigeria for the University of Michigan. She intended to write her dissertation on the importance of folktales and folksongs in music education.⁸



Figure 5. Joy With Some of Her Professors at the University of Michigan, Ann Arbor, 1979.

Professional Career in Nigeria (Part Two)

The professional activities of Joy in Nigeria included teaching, operatic productions, solo song recitals, full stage performances, choral conducting, radio and television broadcasting, radio and television performances, concert tours, and skits. Joy also attended national and international conferences as well as workshops. Joy was Chair of the Department of Music at the University of Lagos from 1986 to 1987 and was later Chair of the Music Unit of the Centre for Cultural Studies, University of Lagos, from 1989 to 1992. As a music faculty at UNILAG, Joy taught several courses including voice, beginning piano, fundamentals for music literacy, African music, choral repertoire, stage production, and dance. She enjoyed teaching voice the most, since that was her primary instrument. During her tenure, Joy was the only female lecturer in the Department of Music; hence, it was not surprising that she had mostly female students. The discrimination against female lecturers is still rampant at the University of Lagos. For instance, the present academic staff in the music department consists of only men. Joy finally retired from the Centre for Cultural Studies, University of Lagos, as a Senior Research Fellow on November 1, 1999.⁹



Figure 6. Joy in Her Office at the University of Lagos.

Concert Performances

As an operatic soprano, Joy Nwosu thrilled the select classical music aficionados in Nigeria, Ghana, the United Kingdom, Italy, and the United States with her God-giving voice that is best described as *bel canto*. She performed several arias from well-known operas by Handel, Mozart, Gluck, Bononcini, Puccini, Verdi, Faure, Bankole, Ekwueme, Fibresima, and lieder of Schubert, Schumann, Duke, and Grieg. She sang leading soprano roles in several operas, oratorios, and cantatas, including Faure's *Requiem*, Handel's *Messiah*, Haydn's *Creation*, *Stabat Mater*, a cantata by G. B. Pergolesi, and Gilbert and Arthur Sullivan's *Mikado*. Joy performed in several stellar concerts that she cannot even recollect all of them. She sang at funerals, marriages, churches, social events, universities, embassies, hotels, and before the high-profile socialites, the *crème de la crème*. In a nutshell, Joy accepted invitations anywhere she could find a receptive audience. She did all of these, hoping that more Nigerians would develop a taste for *Bel Canto*. Despite of the fact that she was doing these to encourage and develop talents in Nigeria, some snags nearly crippled the cause she was promoting.

Joy once received an invitation to perform at a funeral at the renowned Cathedral Church of Christ, Lagos. While she was singing and her voice soaring into the nave of the church, she noticed the officiating pastor bent down and did something. Immediately, the microphone went off while she was still singing. Joy turned slowly to look at him and pointed to the microphone to let him know that it was off. Instead, she noticed a smack on his face, as if to dare her to sing without a microphone. The pastor did not know who he was messing with. Joy belted, switched on her inner microphone, and went on with her song and finishing it with a resounding flare and glamour. Joy turned slowly to catch a glimpse of the priest after her brilliant performance, and she caught him looking at her in disbelief. That was when she understood the conspiracy; the pastor intended to ground her performance, for what reason, she did not know.

Emancipation of Nigerian Women

Joy programmed over fifty outstanding concerts and recitals of solo and group performances in Nigeria and abroad. In Nigeria, she performed in Lagos, Ibadan, Benin City, Enugu, Port Harcourt, Owerri, and Nsukka. Her international appearances include Legon and Accra in Ghana, Dublin, London, Rome, and the United States. She also did Command Performances for the Hungarian and Mauritian Heads of State. A progenitor in her own right, Joy was one of the few female musicians who opened the floodgates of opportunities to other female musicians in Nigeria. Before her era, the music industry in Nigeria was exclusively dominated by men, either in art music, traditional, or popular music. It was a man's world, and men took full control and advantage of the field.

