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Towards hymnological decolonisation in Norway: The *Sálbmagirjji šuokŋagirji* – The Northern Sámi hymn tune accompaniment book

Introduction

Sálbmagirjji šuokŋagirji (hymn book sound book) is a Norwegian publication (2023) of international significance. It plays a role in the healing of memories, in ongoing truth-telling and reconciliation between the oppressed and the largely unaware majority population, and it acknowledges that a multiplicity of understandings of place, culture and identity are necessary components in all societies. More relevant for hymnology, it also contributes to notation and performance-practice discourse and provides an example of a stepping stone towards cultural self-awareness and post-colonial indigenous agency. In practical terms, it also enables western-trained musicians to approach a musical tradition with an alternative starting point and trajectory.

In writing this article, we have investigated published sources including the project plan for the chorale book for *Sálbmagirji* and *Sálbmagirji II*, which was passed by the Sámi Church Council in motion Samisk Kirkeråd 35/17 (2017). This document provides important background information regarding the formal processes behind the publication. Additionally, ongoing consultation with members of the editorial board, particularly Kristian Paulsen, have enabled us to understand how evaluations and decisions were made when choosing tune forms and notation. An article by Håvard Skaadel in *Hymnologi* 1/2024 also provides valuable background material. Hamnes' role in this book publication was peripheral, working on corrections to the manuscript, and translating the foreword. Skum was project coordinator and secretary for the project from 2018 until publication and thus has had a key role in both the gestation and compilation of the book.

In this article, we aim to show that this publication is a practical resource based on ethnographic research into hymn singing practices in Northern Sámi culture. Additionally,

we argue that this resource is a both a programmatic document which provides an alternative musicological trajectory in understandings of musical practice in indigenous culture, and not least, it is itself a product of indigenous agency. We analyse the processes involved in compiling the book, and in choosing notational practices based upon historical and contemporary singing practices. Some social and ethical issues relevant to the discussion are also explicated.

Minority hymnody in a broader perspective: Agency and adaptability

Sálbmagirjji šuokŋagirji is a living document in an ongoing Sámi identity process in which two polarities remain in tension with each other: stability (continuity) and adaptability (discontinuity). Sámi singing cultures are oral traditions. Historic recordings indicate that unaccompanied hymn singing practices have been stable since the 1960s. External influences such as introduced accompaniment forms challenge this stability and can lead to discontinuity through the adaptation of non-indigenous expression. The role of diversity has historically been understood in cultural policy in differing ways, as shown by Tony Bennet and others, and such understandings can be found in the consequences these have had for minority populations; marginalisation and renewal are key conditions to attaining independent agency.[1] Music and cultural expression play a particularly important role in giving a voice to minorities. For example, joik and other Sámi forms of expression were long subject to suppression.[2] They are now being revitalised in a dynamic space where artistic innovation converges with broader struggles for recognition, rights, and self-determination. According to Kath Woodward, agency is one of the five key components that are central to understanding how identity is formed.[3] The other four elements are structures, similarities, differences, and symbols/representations. Agency underscores just how much control is applied in determining identity. By its very definition, agency cannot only be theorised; it must be actualised, and actualisation must thereafter be implemented in practice. In other words, minority indigenous groups have limited recourse in determining majority culture. Any independent agency achieved will always be subject to the dynamic nature of interactions between minority and majority populations, and the degree of acceptance of independent agency and diversity in society.

[1] Bennet 2001: 62–63.
[2] Høybråten et al. 2023: 495.
[3] Woodward 2003: 159.

