



In August, 1962, folklorist **Alan Lomax** and his young daughter, Anna, arrived in Carriacou, a small island of the Eastern Caribbean nation Grenada. Using state-of-the-art equipment, Lomax spent the next five days recording a wide range of traditional music and song. On three-foot high loudspeakers, Lomax played the music back to those recorded and then conducted both formal and informal interviews about the music and culture—encounters that were also captured on tape and that were as light-hearted as they were informative.

Among the many hours of recordings that Lomax gathered were the songs and music performed by Carriacouans to pass the time at work. He recorded group and solo sea chanties sung by seamen to coordinate physical work, alleviate boredom, and express the homesickness that was often felt by sailors. Lomax also documented the music that Carriacouans performed to entertain themselves and each other, including “pass play” songs—a social music and dance performed by unmarried young men and women—waltzes, polkas, calypsos, and other string-band tunes, and he captured the

stunning polyrhythmic music played for quadrille dancing by solo violinists and accompanied by often virtuoso percussionists.

Featuring 33 re-mastered tracks from Lomax’s original stereo recordings, ***Music for Work and Play: Carriacou, Grenada, 1962***, is snapshot of Lomax’s warm welcome to Carriacou as well as a portrait of this rich, diverse, and vital musical culture.

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