

## Content Advisory

FW04007 – *Lappish Joik Songs from Northern Norway*

Marko Jouste of the [Saami Culture Archive](#) suggests that a more appropriate title for this album would be Sámi Yoiks from Northern Norway, adding that "the terms 'Lapp' and 'Lappish' were imposed by non-Sámi people, and are considered to have a negative meaning." Jouste continues, "*yoiks* (or *joiks*) are not 'songs' in the Sámi music terminology. The term 'song' (*lávlla* in North Sámi) refers to a Western-type song. The term for a particular yoik is *luohti*. Sometimes also a term *juoiggus* can be used, derived from the verb *juoigat* ("to yoik"). So, calling a yoik a song is quite misleading, since these two categories of vocal music are different, per se."

*Samantha Parton, SFR Intern, and Marko Jouste, Archivist at the Saami Culture Archive, contributed to this statement.*



# LAPPISH JOIK SONGS FROM NORTHERN NORWAY

RECORDED BY WOLFGANG LAADE AND DIETER CHRISTENSEN



MONOGRAPH SERIES    ETHNIC FOLKWAYS LIBRARY FE 4007



# LAPPISH JOIK SONGS FROM NORTHERN NORWAY

FOLKWAYS FE 4007

( 1) Daniel Aslaksen Sara; (2) Hento Risten;  
( 3) Pieras Mikkal; (4) Hvielpis; (5) Qarja;  
( 6) Ravdul Johan; (7) Eira Aslak; (8) Marrenjarq aldo;  
( 9) Joho Per Henderak; (10) Anne Marja;  
(11) Amot Jovvens  
(12) Johas Kirste; (13) Andin Piera; (14) Mikkel Isak;  
(15) Janona; (16) Johas Kirtse Biret Kirste;  
(17) Haik' Inga; (18) Ailen Ailen; (19) Anne Jovna;  
(20) Hanas Ande; (21) Joergen Jassa; (22) Benna Kirste.  
(23) Mathe Nilas Mathe; (24) Thuri Nilsen Turi Masi.  
(25) Thor Frette; (26) Song for the Different Lappish  
Communities; (27) Markel Joavna Pieta.  
(28) Havka; (29) Joik for the Cow; (30) Storasololaure;  
(31) Kajohande; (32) Piera Mikkel.

(33) Anna Sofia Mienna; (34) Johan Buljo;  
(35) Malen Inga Benna; (36) Mana gallaka noukat.  
(37) Josef Mikkel Sara; (38) Johan Goup;  
(39) Leorik Keskadelo.  
(40) Anders Sara; (41) Johan Hendrik Johan Kemi.  
(42) Mathis Eira & Anders Goup; (43) Anders Goup.  
(44) Song for a German; (45) Anders Goup.  
(46) Nils N. Eira; (47) Johan Klemet Bulja.  
(48) Marit Johan Kemi.  
(49) Nils N. Eira; (50) Mikkel Nilsen Eira;  
(51) Inga Goup; (52) Johan Eira.  
(53) Isak Buljo.  
(54) Nils Kemi; (55) Johan Goup.  
(56) John Johnsen  
(57) Ellen Klemet Buljo; (58) Mathis Goup.

DESCRIPTIVE NOTES ARE INSIDE POCKET

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# LAPPISH JOIK SONGS from NORTHERN NORWAY



## LAPPISH JOIK SONGS FROM NORTHERN NORWAY

RECORDED BY WOLFGANG LAADE  
AND DIETER CHRISTENSEN  
IN FINNMARK, NORWAY, 1955

## NOTES BY WOLFGANG LAADE

Far in the North of Europe, in the tundra-region of Sweden, Norway, and Finland, is found a people of non-European stock, the Lapps. Their eyes may be blue and their hair fair as a result of blending with the Scandinavian population, but their way of living shows an evident relation to northern Asiatic races and the American Indians. When the latter, coming from northern Asia, crossed the Bering Strait to settle the American continents, the Lapps, another branch of the same race, went westward to northern Europe where the tundra regions offered them and their reindeer conditions like those of their original homeland. Old Lappish relics which were found in recent years in some parts of Finnmark seem to indicate that the immigration may have occurred about 2000 years ago. Pure Asian faces can be found very rarely among the Lapps of today, but they are still mostly of rather short stature, averaging about five feet. Their language now belongs to the Finno-Ugrian family and is split up into many different dialects.