During the early stages of the publication of *Sálbmagirjji šuokŋagirji*, an investigative process was undertaken by the Norwegian parliament, which commissioned a report in 2018 on the societal position and treatment of Sámi, Kven, and Norwegian Finns. The *Truth and reconciliation committee report*[4] was based on a threefold mandate:

1. The commission shall conduct a historical survey to map the Norwegian authorities' policy and activities towards the Sámi and Kven, and Norwegian Finns locally, regionally and nationally.
2. The commission shall carry out an investigation of the effects of the Norwegianisation policy, and how this policy has affected the majority population's attitudes to the Sámi and Kvens/Norwegian Finns, both collectively and individually.
3. The commission shall propose measures that contribute to further reconciliation.[5]

This document is a central backdrop for *Sálbmagirjji šuokŋagirji*, together with an earlier declaration by the Church of Norway in 1997, which paved the way for practical reconciliation in the three northernmost dioceses.[6] It explicates the context in which Sámi culture has co-existed with other ethnic minorities, and it has opened a national dialogue about diversity in society. Diversity has become a central political value in Norwegian society. As a term it is used in an ambiguous, paradoxical, and self-contradictory way. Who, for example, can be against natural diversity and at the same time expect to be taken seriously? Natural diversity is a value, and we are completely dependent on it for ecosystems to remain stable. The term diversity (*mangfold*) appears everywhere, in the media, in the education system, and in political programs. The fact that one is not meant to question the scope of diversity is itself a good reason to do so. The Norwegian directorate of integration and diversity manages and defends integration and diversity as core values in Norway. While outside the scope of this article, sociopolitical terms such as 'modernisation', 'progress', and 'diversity' are values that remain unclear in practical terms in hymnody and require careful use in post-colonial society. It is also doubtful that minority perspectives in hymnody will much affect majority church congregations, as any application of minority issues is subject to approval by local parish councils, who are at liberty to prioritise according to economic resources and local tradition.[7]

[4] Høybråten et al. 2023.
[5] Høybråten et al. 2023, 14. English translation by Hamnes.
[6] Kirkemøte, Sak KM 13/97 Urfolk i den verdensvide kirke med utgangspunkt i samisk kirkeliv, 1997: 119.
[7] Bekkelund et al (ed.) 2019: 46.

Decolonisation in Norwegian Sámi hymnody

Decolonisation in general is about addressing displaced societies and their resultant postures of self-negation.[8] While some Sámi and Kven sources are incorporated into Norwegian majority church services, and available as resources for hymn and service music practice, this has hitherto required considerable compromise, as evidenced in liturgical music and hymn sources currently in use in the Church of Norway. Some dioceses also recommend regular use of Sámi language duplicates for local gathering and sending rites; however, there is little evidence that these practices have revitalised or diversified liturgical practice nationwide.[9] This is especially the case for Northern Sámi, the largest of the Sámi language groups, as prescribed practices have until recently been derived from majority culture. 45 Sámi and 15 Kven hymns are included in the current Norwegian hymn book from 2013. Each hymn is provided with a historically accurate chorale harmonisation in the Danish/German tradition, thus maintaining a form of Sámi cultural oppression.

Nevertheless, inclusion of national minority cultures in major hymn books is unusual internationally. For example, in mainstream North American, Canadian, and Australian hymnody no Christian tradition or denominational heritage comes close to embodying the volume of hymns and hymn books in indigenous languages. Christian hymns in indigenous languages provide a complex story of language development and cross-cultural, asymmetrical exchange. Agency is usually limited by economic, social and political factors, and diversity and equality are not embraced by all denominations. For the Northern Sámi, recent self-determination has been possible, as Johan Máhtte Skum states:

> *Sálbmagirjji šuokŋagirji* is a Sámi project. We ourselves [...] define our culture, from our perspective. This accompaniment book is not another 'gift' from the Church of Norway, with instructions on how to sing. It's the opposite. This is the Sámi people's own transcription of our musical aesthetics. We needed to translate into sheet music, what for us is completely natural, so that a church musician with a western education gets a tool to support [...] congregational singing.[10]

Furthermore, Skum asserts that '[i]t is not self-evident that the organ and classical harmonisation theory are the best tools for interaction with Northern Sámi hymn singing.'[11]

[8] Emirbayer 2024: 324–356; Roberts 2024.
[9] Kloster et al. 31.
[10] Skum 2024.
[11] Skum 2024.

