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# **Traditional melodic types in the music of the Sámi in Finland**

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## **Background for the study of musical traditions of the Scandinavian Sámi**

In this text I discuss my conceptions of the analysis of Sámi music. Sámi is a general appellation for various local groups of indigenous people of northern Scandinavia and the Kola Peninsula. Although all the Sámi groups have many general cultural traditions in common, which is reflected, for example, in their languages, in sources of livelihood and in some basic principles of musical thinking, there are enough varying elements to define several Sámi local cultures.

Sámi languages can be divided into southern, northern and eastern groups. Only representatives of the northern and eastern groups live within the borders of Finland. These are the northern Sámi, the Aanaar Sámi and the Skolt Sámi. The history of studies on these different groups and their musical cultures is varied, but this can be discussed here only briefly.

From the beginning of recorded history, some mention has been made of the musical aspects of the Sámi cultures. There exists a notable collection of traditional Sámi song texts, which were collected from the end of the 17th century onwards. The earliest musical transcriptions

were made in 1799 by the Italian traveller G. Acerbi and his Swedish companion A. F. Skjöldebrand. They both transcribed the same Northern Sámi *yoik* melody in a Sámi village called Guovdageaidnu located in Northern Norway (Acerbi 1963; Skjöldebrand 1986). During the 19th century the interest in Finno-Ugric peoples assumed the status of scholarly research in many European countries, including Russia and Finland.

However, the modern history of the collecting and research of Sámi music began in the early years of the 20th century, when the Finnish musicologist Armas Launis and the folklorists Väinö Salminen and T. I. Itkonen collected music from Russian, Finnish, Swedish and Norwegian Lapland. In 1908 Launis published the *Lappische Juoigos-Melodien* collection, in which the musical examples were organised in the framework of European major-minor tonality, although Launis made some efforts to describe the cultural system of the *yoik*. The musicologist A. O. Väisänen continued the work. His main contribution to the research on Sámi music consists of nearly 200 recordings but only little analytical writing. In Sweden Karl Tirén collected a notable collection of *yoiks* which was published in 1942 under the title *Die Lappische Volksmusik*. A period of “mass collections” of the Sámi languages and music began in the 1950s and this lasted until the 1970s, but it was not until the mid-1970s that new analytical research began. Although new research perspectives had emerged along with the arrival of American ethnomusicology, they had only a slight impact on the theoretical and methodological conventions of musical analysis. The transformation of the analytical viewpoint from the major-minor tonal system to universal pentatonicism was presented with a pronounced emphasis, although even Launis had discussed the pentatonic character of north Sámi *yoik* melodies as early as in 1909. It can be said that the process of understanding the Sámi musical cultures and their similarities and differences began with the groundbreaking work of the mentioned scholars, but as they did not manage to publish the data they gathered, it is only now due to the rediscovery of the historical archive materials that we are given the opportunity to reveal their importance in the history of Sámi research.

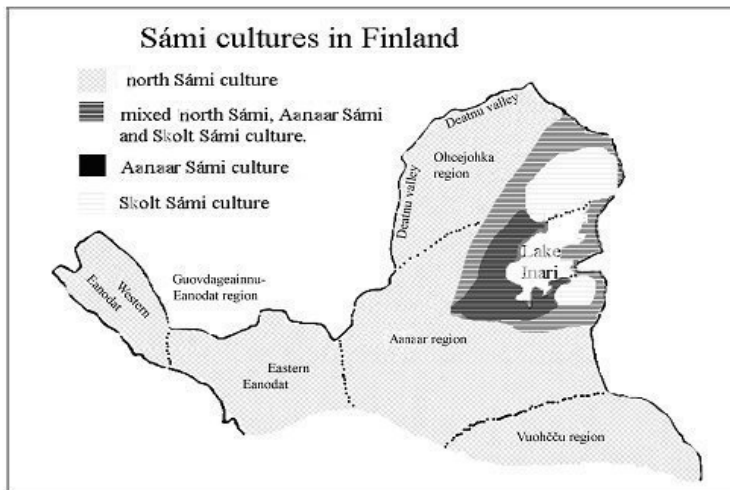
Nevertheless, the understanding of the Sámi music is often challenged by many of the conventional methods of musical analysis which are based on assumptions created for Western musical thinking and for the traditions of European art music. These methods tend to reveal – with practically any research data – only such information which seems to be already inherent in the very principles of the analysis. For example, the idea of a “universal pentatonic tonal structure” contains an untested premise of the non-existence of any tonal functions in the melodic style under study. However, it has never been proved that the northern Sámi *yoik* – or many other musical traditions based on anhemitonic pentatonic tonal structures – do *not have* any tonal functions. The idea that semitones (in diatonic tonal systems) have more inherent centripetal force than larger intervals (in anhemitonic pentatonic tonal systems) – is a premise of European art music. Thus it is doubtful whether this principle should be used as a basis of analysis in any other musical tradition. Using this principle, the analyst is able to address only the question of the definition of a pentatonic tonal structure in a song, but not to reveal any information of the logic of the actual melodic movement, if with this premise we exclude the possibility of a melodic syntax having other possible rational design or conscious architectural principles than mere random pentatonicism.