The life of the Lapp, or the Same, as he calls himself, circles around the reindeer. In former times the reindeer lived freely and were

only hunted by the Lapps. For about 250 years now the reindeer have been domesticated, and herds of one or two thousand are not unusual. As with all nomadic herding peoples, the herd is the prime wealth of the owner, and the bigger the herd, the bigger is his reputation.

The most important and interesting event of the year for these nomads is the annual migration of the reindeer to the coast. This starts when the snow is melting, about the beginning of June. Nobody knows exactly why the reindeer do this wandering. Possibly it is because of the many mosquitos in the country from which the reindeer suffer considerably, maybe because they must drink salty sea-water once each year, as the Lapps believe. Whatever the reason, this migration is the real cause of the Lapp's nomadic life. The reindeer go, and he has to follow them. Everything -- the tent, some kitchen-utensils, and other necessities -- is packed on the sledge or into the boat-like pulk and then the great voyage through the snowy mountains over hundreds of miles begins. Nowadays only a few shepherds accompany the herd to watch it with the help of the small but tenacious polar-dogs. The women, old men, and children make the trip with the bus. They know where the reindeer will go, because every year they follow exactly the same route.

So during the summer months the Lapps are to be found all along the northern coast as well as on the small islands to which the herd swims escorted by the loudly-barking dogs and led by a Lapp in a small boat who holds the leading reindeer by a rope. Arrived at the summer dwelling-place, the people build their light



summer tents -- some poles whose upper ends are tied together, and a canvas around. The whole tent is about six feet high. In the top a big opening is left through which the smoke of the fireplace escapes. The bottom of the tent is laid out with green brushwood of birches, over which thick reindeer skins are spread. In the middle is the "hearth", a circle of big stones in which birch-wood is burning. From the top of the tent a chain is suspended; on its bottom end the soot-blackened cooking pots hang over the flames. The food is quite simple: bread, reindeer meat, jam, margarine, milk, and, most important, coffee. The offering of coffee to a guest is the evident and almost only sign of hospitality and friendship.

As soon as the leaves begin to fall from the trees, about the end of August, they start back to their winter places in the interior country. Again the shepherds and dogs wander with their reindeer through the mountains while the others take the touring busses to Masi, Kautokeino, Karasjok, Polmak, or whatever the names of the little Lappish villages may be.

These villages are inhabited throughout the year by Lapps who no longer own reindeer. They live there in small wooden huts and earn their living by working in a saw-mill, fishing in rivers abounding with fish, perhaps owning one of the typical stores where you can buy everything from bread, nails, and shoes to cameras and radios. Other people may have just one or two cows or goats. They are mostly poor except for those whose relatives possess a large herd of reindeer. These little hamlets are the winter resorts of the nomadic Lapps. Then the school is opened for the children, marriages take place, reindeer are slaughtered, and there is feasting and drinking.

The religion of the Lapps has been pure shamanism of the same type as that of the northern Asiatic tribes. But about 1800 the missionary Lars Levi Laestadius converted them to Christianity. At present all the Lapps belong to the protestant sect of the so-called Laestadians. Many superstitions and traditional beliefs remain, however. Some shamans (noaides) are said to be still practicing -- curing sick people, making love charms, and reading omens.

The only musical instrument the Lapps had was the shaman's tambourine-like drum. It has disappeared completely since Lars Levi Laestadius damned all heathenish practices. There are only a few examples of this old drum to be found in some Scandinavian museums. It is of the same type as the drum still used by the northern Asiatic shamans. Like the pyramidal-shaped tent, this drum also shows a relationship to the culture of the northern Asiatic and American Indian cultures.