Most Sámi hymnody is performed without accompaniment. The idea behind *Sálbmagirjji šuokŋagirji* was to create a culturally sensitive and professional companion to the hymn tradition, retaining discernible Sámi culture 'as an independent national treasure'.[12] The need for sensitive and culturally appropriate music practices was recognised before the Norther Sámi hymn book supplement *Sálbmagirji II* was published in 2005. Then, the Sámi Church Council expressed concern that by developing an ordinary chorale book, the conservation and development of the existing living tradition would be challenged.[13] A written-down tune quickly becomes a fixed entity, and a tune with an associated harmonisation becomes cemented in its cultural context and not least reshaped by the limitations of keyboard instruments and the imposed majority church aesthetics of unison, metrical singing. For these reasons, no chorale book was produced for this supplement. In the 'Strategic plan for Sámi church life' adopted by the Church of Norway's General Synod in 2011, it was noted that a 'chorale book' should be prepared for the Northern Sami hymn books *Sálbmagirji* (1870, 1878, 1897) (360 hymns) and *Sálbmagirji II* (2005) (411 hymns).[14] The Sámi Church Council sought project funding for a renewal in musical practice in accompanying hymn singing in the autumn of 2016. Skum commenced his role as project coordinator in September 2018, some months after the formation of the compilation committee. The committee consisted of Johan Máhtte Skum (project coordinator), Petra Bjørkhaug, Bjørn Andor Drage, Kristian Paulsen (leader), and Håvard Skaadel, with Thrøstur Eiriksson included as consultative member for a brief period.[15]

Sámi hymnody

Sámi hymnody has a long tradition. The Sámi were considered a Christian people by 1250, retaining at first their own religious traditions within Catholic Christianity. Increasing state control followed the reformation and led to widespread repression of Sámi syncretism.[16] Nothing remains of Sámi religious song prior to Lutheran hymn collections. Hymnody has had a significant position in Sámi culture, both in church, at home, at work, and in everyday life, and in large and small gatherings. Four minority language hymn collections have been published during the past 20 years in Norway: Lule Sámi (2005), Southern Sámi (2023), a Northern Sámi supplement (2005), and a small volume of Kven hymns (2022). Northern

[12] Foreword to *Sálbmagirjji šuokŋagirji* 2023: 21.
[13] Skum 2024.
[14] *Strategiplan for samisk kirkeliv* 2011: 32, 75.
[15] Foreword to *Sálbmagirjji šuokŋagirji* 2023: 25.
[16] Rasmussen 2016: 40.

Sámi hymnody has existed since the latter half of the 17th century, far longer than modern Norwegian hymnody, which was established first in 1870. The Northern Sámi language is the largest of the Sámi language groups, numbering around 17 500 users in Norway, of a total of approximately 20-30 000 users across Norway, Sweden, and Finland.[17] Hymns in Northern Sámi by Lars Hætta were widely used in the latter part of the nineteenth century, and the hymn book *Sálbmagirji* from 1870 had a high degree of Sámi participation and co-determination in the textual translations. It remains in use today. The hymn supplement from 2005 is a continuation of the colonialist-normative understanding of recommended melodic material, in which Danish-German rhythmic and tonal practices are favoured over orally transmitted sources in Sámi traditions.[18]

Nordic geopolitical borders are not boundaries which define separate indigenous cultures. Sápmi (the Sámi peoples' traditional land) extends across the national borders of Norway, Sweden, Finland, and Russia, and culturally has a rich and living heritage of folk music in nine related languages. The Norwegianisation of Sámi peoples was efficient. When *Sálbmagirji* was published in 1870, the 100-year long assimilation policy against Sámi and Kven people in Norway, Finland, and Sweden had already begun.[19] This hymn book, consisting mainly of translations of Norwegian, Danish, and German hymns, referenced only Norwegian chorale books. Since the wide-spread introduction of organs in churches in the 19th century, hymn singing practices throughout Norway have been understood through organ accompaniments derived from standardising chorale books, regardless of how local traditions and song praxis might differ. Such standardising practice is common in much church music globally, and most educated musicians today retain a loyalty to Western European musico-philosophical aesthetics. This aesthetic arguably remains the foundation of the church music profession in colonised countries, as well as in those with minority traditions. And while significant changes have occurred in the Norwegian majority church during the past three decades, both in recognising the status and importance of minority language groups in the current hymn and chorale books from 2013, work is ongoing to adjust these characteristics in the digital hymn book supplements.