Another common conception in the early research is the premise of primitive music being the opposite of Western developed music. On the structural level this meant that the primitive form had to be simple, contrary to the developed complex forms; also, the primitive music was thought to be formless in contrast to the advanced forms of developed music. The overall notion is that these prejudices have made it difficult for scholars to find any real answers to explain the essence of Sámi music. One way of understanding this is the notion that music is fundamentally an aural phenomenon. It is transmitted and also learned through hearing. In many cultures musical principles have never been articulated and this knowledge has never been transformed into a literate form. In the traditional Sámi culture people do know how to produce music but rarely have they verbalised on it. One of the present Skolt Sámi tradition

bearers, Elias Mosnikoff, recalled that in the old days people who knew the musical tradition were careful not to actively teach too much of the *leu'dds* to the younger generations. The purpose of these restrictions was that the principles of *leu'dds* must be found by performing, as the *leu'dd* culture was part of everyday life. (Mosnikoff 2009, interview).

However, by a thorough analysis of the modal syntax of the data, it is possible to discuss the existing principles in Sámi music. From this point, the researcher is able to proceed in the evaluation of the relevance of further methods of analysis. This is achieved by engaging in a constant dialogue between the analysed data, the methods of analysis and the results of the analysis. Here I present examples of the analysis of the various Sámi melodies as an additive and resilient tonal system, which, from the point of view of the insiders of the culture, still has the dimension of a symbolic system for family melodies.

In the following I discuss in more detail the differences and similarities of the northern Sámi, Aanaar Sámi and Skolt Sámi music traditions and specially the general principles of phrase system used. These peoples live in northern Finland both in mono- and multiethnic population areas (see Map 1).



**Map 1.** Sámi cultures in Finland.

## The northern Sámi *yoik*

The northern Sámi (*Sápmelaš, Sápmi*) are the largest group of the Sámi peoples and inhabit three Nordic countries: Finland, Sweden and Norway. The northern Sámi music culture consists of several musical genres of which the *yoik* tradition is the most prominent. Besides *yoik* there are also other genres. The singing of the Lutheran hymns has been known to Sámis from the 17th century onwards and in many regions there have developed unique styles of singing hymns with the voice production of the *yoik*. The music of the neighbouring peoples has likewise had an impact to the northern Sámi music culture. It must be emphasised that the Sámi have a history of being multilingual – they usually know at least one of the Scandinavian languages (Swedish, Norwegian), Finnish and even Russian besides Sámi language spoken as their mother tongue. (Jouste 2006, 280–289.)

There is a notable number of local styles of *yoiks*, which represent the genre of “owned songs” of the northern Sámi. In northern Sámi language local styles are often referred to by the term *juoigansuopman* ‘a *yoik* dialect’ (Hirvasvuopio-Laiti 2008, 43). It is important to point out that the fundamental principles of *yoik* as an owned singing tradition are similar to all northern *yoik* styles. The northern Sámi *yoik* styles can be roughly divided into two main categories by the general principle on which the melodies are constructed and by the common *yoik* repertoire shared by the people of a certain region.

The western style is typical of the Eanodat region, where traditional reindeer herding has been preserved most. This region can be divided to two subcategories, the western Eanodat and the eastern Eanodat. The style is somewhat harsh and loud and the *yoikers* particularly use the overtones as a key part of their voice production. Usually men *yoik* in a low voice but women *yoik* in a very high register. The *yoik* melodies of the Eanodat region usually occupy a very wide tonal range, even though there are seldom diatonic movements in the melody. The movement consists mainly of large upward and downward interval leaps.