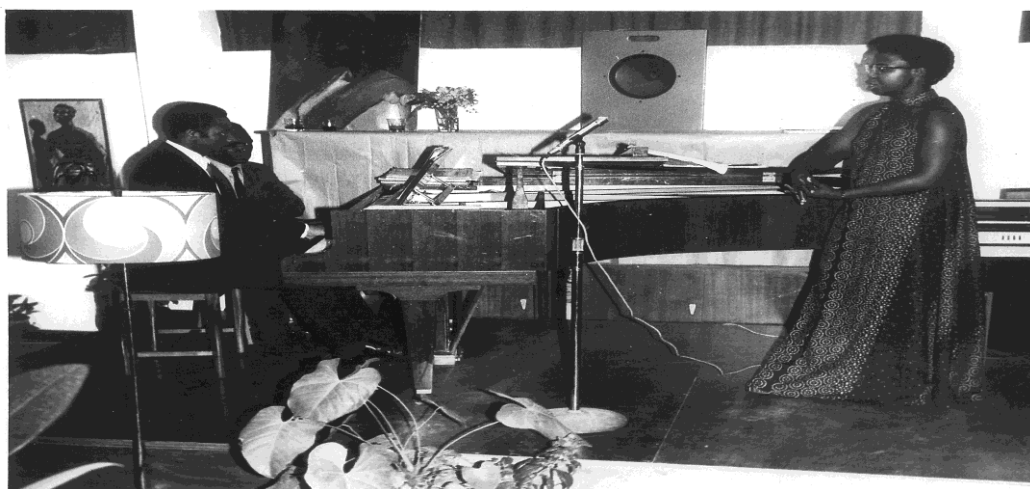


Figure 7. Joy in Concert at Randall Hall in Lagos, 1970s.

It is noteworthy that Joy is the first professionally trained female musician to successfully crossover from European classical music to popular music in Nigeria. Following her trailblazing feat, other female musicians, especially in the popular music arena, emulated Joy and formed their bands, started performing publicly, and released LPs, CDs, and music videos. Joy's novelty emboldened the women, that they too could be part of what they thought was alien to

them. In other words, Joy gave the Nigerian women a voice to speak and make meaningful contributions to the music landscape in Nigeria. Accordingly, the name Joy Nwosu signifies her proclivity toward the emancipation of Nigerian women and individualistic empowerment. Today, Nigerian female musicians celebrate and conceptualize Joy as a role model, hero, warrior, and mentor. That is why it was not surprising that Joy had to pay a steep price for her sagacity and pioneering efforts, for having the effrontery to venture into, and compete with men in the field that they thought solely belonged to them in Nigeria.¹⁰

Mammoth Music Production

In 1985, the Federal Directorate of Culture and Archives, as part of its program geared towards encouraging and enhancing Nigerian artists, co-sponsored the production of Joy's Marathon Silver Jubilee Independence Concert at the prestigious National Arts Theatre Main Auditorium in Lagos on October 26, 1985. The epic concert, initiated by Joy as her contribution to the celebration of the Silver Jubilee Independence of Nigeria, consisted of three performances daily. The first part was classical music. Selections were drawn from well-known art songs by Nigerian and Western composers, and from operatic repertoires. The performances were in full costumes, demarcated with an hour break after the first part. The second part featured popular songs from 1960 to 1985—a historical survey of popular music in Nigeria since independence, performed instrumentally by Joy's band while she changes costumes backstage or during intermissions. The third part showcases folk songs written by Joy herself. Some of her most beautiful and thought-provoking songs were heard by the end of the day.



Figure 8. Joy in Concert at the National Arts Theatre, Lagos, 1985.

Below is a synopsis of some of Joy's stellar concert performances in Nigeria:

- *1975 - 1976 Nigerian Broadcasting Corporation Cultural Nights.
- *1977 World Festival of Black Arts and Culture—FESTAC, Star Performer.
- *1978 Show Unlimited, National Theatre.
- *1982 Christmas Carols, NTA Lagos, National Theatre, and UNILAG¹¹ Auditorium.
- *1983 Music Lessons, Nigerian Television Authority—NTA, Lagos.
- *1985 - 1988 Marathon Show: A Six-Hour non-stop show, National Theatre.
- *1991 Convocation Musical, UNILAG Auditorium.
- *1991 and 1993, Creation by Haydn. She was Angel Gabriel, MUSON Centre.¹²

*1992 and 1993, *Messiah* by Handel—Soprano, UNILAG Auditorium.

*1972 - 1993 Performed on Enugu Radio and TV, Ibadan TV, and Lagos Radio and TV.



Figure 9. Joy in Concert at the University of Lagos Auditorium.