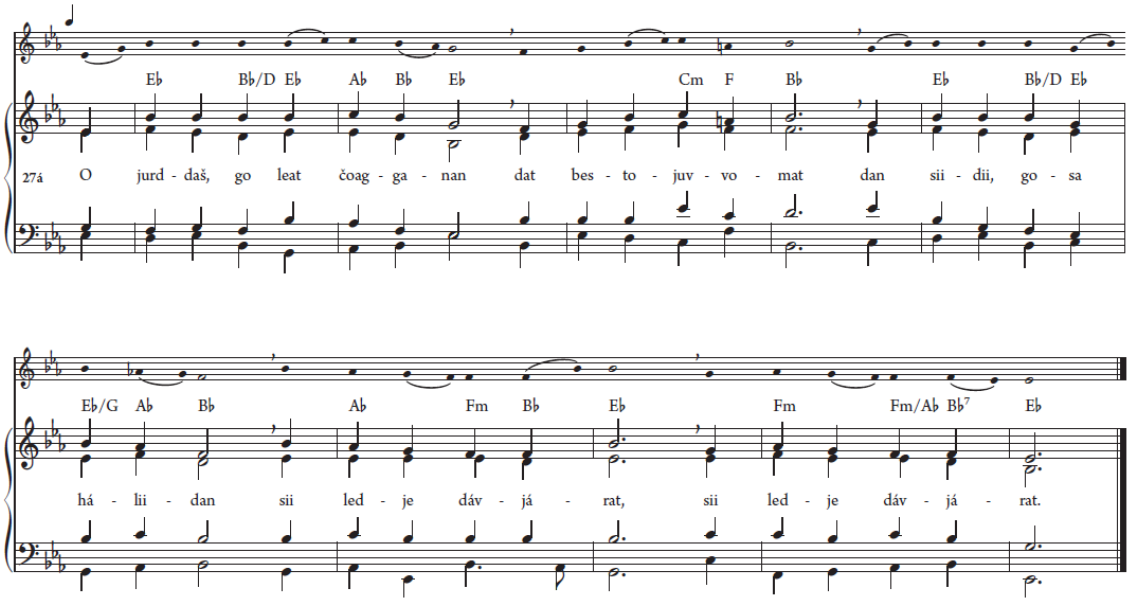
[17] Theil & Duolljá 2025.
[18] Skum 2024.
[19] Skum 2024.

Sámi terminology and aesthetics in hymnody – a brief overview

Music terminology in English, as in other western languages, has been developed over several centuries and by thousands of musicologists. In Sámi languages, musicology has not been an academic discipline until recent times, and just a handful of musicologists have Sámi backgrounds.[20] As a result, music terminology in Sámi languages remains under-explored. In Northern Sámi, the word *nuohtta* in the vernacular refers to the tune as concept, and includes the auditory notes, as well as the orthographical notation. *Šuokŋa* can mean both melody and sound or tonal quality (*klangfarbe* in German), and *čuodja* can refer to the auditory notes as well as any auditory sound. In specialised publications such as *Sálbmagirjji šuokŋagirji,* it is necessary to distinguish between these phenomena. In *Sálbmagirjji šuokŋagirji* the tune (melody) is called *šuokŋa*; *nuohtta* refers to the notation and *čuodja* refers to auditory notes. One could have used 'melody' instead of *šuokŋa*, but from a decolonising viewpoint, it was found more important to use a Sámi word than a modified Latin or Greek word. In order to define this more clearly, the compilers have thus given new meanings to some terms which may be other than their vernacular use, and some terms have been specified to exclude subsidiary meanings. Skum has noted that undesirable outcomes may occur for small societies and minor languages when a professional minority can exercise power to introduce defining terminology.[21] Using terminology that is not in vernacular use, or using existing terms with differing and limiting meanings can lead to confusion as well as further marginalisation amongst people. Furthermore, such disenfranchisement and confusion can lead to discord and even undermine the literature.