The western style melodies are reminiscent of a tone system described as pentatonic. However, the use of the concept pentatonic is not without problems. First, pentatonic refers to a five-note scale and often *yoik* melodies employ less than five different notes and the scale degrees can be compensated by other degrees. Still, there are clear tonal functions in *yoik* melodies. The overall scale structure is not constant and it must be emphasised that there are often notable differences in scales of the variants of the same melody even with the same performer. As the *yoik* belongs to a monochronic musical style (see Jouste & Niemi 2003), there are no fixed scales other than the one that the performer produces. Nevertheless, a notable problem is that the pentatonicism is far too general a model and does not give enough information about the essential nature of a particular *yoik* melody. The overall tradition may be analysed generally as pentatonic but at the same time there is no real information of how the *yoik* melodies are constructed.

The eastern style of the northern Sámi *yoik* is found in the regions of the Karašjok, the Deatnu river valley and in Aanaar district, where people have a long history of not being exclusively reindeer herders but of having hunting and fishing as their main source of livelihood. The *yoik* melodies of the Deatnu river valley Aanaar are often performed with a much softer voice than those of the western style. There are numerous diatonic movements in the melodies.

There are also many well known ethnotheoretical definitions given by numerous Sámi of the differences between the western and eastern styles. For example, the westerners refer to the eastern style as (Lutheran) hymn singing and the easterners consider the western style to be shouting. Furthermore, the divergence has been explained by the differences in the landscapes of these two areas: on the vast mountains people *yoik* loud while in the river valleys people *yoik* in a gentle voice. The historical reasons for these differences of style are unknown but at least we can suggest that the neighbouring Finns and Norwegians and their singing traditions have had a greater impact on the people of the Deatnu Valley than on the herders of the Guovdageaidnu-Eanodat region. The role of the Lutheran Church is also prominent.

## The Skolt Sámi *leu'dd*

The original homeland of the Skolt Sámi (*Sä'mmlaž*) is located in around the border areas of Finland, Norway and Russia. Until the Second World War the traditional Skolt Sámi society was organised through a system of *sijdds* (Lapp villages). A *sijdd* consists of the inhabitants of a village and the area owned by them. Although the Skolt Sámi share the same language and culture, there were some local and specific characteristics in various *sijdds*, mainly because of the local environment, because of the main sources of livelihood and because of contacts to neighbours. For example, the people of *Suõ'nn'jel sijdd* lived in an inland forest area, made their living by reindeer herding and lake-fishing, and had close contacts with the people of Inari. The neighbouring *Peäccam sijdd* (Finn. Petsamo) was located on the mountainous shore of the Arctic Ocean and therefore sea-fishing was a natural source of income that supplemented reindeer herding. There was also a strong Russian element in their local culture, evidencing the influence of a Russian monastery nearby. After the Second World War, the Skolt Sámi of Petsamo became refugees because Finland had to cede the Petsamo area to the Soviet Union. As Finnish citizens, the Skolt Sámi of Petsamo decided to move permanently to Finland. Resettling the ancient homeland, which was once again a part of the Soviet Union, would have been impossible. The people were relocated to the new home areas of *Njeä'llem* (Finn. Nellimi) and *Če'vetjä'urr* (Finn. Severtijärvi) in the district of Inari. (Jouste & Mosnikoff & Sivertsen 2007, 13–14.)

The traditional musical culture of the Skolt Sámi consists of several genres: *leu'dds*, songs, laments and instrumental music. At the core of the musical tradition is the genre of vocally performed individual songs called *leu'dds*. According to Vä'ss Semenoja, one of the *leu'dd* performers, “*leu'dd* is a description of the way in which someone has lived” and it is presented in the form of musical expression. Generally, *leu'dd* is a form of narrative art which expresses the oral history of the *Sä'mmlaž*. (Jouste & Mosnikoff & Sivertsen 2007, 13–14; Jouste 2006, 295–301.)



A typical *leu'dd* melody employs a descending pentachord. *Leu'dds* are of two basic melodic types. The first type consists of relatively short and metrically fixed melodic phrases, which are repeated. The phrases end with a cadence to the basic tone of the melody. The second melodic type employs long additive phrasing. The metrical structure is based on the alternation of stressed and unstressed beats. The general metre used in *leu'dds* resembles one found in the northern Russian *bylinas*.

### The Aanaar Sámi *livċe*

The Aanaar Sámi (*Sämmilâš*) are the smallest group of Sámis in Finland living around Lake Aanaar in the district of Aanaar (Finn. Inari). Nowadays there are approximately 900 Aanaar Sámi individuals of whom some 350 speak Aanaar Sámi language as their mother tongue. Due to the limited number of the population the traditional music suffered a notable decline during the 20th century although some attempts have been made at revitalisation. However, there are some 150 examples of Aanaar Sámi traditional music in sound archives in Finland which give us the basic information of the historical musical culture.