Joy also performed in several Hotels, such as the Eko Holiday Inn, Sheraton Hotel Banquet Hall, Federal Palace Hotel, and several other places. Joy has a very long list of classical solo repertoire that she sang over the decades; however, below is a select few of her favorite repertoire:

Classical Art Songs

Climb Every Mountain, Richard Rodgers.

Loveliest of Trees, John Duke.

I Can't Be Talking of Love, John Duke. *The Lord's Prayer*, Albert Hay Mallotte. *Bless This House*, Carl Strommen.

Orpheus with His Lute, William Schuman.

Ah! Mio Cor, George F. Handel.

An die Musik, Franz Schubert.

Die männer sind mechant! An meinem Herzen, Robert Schumann.

Autumn Thoughts, Edvard Grieg.

Operatic Solos

O del mio dolce ardor, Christoph Gluck.

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Un Bel Di Vedremo From *Madam Butterfly*, Act 2, Puccini.

Ritorna Vincitor (*Aida*) Act 1, Verdi.

O Mio Babbino Caro (*Lauretta*) from Gianni Schicchi, Puccini.

Ave Maria from *Othello*, Verdi.

Poeme d'un Jour, Gabriel Faure.

Recontre Toujours Adieu, Gabriel Faure.

Per la gloria d'adorarvi, G. B. Bononcini.

Una Voce Poca Fa (*Rosina*) from *Il Barbiere di Siviglia*, Act 1, Puccini.

Casta e Diva (*Norma*) Act 1, Bellini.

Vissi D'Arte, Vissi D'Amore from *Tosca* Act 2 Scene 5, Puccini.

Tu, Che Di Gel Sei Cinta (*Liu*) from *Turandot*: Act 3, Puccini.

In Questa Reggia from *Turandot*, Puccini.

Si, Mi Chiamano Mimi from *La Boheme*, Act 1, Puccini.

Addio Del Passato from *La Traviata*: Act 3, Verdi. *Tacea La Notte Placida* from *Il trovatore*, Puccini. *La Donna E Mobile* from *Rigoletto*: Act 3, Verdi.

Voi Che Sapete from *The Marriage of Figaro*, Mozart.

Qui La Voce Sua Soave from *I Puritani*, Bellini.

Oratorio Solos

I Know That My Redeemer Liveth from *Messiah*, George F. Handel.

Rejoice greatly O Daughter Zion from *Messiah*, George F. Handel.

Where'er You Walk from *Semele*, Acts 2, 3, George F. Handel.

Joy was Gabriel in Creation, Joseph Haydn.

With Verdure Clad the Fields Appear (*Gabriel*) from *Creation*, Joseph Haydn.

The Heavens are Telling the Glory of God (*Gabriel et al*) from *Creation*, Joseph Haydn.

Nigerian Songs

Since her primary instrument is voice, Joy wrote mainly contemporary folksongs, and most of them were recorded and published. The last batch was recorded but never published. Joy sang the songs in the commercial LP Records and at live concerts in different regions of Nigeria. Below are the titles of her published folksongs in LPs.

EMI Records (1972)

Uwam - My World

Egwu Umu-Agbogho - The Maiden Dance

Iwe - The Call

Mathias Nwa Igwenegbu - Mathias Son of Thunder

Tabansi Records (1975)

Okwu - Words, and What They Can Do

Nne bu nne - Nothing Like Mother

Okwudili - Let it Be

Ozoemenam - Never Again!

Onu Uwa - Wicked World

Onyimu-O - My Friend!

Afrodisia Records (1977)

Azania - Freedom

Egwu Ubo - The Song of the Thumb Piano

Egwu Oyoyo - Oyoyo's Dance

The Love Game

Ife di N'Oba - Things Happen in Oba

The Prison Song

Ile - What the Tongue Can Do

Career in the United States

After she retired from the University of Lagos, Joy migrated to the United States where for two years, she taught vocal music at Paterson Public Schools, and for eight years she taught vocal music and directed three choral groups: Concert Choir, Festival Choir, and Gospel Choir, at Irvington High School, New Jersey. She won several trophies and accolades with her beautiful Festival Choir in the United States. Joy entered them for choral competitions, especially under the auspices of the American Choral Directors Association (ACDA).



Figure 10. Joy Directing Irvington High School Concert Choir, New Jersey.