The title was chosen to emphasise the orally transmitted culture of Sámi singing, where local embodied practice is the primary guide rather than the notation. 526 tunes are included, and many hymns have several tunes, often variants of the same. The aesthetic that encapsulates the Sámi hymn spirit is moderation and simplicity. Tempo is subordinate to textual understanding and is therefore almost always slow.[22] Language has also played a significant role in developing nuances in the melodic lines, and because of the emphasis on the first syllable of each word, has also transformed many introduced tunes.

[20] Important Sámi musicologists include Krister Stoor, Annukka Hirvasvuopio-Laiti, Mikkel Eskil Mikkelsen, and Johan Máhtte Skum; Kristian Paulsen's work has been particularly relevant to this article. An international research programme has recently been launched in Norway which includes the mapping ethnographic and ethnomusicological issues: https://www.hvl.no/en/research/project/singing-maps/.
[21] Skum 2024.
[22] Foreword to *Sálbmagirjji šuokŋagirji* 2023; see also Skaadel 2024: 63.

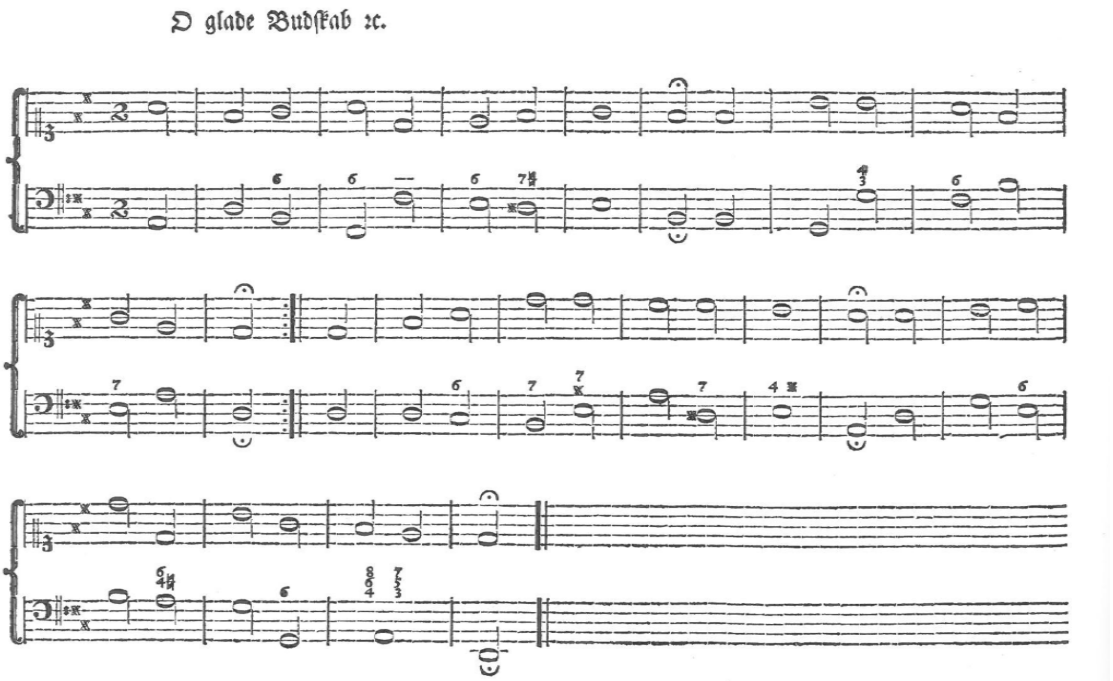


Example 1. *Sálbmagirjji šuokŋagirji* Sš:77a 'O jurddaš, go leat čoagganan'.