The Aanaar Sámi musical tradition consists of several genres. The genre of owned songs is called *livċe* and it is in many ways comparable to the northern Sámi *yoik*. The *livċes* have people or animals as their objects. The latter group is characteristic of the Aanaar Sámi tradition. Besides *livċes* there are songs (*laavlâ*), which have been influenced by the Norwegian and Finnish song traditions as well as by the use of the Lutheran hymns (*salmâ*). The Aanaar Sámi have been documented as early as the beginning of the 19th century by priests and travellers as having an excellent talent for hymn-singing. In addition an interesting part of the musical tradition is composed of various signals and herding calls associated with the traditional sources of income – lake fishing and reindeer herding. (Jouste 2006, 290–294.)

The *livċe* melodies are based on a model of two phrases. Even though the individual melodies have special and distinguishable characteristics, there are some features which are common to all melodies. There is a certain fixed melody referred to in this paper by the name “Aanaar melody” and it is used both in the individual songs and songs of animals. There are some melodies which have some of the features also found in the Skolt Sámi melodies like the descending melody contour and additive metrical structure. In general the voice production in the Aanaar Sámi *livċes* is quite close to singing.

### Heendâ Matti *livċe*

The point of departure in the analysis of the owned songs of the Sámi is that the basic information of the songs must be available; it must be stated of what particular performance of *yoik*, *livċe* or *leu'dd* the analysis is made. Only in rare cases is a single recorded performance enough to understand the essence of its melody. The following analysis of Heendâ Matti's *livċe* illustrates this phenomenon.

The first example of Heendâ Matti's *livċe* is performed by Inkeri Saijets (Ex. 1). The phrase form is AB. In the first phrase there is a cadence on the second degree while the second cadence ends the melody on the first degree. The melody apparently follows the model of cadence form and dynamic metre. It must be noted that the performer originates from the eastern Aanaar area, adjacent to the Skolt Sámi area and this melody also has phrase structure similar to that of most of the Skolt Sámi melodies.



**Ex. 1.** An Aanaar Sámi *livċe* of Heendâ Matti performed by Inkeri Saijets in 1913.

When the melody is compared with the same *livđe* collected from the performers of the western Aanaar area, at first sight it seems to be a totally different melody. The second melody (Ex. 2) is performed by an Aanaar Sámi, Matti Mattus, (Launis 16a) and the third by a northern Sámi Jouni Aikio (Launis 16b).

Launis 1908, nro. 16a

Hæn - ta Mat - ti, Hæn - ta Mat - ti, nun - nu, nun - nu, nun - nu, nun - nu.  
 Riš - ša hær - ra, Riš - ša hær - ra, nun - nu, nun - nu, nun - nu, nun - nu.

<sup>5</sup> Launis 1908, nro. 16b

Hæn - ta Mat - ti, Hæn - ta Mat - ti, nun - nu, nun - nu, nun - nu, nun - nu.

**Ex. 2.** An Aanaar Sámi *livđe* of Heendâ Matti performed by an Aanaar Sámi Matti Mattus (Launis 1908, 16a) and by a northern Sámi Jouni Aikio (Launis 1908, 16b).

The fourth version of the same *livđe* is performed by Anna Briitta Mattus (Ex. 3):

|Hen - tan Mat - ti læi rig - ges al - mai|

**Ex. 3.** An Aanaar Sámi *livđe* of Heendâ Matti performed by Anna Briitta Mattus in 1946.

Variation pervades almost every level of the melody: the total structure, the phrase structure, the cadential structures, the tones available, the interval structure and the type of metre (dynamic/static). It can be seen that in these variations the phrase structure forms a static model with four phrases instead of two, added with phrases that have been shortened. The total structure has been altered so that in variations 2, 3 and 4 the melody is started with phrase B instead of phrase A, even though the name of the person *yoiked* (Heendâ Matti) is mentioned,

which often still adds to the structural variation. Versions 1 ja 2 have similar cadential structure (A: V-II, B: V-I). These are pointed out in the next table (see Table 1).