Lars Levi Laestadius proscribed not only the drum but also every kind of original Lappish singing. The Lapps know only one type of song -- the joik song. Many of these joik-songs had magical backgrounds and were used during shamanistic rites. But there were quite naturally also other songs which had nothing to do

with religion or magic. But Laestadius prohibited every kind of genuine Lappish singing. He ordered the learning of church hymns. He had only half success. The Lapps continued singing their joiks, which were the only musical expression they had, and which were so essentially connected with their way of life. It appears that all the elder people today still know joik singing, and that it is still fully alive among them. These songs probably will not die out as long as there are nomadic people in Finnmark herding their reindeer. When they are alone in the mountains watching the herd, when they wander through the lonely hills, the only activities for passing the time are carving things of wood or reindeer bones, or singing.

Joiking is a typical way of singing by people living in the mountains; it resembles somewhat the yodelling of the Alps, a way of singing to fill up the lonely landscape around. These songs of loneliness need no words because there is nobody to communicate with. So the singer murmurs and yodels sounds like "wo wo wo", "lu lu lu", or "no go no no", just enough to carry a melody.

But the melodies are quite fixed; they are predominantly built on the pentatonic scale, and every extension of the scale can be considered as caused by European influence. Every melody describes something, either a person or an animal -- "only living beings", so we were told by Per Haetta. Each Lappish man or woman has one such melody which is like a musical portrait of the person. The melody illustrates the physical qualities of the person as well as his or her physical character. Thus, a very strong, self-sure, and proud man has a determined rhythm and a very clear melody of wide extension and distinct intervals. A woman's melody is much more sweet and delicate and the rhythm more soft. There is a definite difference between "masculine" and "feminine" melodies. And as different as the melodies is the way of singing. The illustration of a strong man needs, of course, a strong voice, that of a woman a more soft one. But all can be expressed by the same singer. Also the joiks for animals are descriptive. So the clumsy tripping of a little puppy is depicted by an imitative rhythm (see example 4), the crow hopping over the ground has a sort of skipping rhythm (ex. 5).

Of course, there are words to the songs, inserted sporadically among the "lululus" and "nonogos". These words start with the name of the person being sung about, followed by more words and short sentences which help to complete the characterization. Like pricks of a needle these words tell all good and mostly bad qualities of a person. If somebody is covetous, if a girl finds no lover, if somebody has stolen a reindeer he can be sure that a joik will be made up telling about it. There is hardly a full story in the songs, but the few words are just enough to remind everybody of things which everybody knows or understands.

As many groups and dialects of Lapps exist, there are many styles of songs. Common to all



of them is their way of singing, the pressed, guttural voice which is sometimes reminiscent of the singing of American Indians. The melodies sometimes show a strong resemblance to those of the northern American aborigines. The songs which we collected belong to the Kautokeino and Karasjok types. The more you come eastward, the more melodious (in our sense) the joik melodies seem to be. I heard a few Finnish-Lappish melodies which are not far from European folk tunes (ex. 23).

Traditionally, the singers start their songs with the lungs filled, and they do not pause until the breath is completely out, without any regard to the musical phrasing, and then fill their lungs and continue from this point. Many of the traditional singers end the melodic phrases with a sudden glottal stop. All the joik songs are properly sung in sitting or squatting position, with the head bent down as though sitting beside the herd in the mountains. When we asked Per Haetta to sing a Norwegian folk song he arose from his chair and sung with a fine tenor voice his body straight and erect.

I should like to mention some songs which I never heard but which are of particular interest. There are songs for many animals of the tundra and, of course, also for the wolf and the bear which are a great danger for the reindeer and the men during the long, cold winter nights. We knew about these songs and so we asked every singer to sing them. In every case we received the same answer: "I have heard about it but I cannot sing it". Later we found out the reason. Wolves and bears are the most dangerous enemies, animals which are very strong and unwholesome. Therefore the singing of their songs was considered to be as dangerous as the animals themselves. On the whole, the animal-songs are the oldest which the singers of today can remember. If there are still magical songs, it will be almost impossible for a stranger to record them.

If you ask for love songs you may find something similar in some joik for a young man or maiden. If you ask for lullabies you may hear what we have recorded as No. 36, but I cannot affirm that this is genuine Lappish. If you ask for war songs -- Lapps have never had wars. If you ask for dance, there is none. All they have to sing they express by their joiks and these are a unique expression of a people's way of living and feeling.

Nos. 1-22 sung by Per Henderak Haetta, 43 years old. His father came from Kautokeino and had a big herd of reindeer. He was a very famous singer, and most of his songs Per Haetta has learned from his father. Per Haetta lives now in Karasjok but his songs are predominantly of the Kautokeino-type.