Without the use of tempered accompanying instruments, semitones are modified according to local practice and vocal techniques. Anticipations are a common feature, and are sometimes interspersed by glissandi, and metrical regularity is rarely a governing force. Sámi song is led by natural breathing, and tunes are usually centred around a foundational tone. Anna Näkkäläjärvi-Länsman sings a version of this modified German chorale transformed by Sámi hymn praxis in a recorded video in the footnote below.[23] Sámi singing is not akin to the *bel canto* style of classical European song. It is characterised by chest and throat sound production, and often nasal, and deep register notes are 'fetched' in a similar way to joik traditions. A distinctive feature is also found in congregational song, where unison singing is not temporally aligned, and like multi-heterophonic song, individual singers might both lead or follow the congregation, 'probing the tempo up or down'.[24] Another example of the same transformation is found in the Danish chorale tune *O glade budskab*, which is published in isometric form in Zinck's chorale book of 1801.[25] Håvard Skaadel's transcription of this tune, sung according to the Kautokeino tradition, shows some of the rhythmic and melodic complexities of the transformation process, where the tune is ornamented and anticipated.[26] Skaadel's transcription is problematic in several ways. It is no longer initiated by a single upbeat, but rather by three, and the final note does not

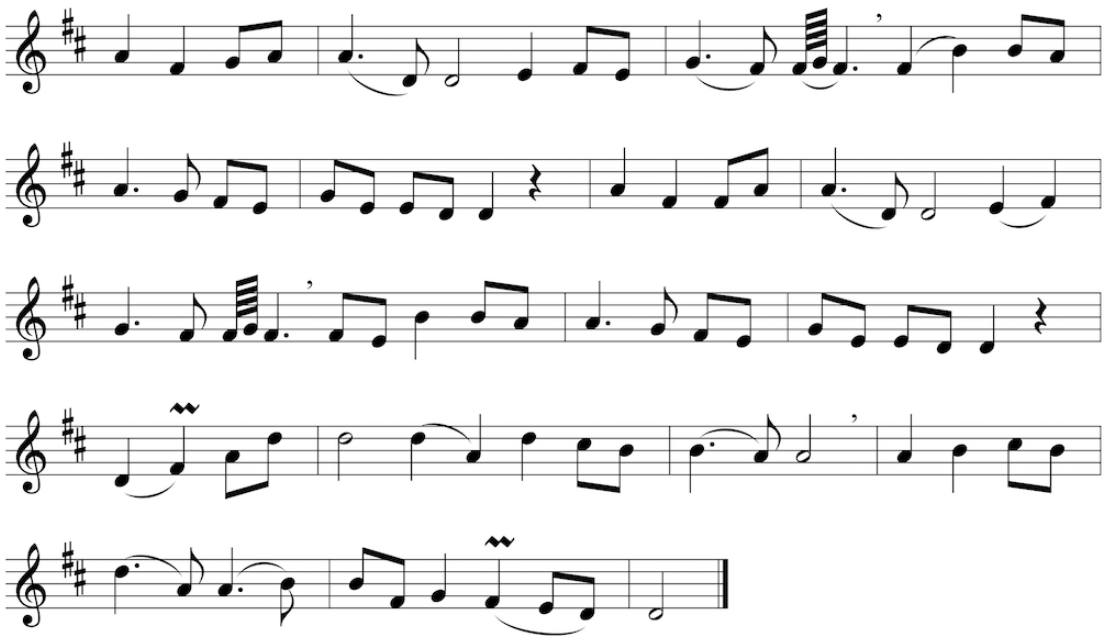
[23] https://www.youtube.com/watch?v=xqGWyWB2v7U. Recorded in Utsjoki church on 29 March 2020.
[24] Skum 2024.
[25] Zinck 1798.
[26] Skaadel 2024: 63.

indicate the number of rests required between verses. The notated barring and metrical character make the tune static. In *Sálbmagirjji šuokŋagirji* no. 94, the tune has been given the same anticipatory character as 'O jurddaš, go leat čoagganan' as indicated by the *acciaccatura* symbol, and both rhythmic variation and the curlew sign have been used to emphasise the flexibility of the metrical pulse. The tune's harmonisation also shows a significant simplification of the harmonic pulse, not unlike that found in Zinck.

