

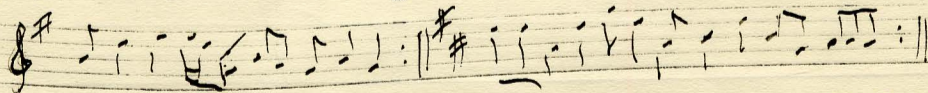
For the benefit of those not too familiar with the German language, I will just give a short summary of my lecture in English.

When settling their disputes in 1905 Sweden and Norway decided upon certain arrangements concerning the Lap territories which put a stop to the free roamings of the Laps with their reindeers. A severe crisis was the result, and this also had its effect on the music and poetry of this people. Realizing the risque of extinction I made up my mind to go to the Laps and collect what remains I could find of a civilization which turned out to be of ancient origin. The ~~tunes~~ Lap tunes are of a very peculiar kind, both pictorial and dramatic. ~~Our~~ Petersson-Berger, the Swedish composer, when first hearing some of these tunes declared that he had found among them ideas worthy of a Debussy <sup>of a Mahler</sup> or of a Sibelius.

The "joiking" is a kind of melodious scanning with more or less inspired sequences of words and descriptive syllables, usually accompanied by dramatic gestures. As a rule they are short leit-motives which are associated with all that belongs to the sphere of interest of the Laps. Nature plays an important part, and there are not only tunes about life with the rein-deer, but also about mountains and rivers, sun and moon, the animals of the country and the northern lights, about human beings and spirits of different kinds.

I ask the listeners to notice the unusual division into uneven ~~rhythms~~ measures, which the Laps themselves call "crooked", with <sup>5</sup>5, 7, 9, 11, 13, 15, 17 or more time-units. The ethnographically trained musician splits these rhythms up into their ~~ix~~ primary constituents and counts <sup>2+3</sup>3 plus 4, 4 plus <sup>5+6</sup>5, 6 plus 7 etc. On closer view we find that this apparent irregularity is subject to certain laws. Many of the tricks of modern civilized music are also familiar to the Laps.

*We have listened*  
(We will start by listening) to some tunes from the herding of the rein-  
deers. When the keeper wants to stop and collect the herds, when he is ~~list~~ <sup>and some themes</sup> look-  
ing at <sup>and found that these themes are real leit-motives</sup> ~~ing~~ to the elastic trotting of the reindeer, he may sing the following ~~tun~~  
tune.



Alone in the wide mountain regions the keeper of the herd sees the beauty of the mountain tops round him and sings the following songs to them.

He also sings about the rivers. *you remember*

And he sings to the sun.

This is for the midnight sun.

The following tunes are all connected with personal relations between different Laps: meeting and farewell songs, songs connected with a special person.

There are very good tunes for animals and birds in Lappland, but I can only give a few examples. The lemming jumps and scolds:

The Lap girls sing the following melodious tune to the wild swan:

There are many songs to spirits of all kinds:

To the <sup>kind</sup> dog

To the shot elk

Widening of the interval <sup>worm pecker</sup>

se sid 80. We can etc

I should like to end the tunes by a Lap lullabye, which is curious, because the tunes express the same thing as the text and keeps the child in a tension until it gets contented towards the end and gets to sleep. This is syncopated so that the Peterson Berger has collected in his Lapland symphony with clear judgment all the main traits of the Lap music, and this symphony has met with great interest, not least outside ~~the Swedish~~ Sweden.

Cradle comes out of <sup>time</sup> and then gets into time again. I ~~shall~~ mark the Cradle with my foot.

Now he ~~does~~ sleep little Thomas!

se sid 5 tyska.

The prominent (music critic and) composer Peterson-Berger had (for weeks) (thoroughly) studied my collections of ~~lapp~~ lapp ditties, and then he wrote among other things the following:

This <sup>The</sup> music is (an) artistic way of the lapplander to reply (respond) to reality, to reflect, reveal, idealize it and in this <sup>idealization</sup> express his personality. - A reaction as spontaneous perhaps as laughter and shedding of tears, coming not from ~~some~~ casual affections but from the accumulated ~~feelings~~ feelings and view of life in a higherer realm. Thus again one of the ancient <sup>original</sup> phenomena of existence - the same aim as in the art of Beethoven, Aischylos, Shakspeare and Rembrandt.

The occurrence is here springing forth only in the shape of a "varietas lapponica" - ~~diminutive~~ in the diminutive forms of the alpine Flora.

These ditties are as The flowers in the lichen of the Alps of low growth, condensed, unpretentious, and still they hide a dream of beauty in tiny bells and corollas, and all the joy and woe of life have mixed the <sup>juice</sup> sap in their veins and painted them in clear <sup>fluid</sup> and bright colours of a quiet lifeassertion.