1.	Phrases	A	B
	Cadences	V-II	V-I
	Tones available	d <sup>2</sup> -c <sup>2</sup> -a <sup>1</sup>	d <sup>2</sup> -c <sup>2</sup> -bb <sup>1</sup> -a <sup>1</sup> -g <sup>1</sup>
2.	Phrases	BB	A
	Cadences	V-I V-I	V-II
	Tones available	d <sup>2</sup> -b <sup>1</sup> -a <sup>1</sup> -g <sup>1</sup>	d <sup>2</sup> -c <sup>2</sup> -a <sup>1</sup>
3.	Phrases	BB	B
	Cadences	V-I V-I	V-I
	Tones available	c <sup>2</sup> -a <sup>1</sup> -g <sup>1</sup>	d <sup>2</sup> -c <sup>2</sup> -a <sup>1</sup> -g <sup>1</sup>
4.	Phrases	BB	BB
	Cadences	V-I V-I	V-I V-I
	Tones available	c <sup>2</sup> -a <sup>1</sup> -g <sup>1</sup>	d <sup>2</sup> -c <sup>2</sup> -a <sup>1</sup> -g <sup>1</sup>

**Table 1.** Comparison of the structural elements of the above (Ex. 1–3) versions of Heendâ Matti's *livde/yoik*.

Without the additional knowledge of the owner of this *livde* and the close relation of all these melodies, we could not treat these melodies as one and the same. It is obvious that the concepts of similarity and difference in the Sámi musical culture differ from the notions manifested in the conventional analysis of European music. Thus we must adjust the model of analysis in order to reach valid conclusions. The main assumption is that dynamic models must be used in the analysis of all musical parameters.

A

Hen - tan Mat - ti laei rig - ges al - mai

nun - nu, nun - nu, nun - nu, nun - nu.

B

nun - nu, nun - nu, nun - nu, nun - nu.

Hen - ta Mat - ti,  
laa - la, laa - la  
laa - la, laa - la,  
Han - dä Mat - ti,

**Ex. 4.** Comparison of the above (Ex. 1–3) versions of Heendä Matti's *livdelyoik*.

Addressing the idea of a melodic identity of this owned song, we have to consider three possibilities. First, if all variations are considered as reflecting the same melodic identity and the same tonality (see the comparison of the tonal complexes in Ex. 5), there must be agreement that there is a Sámi tonality that embraces both the major and the minor pentachord and also the anhemitonic pentatonic scale (of a Sol-type).

Descending pentachord 1913

Descending pentachord 1904a

Descending tetrachord 1904b

Descending tetrachord 1946

**Ex. 5.** Comparison of the tonal complexes of the above (Ex. 1–3) versions of Heendä Matti's *livdelyoik*.

Second, we could consider that variations represent different tonalities. In this case a melodic identity cannot be dependent on a fixed tonality but on some other musical or even extramusical principles. The third option is to accept theoretically that in Sámi music different intervals in performances by different performers can, nevertheless, represent the same melodic identity.

Another example of similarity in the owned melodies can be studied with the next two melodies (Ex. 6 and 7). The first is the *yoik* of a northern Sámi called Ovlá Lánsman and the second is the *yoik* of the place where he lived in Ohcejohka region, Ravddoskáidi. One can easily see that the melodies are similar though with some variation.



**Ex. 6.** *Yoik* of Ovlá Lánsman performed by Piera Porsanger in 1904.

**Ex. 7.** *Yoik* of Ravddoskáidi performed by Ovlá Láide in 1904.

## Melodic types of Sámi music

While the Sámi musical cultures are in many ways quite distinctive, there are some common melodic features that can be organised into the following typology, which is an attempt to outline a hypothetical system of the melodic thinking of the Sámi.

A comparative study on the structures of melodic types of Sámi music reveals some general features, given that the melody is just one of the numerous parameters (e. g. voice production, performance, communication) which as a whole can be called a musical style. I shall consider here only to the main differences which can be investigated by two main concepts of the principal musical structures. First, there is a structure which can be defined as *static*. In the general construction of a static musical performance the elements retain their original structure. The variation does not have an effect on the structural level. This stability contains the intervals and the metrical structure.

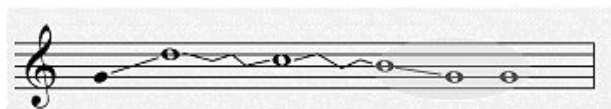
The second model can be called *dynamic*, in which musical elements vary constantly so that the general structure of a performance changes. The term dynamic model is needed when no clear symmetrical and permanent structures such as syllabic or durational metres or precise and continuous intervals can be found in the music. However, a dynamic model has a structure but there is a certain amount of variability in the structure itself. A well known dynamic structure is the northern Russian *bylina* formula in which the stressed syllables form a constant metre although there may be a variable number of unstressed syllables between the stressed ones.

Even though these definitions are universal and can be applied to every musical tradition, they help to focus our attention on the unique structural features of Sámi music. It is crucial to examine closely in which parts of the music and to what extent static and dynamic principles operate.