1. Daniel Ašlaksen Sara:  
Masculine melody, about 65 years old. The melody is built on only three tones of the pentatonic scale.

2. Hento Risten:

Melody for a woman from Kautokeino, ca. 60 years old. A typical feminine melody with a frisky, flexible rhythm.

3. Pieraš Mikkal:

Melody for a nomadic Lapp from Kautokeino. This melody is very masculine, of a very strong, rough and -- as the singer told us -- vulgar type.

4. Hvielpis (puppy):

The words tell about the naughty little dog which rolls over the ground, sniffs and rumples everything he finds, steals, and wets the reindeer furs but is very noisy in his bad actions.

5. Qarja (the crow):

The words describe how the crow looks for food everywhere in nature. It takes the carrion from the slaughter places, it catches the many mosquitos and flies, and it pecks the larvas of the insects out of the skins of the reindeer. But nevertheless the crow is always hungry.

6. Ravdul Johan (Johan Rasmussen Ulzi):

Melody from Kautokeino characterizing a very proud and self-sure man with a very strong body. The scale is pure pentatonic.

7. Eira Ašlak:

The oldest melody which Per Haetta knows; he thinks it may be about 200 years old; that means it originated in pagan times. It is wild and uncultivated, with the sudden, rude, deep tones, and is sung with guttural and hoarse voice. Eira Ašlak was a very rich man who owned 2000 reindeer.

8. Marrenjarq aldo (reindeer melody):

Melody of the Kautokeino-type, also very old. The rhythm illustrates the striding of the reindeer up and down the hills looking for food. There are also other melodies which show them trotting or running fast.

9. Joho Per Henderak:

Melody of Per Haetta's father. He was a very short-statured man who walked with the upper body bent down and with a waving walk. And all these things are expressed by this melody which is about 60 years old and was composed in Kautokeino.

10. Anne Marja:

Song for Per Haetta's elder sister Anne Marja, composed by her father about 30 years ago. This melody is one of the very common examples of the blending of masculine and feminine qualities of a melody, because Anne Marja is, although a wife



RIGHT: YOUNG FATHER WITH  
SON IN THE GAY KAUTOKEINO  
COSTUME

BELOW: NILS N. HAETTA  
OF KAUTOKEINO



ABOVE: THE KAUTOKEINO  
LAPPS USE THE BROAD  
OPEN SLED.

LEFT: IN KARASJOK  
THE BOAT-LIKE PULK  
IS STILL USED.



with all the feminine qualities, also very strong and brave like a man. Per Haetta called it a Karasjok melody sung in Kautokeino style.

11. Åmot Jovven:

A masculine melody of the contemporary generation, of typical Karasjok-style. Very melodious and built upon the pentatonic scale.

12. Johas Kirste:

Like No. 11, a typical Karasjok melody of the feminine type. Very melodious and with a 3/4 measure which is seldom to be found in Kautokeino melodies. Also pentatonic scale.

13. Andin Piera (Per Andersen Eira):

This masculine melody is about 40 years old and comes from Kautokeino. It is built upon the pentatonic scale.

14. Mikkel Isak (Mikkel Isak Oskar):

A masculine melody from Kautokeino, about 30 years old, of very proud character.

15. Janona:

A typical masculine melody from Kautokeino, about 50 years old.

16. Johas Kirste Biret Kirste:

A typical Karasjok melody of the soft and melodious feminine type. The singer considers this melody to be very old.

17. Haik' Inga:

Song for Per Haetta's younger sister, composed by her father in Kautokeino style. Also a blending of masculine and feminine qualities and therefore very vigorous.

18. Ailen Ailen:

A masculine melody from Karasjok, about 23 years old. The singer calls it a very harsh, vulgar, and "murderous" melody and the sharp, pressed high notes seem to verify this.

19. Anne Jovna:

A masculine melody from Kautokeino, about 50 years old. This very glad and merry song illustrates perfectly a very gay man from Karasjok. Our singer's face was quite happy when he was singing.