Music Scholarship

In the area of music scholarship, Joy is one of the pioneers of music education in Nigeria. Joy, Ayo Bankole (1935-1976), and Lazarus Ekwueme (b. 1936) jointly founded the defunct Department of Music at the University of Lagos in the early 1970s. Joy presented several papers at conferences in Nigeria and abroad. Her areas of interest in African ethnomusicology are wide. Joy has researched and published numerous articles on topics such as tuning systems, classification of Nigerian musical instruments, music education, Nigerian art music, popular music, performance practice, and the recording industry. Joy was the editor of three reputable journals: *Music in Nigeria*, a publication of the Commonwealth Music Association, Nigeria Chapter; *The Nigerian Music Directory*, a publication under the auspices of the Commonwealth Music Association, Nigeria Chapter; and *Journal of the Musicological Society of Nigeria*.¹³



Figure 11. Joy at a Conference at the University of Lagos, 1985.

Awards

*1961 Eastern Nigerian Government Scholarship to study Music in Rome. It was given for outstanding performances at the former Eastern Nigerian Festivals of Arts.

*1976 Federal Government of Nigeria Scholarship for studies in the United States—the scholarship was given for outstanding performance on Radio and Television in Nigeria. *1977 Government of the United States grant as a Visiting Artist to the United States—this grant was given for outstanding performance during the World Black and African Festival of the Arts—FESTAC.

*1978 The University of Lagos grant for Study Leave to the United States.

Honorary Awards

*1980 University of Michigan Dissertation grant, U.S.A.

*1991 The SOLIDRA Award, Nigeria.

*1993 The Commonwealth Foundation Fellowship Award, U.S.A.

*1998 Dodge Fellowship Award, U.S.A.

*2000 NJPAC Master Teacher Award in New Jersey, in the United States, U.S.A.



Figure 12. Joy Nwosu in the United States, 2017.

Conclusion

Joy Nwosu Lo-Bamijoko's stunning career falls within the parameters of intercultural musicology. It explicates the imprint of the tertian cultures Joy encountered during her musical training and professional experiences in Nigeria, Italy, and the United States. Indeed, this trifacta constitutes the definitive component of the total gamut of her musical outputs. First, Joy's operatic singing reminisces the European classical training she received in Italy; second, her popular music style, which she calls folksongs, was influenced by the ethnomusicological training she received from the University of Michigan, African American jazz, West African highlife music, and Igbo traditional music from southeast Nigeria; and third, Joy's vocal repertoire and songs she taught her students at the University of Lagos, consist of songs from the ternion cultures. Joy was the most hard-working and productive among her female peers in Nigeria with interests covering the entire spectrum of artistic milieu, including teaching, epic performances, research, recordings, and broadcasting. Joy's astonishing contributions to the musical landscape in Nigeria are unparalleled by any other female musician.¹⁴ Joy presently enjoys writing children's and fiction books on Igbo mythology and cosmology. She is the author of five books. In addition to her successful career, Joy Nwosu found time to raise three wonderful children, with whom she enjoys spending time with her grandchildren.

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1. Sadoh, Godwin (2012). Joy Nwosu Lo-Bamijoko: The saga of a Nigerian female ethnomusicologist. iUniverse Publishing.
2. (Sadoh, 2012), 2.
3. Mrs. Flora Azikiwe is the wife of the first President of Nigeria, Nnamdi Azikiwe (1904-1996).
4. (Sadoh, 2012), 3.
5. (Sadoh, 2012), 23.
6. Joy was one of the first Nigerians and perhaps one of the first Africans to study music in Italy.
7. (Sadoh, 2012), 27-29.
8. Joy Nwosu Lo-Bamijoko, "A Preliminary Study of the Classification, Tuning and Educational Implications of the Standardization of Musical Instruments in Africa: The Nigerian Case" (Ph.D. Dissertation, University of Michigan—Ann Arbor, 1981).
9. (Sadoh, 2012), 57.
10. (Sadoh, 2012), 63.
11. UNILAG = University of Lagos, Nigeria.
12. MUSON = Musical Society of Nigeria, Lagos.
13. (Sadoh, 2012), 79.
14. This article is derived from Godwin Sadoh's book, Joy Nwosu Lo-Bamijoko: The Saga of a Nigerian Female Ethnomusicologist (Bloomington, Indiana: iUniverse Publishing, 2012), 1-82.