The metre of the Skolt Sámi music is a good example of a dynamic structure. However, in the northern Sámi *yoiks* one can find a notable variation in the interval structure of the melodies while the metrical structure remains static. If we cannot address our attention to the precise aspects in the music, we cannot understand where there is a variation and where some elements have simply been replaced by other features. The difference between changing and merely varying musical elements is fundamental; no first and original melody of a certain *yoik*, *livde* or *leu'dd* can be found for comparison. There are only variations of a certain melodies which may have histories of hundreds of years.

## Melodies of the cadential type in the Sámi musics

The melodies of the cadential type consist of a certain melodic movement (see Ex. 8). A phrase begins usually with a leap from the first degree to the highest part of the melody, often the fourth or the fifth degree. After the first leap the melody descends gradually to the first degree. At the end of the phrase there is a recognisable melodic cadence and a lengthening of the individual tones on the first degree. The cadential type exists in a one-phrase type and in a two-phrase type. In the one-phrase type the melodic movement can be demonstrated with the following diagram.



Ex. 8. A diagram of the one-phrase cadential type.

This melodic type can be found from a Skolt Sámi leu'dd *Ķikkâm 'A Tern'* (Ex. 9). The model for the metre of this melody is clearly dynamic as the amount of syllables varies constantly.

Ķik - kám láad - daž Ev - van nijd - da,  
 Ķiir - dáš, Ķiir - dáš Vi'lġ - ġes jáá - u - ra áäk - ka - last.  
 Ni - gu ma' - tá njež - žaž li - ja Ev - van nijdd.

Ex. 9. A Skolt Sámi leu'dd *Ķikkâm 'A Tern'* performed by Näskk Mosnikoff in 1961.



The next melody is an Aanaar Sámi personal *livde* of Meniš-Aantiš (Ex. 10). The overall melodic structure is similar though the melody and its intervals are different. The metre in this melody is static. There is some variation at the beginning of each line but none of this really affects the basic metrical structure.

a b

Laa - la - la laa - laa. Me - niš - Aan - tiš lâi - jo.

a b

Laa - la - la laa - laa. Kuob - žaid kuu - dij te - gu

a<sup>1</sup> b<sup>1</sup>

al - mai luo - dâin bá - žii. Laa - la - la - laa - laa.

a<sup>2</sup> b<sup>1</sup>

Vuoi - jâ det - te vel jo. Laa - la - la - laa - laa.

a<sup>3</sup> b

Te toh vel jo lei jo čap - pa gán - dá lei jo

a<sup>2</sup> b<sup>1</sup>

nei - dah sni - pot - til - lii. Laa - la - la - laa - laa.

a b<sup>1</sup>

Laa - la - la - laa - laa. Laa - la - la - laa - laa.

**Ex. 10.** An Aanaar Sámi *livde* of Meniš-Aantiš performed by Anna Briitta Mattus in 1946.

The third example is a northern Sámi *yoik* of Áslat Jovvna (Ex. 11). Here again the melody consists of one descending cadential phrase with a static metre. However, this time the intervals are much wider than in the previous examples.

**Ex. 11.** A Northern Sámi *yoik* of Áslat Jovvna performed by Uula Aikio in 1961.

The cadential type with two melodic phrases is more common than the one-phrase type. In the two-phrase type (see Ex.12) the phrases are clearly distinguishable by their melody and there is also a cadence in both phrases. The lengthening of the individual tones on the first degree occurs only in the second phrase. The melodic movement can be demonstrated with the following diagram.

As lah Jo - vn - na dat le - i no - ou nou  
 non - no - ou no - on - no - non - no - ou noo - on - nou -

Ex. 12. A diagram of the two-phrase cadential type.

The next example (Ex. 13) is a northern Sámi *yoik* of an elk with the two-phrase cadential type.

Nuu dat lei juo ma - na - dan lu - lu - luu luu luu luu - uu  
 lu - lu luu luu lu - lu luu lu - lu luu luu luu - uu

Ex. 13. A Northern Sámi *yoik* of an elk performed by Uula Jomppanen in 1961.

The cadence of the first phrase can also end at the second degree (see Ex. 14). This is the model which can be applied to the Heendâ Matti *livde* discussed above.



**Ex. 14.** A diagram of the two-phrase cadential type.

This type of melody is found in the following Skolt Sámi Kuä'čĳkim *leu'dd* (Ex. 15).