20. Hanas Ande (sung by Elen Ravna Vuolab, 34 years old):

Typical Karasjok melody characterizing a man of very feminine qualities. Therefore the melody is also a blending of masculine

and feminine type. Very melodious like most of the Karasjok joiks. The only word I could recognize is "midnattsolen", meaning midnight sun.

21. Joergen Jassa (sung by Per Haetta)

This melody from Kautokeino may be about 100 years old, as Per Haetta told us. It describes a very busy, industrious man.

22. Benna Kirste (sung by Per Haetta):

The melody for Per Haetta's wife which illustrates her "vakker gang" ("her way of walking"). This melody which is about 20 years old, is of the Karasjok type and very melodious. Although the singer said that there is no Norwegian influence in this tune, one can recognize a hidden tonic-dominant cadence behind the melody, consisting of four tones of the pentatonic scale.

Nos. 23-24 sung by Henrik Buljo, 19 years old, from Kautokeino, but now attending the Lappish school of Karasjok.

23. Mathe Nilas Mathe:

A joik from Finland which describes a very rich man. These melodious songs seem to be typical of the Finnish Lapps.

24. Thuri Nilsen Turi Masi:

A melody from Kautokeino with considerable text. It tells about an old man who is tall and strong, although no longer as vigorous as in his youth. The singer mimed this man when singing with gestures, stretching out his arms with clenched fists and strained muscles.

Nos. 25-27, sung by Inga Susanne Haetta, 19 years old in Kautokeino. She knew many joiks and had a very fine voice.

25. Thor Frette:

Inga composed this song herself for a tall Norwegian man whom she met at the broadcasting station of Vadsoe where she was asked to sing Lappish songs. She likes to conclude her songs with a sudden glottal stop.

26. A song for the different Lappish communities:

This song has its own interesting history. In 1852 there occurred in Kautokeino a bloody revolt of the fanatic Laestadian sect against the state church. Most of the Lapps belonged to the sect. And during the fights some Norwegians were murdered by Lapps in the same way as they used to kill their reindeer -- by stabbing knives straight into the hearts of the victims. Therefore the first line of this song runs: "Kautokeino -- bloody knife." The people





LEFT: A LAPPISH NOMADIC CAMP. TENTS IN THE BACKGROUND ARE ALREADY COVERED. TENT FRAMES IN THE FOREGROUND ARE PARTIALLY CONSTRUCTED.

BELOW: COMPLETED TENT, OCCUPIED.



ABOVE: AN OLD LAPP IN THE MAIN STREET OF KARASJOK



RIGHT: A LAPPISH FAMILY.



of Kautokeino had in this way earned a bad reputation among the other Lappish communities. But an old woman from Kautokeino named Ellen composed this song to show that something be told about other Lappish communities as well. For example, she mocks at the false pride of the Karasjok people and the shabby furs of the Utsjak people, as well as at the dark grimaces of those from Tana. Our singer remembered only a few lines which run as follows:

"Guovdaqaino-varra-niibi,  
Karasjoka-goargo-ŧoarvi,  
Polmak-lakka-ŧoarvi."

This song is still very popular among the Lapps of Kautokeino and Karasjok.

27. Markel Joavna Piera:

Song of the Karasjok type about a nomadic Lapp from this village. 3/4 measure.

Nos. 28-32, sung by Mathis N. Haetta, 56 years old, non-nomadic Lapp from Kautokeino, Inga Susanne's father. Together with his wife he was in Canada during the years 1936-1941, brought there with many Lapps by the Canadian government to teach the Eskimos the taming of the reindeer. Therefore he knows a little English. Mathis knows a lot of the old animal joiks.

28. Havka (the pike):

Where Per Haetta used to sing the syllables "no no go no", Mathis likes to sing "wo wo" or "lu lu lu". This song has much text.

29. Joik for the cow:

A very old and simple melody consisting of three tones repeated over and over. The words mean "much milk" and the singer enjoys saying it in English ("lots of milk", "very much milk").

30. Storasolojaure:

This song is very old and seems to be connected with magic. Storasolojaure is a big lake west of Kautokeino. The Lapps living on its shores live from fishing. Often the waters are stirred up to high waves by the strong wind, and then the Lapps cannot go out for fishing. Then they sing this song supposedly to calm down wind and waves.