Kuä'ek - ki-m[e] lij lä'dd dei - jáär vi' - lg-ges ääl - lo vuei'v - v[e]

son vet vuä - na-k[a] go lij jáä, kuä'ek-ki - m[e] lij pölv - va suäij - j[e]

di vi'lg-ges ääl - le vuei'v - v[e] son kiir - dá lail - la taa jo veäl

Na, kuä'ekki - m[e] pölv - va lij suäij - j[e] - [jää] [jää] sut - ti - lee vi'lg - ges ääl - lo vuei'v - v[e]

sonkueuim - na-k[a] go kiir - dá go meäld - d[e] ciöhg - gä - r[a] vuäi - nak go jeäl

kiir-däs son vuöd - de - de son šellj - lee, u'c - e[e] vuod - de - de son šellj - la

**Ex. 15.** A Skolt Sámi Kuä'čĳkim *leu'dd* ('A *leu'dd* of an eagle') performed by Kaisa Gavriloff in 1961.

There is a characteristic “Aanaar melody” in the *livde* melodies which is used in both the individual and animal *livdes*. The first phrase begins from the first degree and makes a cadence to the second degree, after which the second phrase returns to the first (see Ex. 16).



**Example 16.** The structure of the “Aanaar melody”.

The “Aanaar melody” can be observed in the following *livċe* of Kuobža (Bear) (Ex. 17).

Vil - jâ - žâm vil - jâ - žâm koc - cáá joo - oo piái - váš jo vaa - rijd páš - tá  
 lo - lo - lo, loo - loo, loo - loo lo - lo - lo, loo - loo, loo - loo

**Example 17.** An Aanaar Sámi *livċe* of Kuobža (Bear) performed by Anna Briitta Mattus in 1946.

An Aanaar Sámi *livċe* of Piera Kuuva uses the same form of the “Aanaar melody” (Ex. 18).

Kuv - va jo Pic - ra, Kuv - va jo Pic - ra.

**Example 18.** An Aanaar Sámi *livċelyoik* of Piera Kuuva performed by Jouni Aikio in 1904 (Launis 1908, 421).

A similar melodic structure is occasionally found in the northern Sámi tradition as in the following *yoik* of Gádjá-Nillá (Ex. 19).

Kad - ja dal de Nil - - - la Nil - - - la  
 jorb - ba kap - pi - ra de dal de

**Example 19.** A northern Sámi *yoik* of Gádjá-Nillá performed by Ovlá Láide in 1904 (Launis 1908, 611c).

Yet another example of this is a northern Sámi *yoik* of Lars Nikodemus (Ex. 20).

<sup>a</sup> Do - lin áig - ge dan go lei joo go  
<sup>a1</sup> non - no non - non - noo, <sup>b</sup> non - no non - non go.  
<sup>a2</sup> Stuur - ra njáid - det <sup>b1</sup> njolg - gi - ii - dan go.  
<sup>a2</sup> Non no non noo <sup>b</sup> nun no non noo go.  
<sup>a2</sup> Non no non noo <sup>b</sup> nun no non noo go.  
<sup>a2</sup> Burd - no - moh - kis <sup>b</sup> stuur - ra guol - ba - niid  
<sup>a2</sup> lei go vel lea <sup>b</sup> nun - nu noo noo go.  
<sup>a2</sup> Non no noo noo <sup>b</sup> non no noo noo go.  
<sup>a3</sup> Na, do - lin ái - ge <sup>b</sup> do - lin áig - ge go  
<sup>a4</sup> lei jo vel lea go <sup>b</sup> nun nu noo noo go  
<sup>a2</sup> non no non - noo <sup>b</sup> non no non non go.

**Example 20.** A northern Sámi *yoik* of Lars Nikodemus performed by Niillas Magga in 1961.

## The melodic type of ascending phrases

There are also melodies that are clearly different from the cadential melodic type. These can be said to consist of ascending phrases because the melody rises and remains high at the end of each phrase (see Ex. 21)



**Example 21.** Diagram of the melodic type of ascending phrases.

The melodic type of ascending phrases is typical of many melodies in the Anaar Sámi and northern Sámi traditions. In the Skolt Sámi leu'dds the ascending phrases are rare. The melodic type of two ascending phrases can be observed in the *yoik* of Ánde Mihkkal (Ex. 22).



**Example 22.** *Yoik* of Ánde Mihkkal performed by Anna Briitta Mattus in 1946.

Typical phrase structure consists of four phrases of which the third rises higher than the others (see Ex. 23). This can also be analysed as a two-phrase structure A [a-a] B [b-a] where phrase B has some contrasting features to the phrase A.



**Example 23.** Diagram of the melodic type of ascending phrases which has four phrases.

This is shown in the northern Sámi *yoik* of Biehtár Káre (Ex. 24):

Piet - tar dal de Kæ - re lal - la lal - la, lal - la lal - la, lal - la, lal - la lal - la, lal - la, lal - la, lal - la.  
 Reat - ka do - laid boal - d'šï, æd - nis si - doi goard' - šï, lal - la lal - la, lal - la lal - la lal - la, lal - la, lal - la lal - la.

**Example 24.** *Yoik* of Biehtár Káre performed by an anonymous performer in 1904.

Naturally there is considerable variation in the general structure. For example, Armas Launis (Launis 1908, XXXIII) formulated the following list of phrase structures in the northern and Anaar Sámi melodies he collected in 1904 and 1905:

aa – aa	ab – ab	ab – cc
aa – ab	ab – aa	ab – ab
aa – ca	ab – ba	ab – cb
aa – cc	ab – bb	ab – bd
aa – cd	ab – ca	ab – cd

There are also structures of three phrases as in the next *yoik* of a reindeer (Ex. 25). The melody follows a structure ABA.

Coar - vin oai - vi, lei jo vel lea. Lo - lo - lo - loo, lo - lo - lo - loo - lo. Lo - lo - lo - loo, lo - lo - lo - loo.  
 De dat lei loo, rovg - gan vel joo Lo - lo - lo - loo, lo - lo - lo - loo - lo. Lo - lo - lo - loo, lo - lo - lo - loo.

**Example 25.** *Yoik* of a Čoarveoaivvi (reindeer) performed by Margit Aikio in 1961.

## Conclusion

The Sámi cultures in Finland consist of three different local cultures, the northern Sámi, the Aanaar Sámi and the Skolt Sámi. Although there is a difference in many musical and extramusical features between these, they do have certain elements in common. The importance of the owned melodies cannot be underestimated as it reveals the answer to the question of what is considered to be the same or different in the musical thinking of the Sámi.

However, it is possible to understand the general characteristics of the Sámi melodies only through the perception that the additive and monochronic principles create special musical characteristics. There are no instruments to provide the reference tones for the singing. Due to this, the intervals cannot be analysed as constant as in Western music, as seen in the example of Heendâ Mattis *livđe*. This notably affects the analysis of the tones available or scale analysis. It is misleading to stress the importance of a certain type of tones available as the intervals can vary widely in the different variants of the same *yoik*, *livđe* or *leu'dd*. Therefore earlier attempts to analyse the tones available have yielded only a limited amount of valuable information on the general principles of the Sámi music. The additive and monochronic principles apply equally to the metrical analysis. Obviously the Skolt Sámi melodies have ample variation in the duration of the individual tones, while the northern Sámi and Aanaar Sámi melodies tend to use a fixed metrical order.

It would be an exaggeration to claim that Sámi music has no universal principles in its melodic structures. An owned song is primarily a symbol of its object. It is vital to keep in mind that a melody is only one constituent part of a certain *yoik*, *livđe* or *leu'dd*. The essence of all Sámi music is that it is mainly communication and much of this is also carried by the extramusical features of the performances.

In this paper I have proposed a general model for the analysis of the phrase structures of Sámi melodies. The melodic phrases are either cadential or ascending. Even though this is a very general and probably



universal phenomenon, it gives us a tool for the analysis of Sámi music as these melodic types are in many ways opposite to each other. The most important result is that through these two melodic types we can understand how certain melodies known to represent the same object are indeed similar. In the future I shall integrate the information of the locality and certain owned melodies into the analysis of the melodic types, hoping to ascertain how these are distributed over various geographical areas.

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the *livde* of Meniš-Aantiš performed by Anna Briitta Mattus in 1946 (Prl 5g);  
the *livde* of Kuobža 'A Bear' performed by Anna Briitta Mattus in 1946 (Prl 1c);  
the *yoik* of Ánde Mihkkal performed by Anna Briitta Mattus in 1946 (Prl 3b).

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The *livde* of Heendâ Matti performed by Inkeri Saijets in 1913. (The original recording is missing but a musical notation made by A. O. Väisänen can be found in the box of wax-cylinders.

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the *yoik* of Áslat Jovvna performed by Uula Aikio in 1961 (AK/0547);  
the *yoik* of of an elk performed by Uula Jomppanen in 1961 (AK/0538);  
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the *yoik* of Ravddoskáidi performed by Ovlá Láide in 1904. (Launis 1908, 78);  
the *yoik* of Biehtár Káre in 1904 (Launis 1908, 37);  
the *yoik* of Gádjá-Nillá performed by Ovlá Láide in 1904. (Launis 1908, 611c);  
the *livđel/yoik* of Piera Kuuva performed by Jouni Aikio in 1904 (Launis 1908, 421).