31. Kajohande:

The singer told us that he has learned this song from Swedish Lapps who once came to Kautokeino. The song tells about a man who stole reindeer like a wolf.

32. Piera Mikkell:

Piera Mikkell is the husband of the singer's sister, a very rich Lapp to whom several

joiks are dedicated. This is his oldest melody.

Nos. 33-35, sung again by Inga Susanne Haetta.

33. Anna Sofia Mienna:

A feminine melody from Karasjok which Inga heard and learned in Kautokeino.

34. Johan Buljo:

A masculine melody from Kautokeino. The first stanza is sung on "lalala", the second is filled up with text words.

35. Malen Inga Benna:

The singer's own joik, composed by herself.

No. 36, sung by Inga M. Haetta, 45 years old, Inga Susanne's mother.

36. Mana gallaka noukat:

That means "the children ought to sleep", a lullaby which all Lappish children know.

Nos. 37-39, sung by Nils N. Haetta, 45 years old, from Kautokeino. Mathis N. Haetta's brother. He is very poor and has no more reindeer.

37. Josef Mikkell Sara:

About a nomadic Lapp from the mountains east of Kautokeino.

38. Johan Goup:

A melody for a nomadic Lapp. The words tell that Johan Goup has tall reindeer which wander to Appouleva, followed by him.

39. Leorik Keskadelo:

Song about a wealthy Lapp who owns a tractor. His father came from Finland to Kautokeino. The singer spent much time with him in the mountains watching reindeer.

All the following recordings were made among nomadic Lapps at their summer resort up in the mountains near Talvik. These Lapps came from Kautokeino and Masi.

No. 40, sung by Nils N. Eira, 30 years old.

40. Anders Sara:

The singer has a very hoarse voice and sings in a way which resembles the American Indian way of singing. The final notes are pressed out. There is a lot of text.

No. 41, sung by Inga Kemi, 17 years old, from Masi.

41. Johan Hendrik Johan Kemi:



Nos. 42-45, sung by Ašlak Bals, 27 years old, from Kautokeino.

42. Mathis Eira and Anders Goup:

Here Ašlak Bals does what other Lappish singers like to do: without any pause he moves into a second melody. The first song is for an old man who is no longer alive.

43. Mikkel Eira:

Also Ašlak Bals displays a very hoarse voice and sings with much emphasis.

44. Song for a German:

This old German whose name the singer could not remember had settled among the Lapps a long time before the war.

45. Anders Goup.

Nos. 46-48, sung by Ellen Marja Mathis Eira, 13 years old.

46. Nils N. Eira:

Joik of the singer of Nos. 40, 49 and 53

47. Johan Klemet Buljo.

48. Marit Johan Kemi.

No. 49, sung again by Nils N. Eira (see No. 40, 53).

49. Nils N. Eira:

The singer's own song. Compare it with No. 46.

Nos. 50-52, sung by Mikkel Eira, 45 years old.

50. Mikkel Nilsen Eira.

51. Inga Goup.

52. Johan Eira:

All these songs have much text and are sung with hoarse voice and much emphasis.

No. 53, sung by Nils N. Eira (like Nos. 40 and 49).

53. Isak Buljo.

Nos. 54-55, sung again by Ašlak Bals (like Nos. 42-45).

54. Nils Kemi.

55. Johan Goup.

No. 56, sung by Ellen Marja Mathis Eira (like Nos. 46-48) and Ašlak Bals (like Nos. 42-45).

56. John Johnsen:

A melody from Karasjok. An example of duet singing, in unison. They sing the same melody but the effect is rather interesting. Each singer stops when his breath is out, and comes in again on the melody which the other singer has continued to sing. The singer who does not know the words waits until the yodelling begins again. This, in connection with the different quality of the voices, creates an effect which makes this singing sound like a particular kind of part-singing.

Nos. 57-58, sung by Inga Kemi (see No. 41) and two other girls; sometimes Ašlak Bals joins also in.

57. Ellen Klemet Buljo.

58. Mathis Goup.

These two examples show the effect of singing by threes.

Moses Asch, Production Director

Harold Courlander, General Editor



INGA M. HAETTA,  
ONE OF THE  
SINGERS.  
SEE RECORDING  
NO. 36.