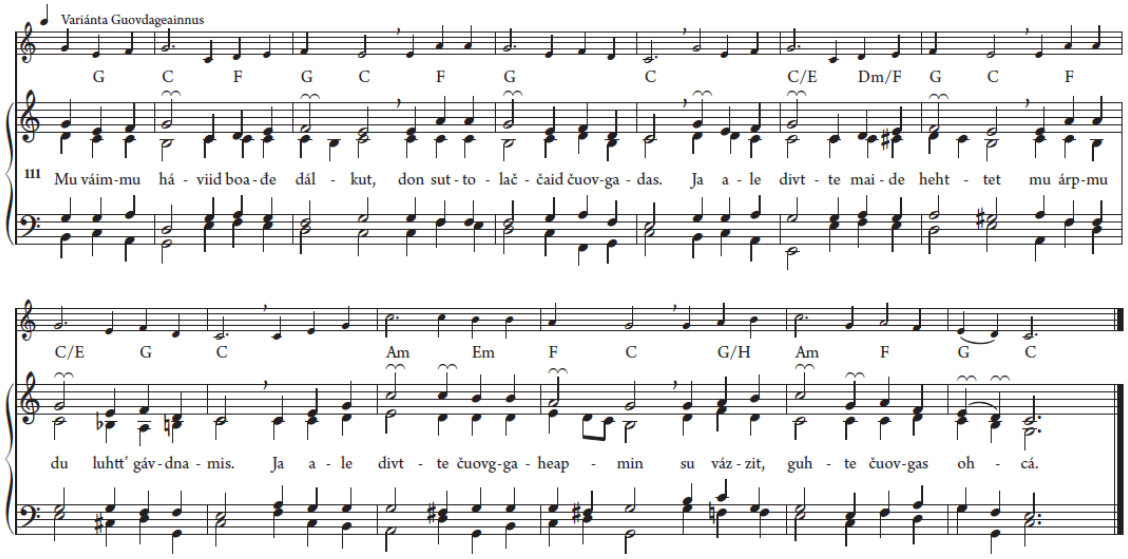


Example 2. H. O. C. Zinck's *Koralbog* (1801) no. 92: 'Bryd frem mitt Hjertes Trang' / 'O glade Budskab'.[27]

[27] Zinck 1798: 94.



Example 3. *Salbmagirje* 1897:94 ‘Mu vaimo havid’[28], according to the Kautokeino-tradition, transcribed by H. Skaadel, 2019.[29]



Example 4. *Sálbmagirjji šuokŋagirji* Sš:94 ‘Mu váimmu háviid boađe dálkut’.

[28] This translates as ‘Come heal the wounds of my heart’. The Sámi is written according to pre-1978 orthography.
[29] Skaadel 2024: 63.

Sámi hymn singing techniques and song culture remain little-explored research areas. Indigenous singing techniques, like all languages, have developed organically, and are arguably part of circular translocal and transnational orally transmitted traditions, and cannot be preserved without some external influence.[30] Nevertheless, understanding the role of preservation of past practices, and any organic changes found in individually transmitted recorded song praxis was important to the early formation process for the committee. The committee based its studies of Sámi hymn singing on recent and historical literature and recordings. Later meetings were devoted to notation and harmonisation principles, layout and graphic design. Primary sources (recordings of hymn singing from many parts of the Northern Sámi areas) were the most important influences for tune formations, and previous transcriptions of the Sámi hymn tunes were assessed, both through the Lule Sámi chorale book *Sálmmagirje Nuohttagirjje* from Sweden (2006), *Noen salmer fra nord* (2010), the accompaniment book for *Salmer 1997*, the Northern Sámi *Korálagirji* from Finland (1993), the trial edition and the final edition of *Sámi Sálbmagirji* in Sweden (2020), as well as older chorale books from Norway, Sweden, and Finland.[31] Individual sources included a large sheet music collection belonging to Inger Seierstad, and social media was also used to gather further material, such as the Facebook group *Sálmmat ja lávlagat* where people could post recordings of hymn singing, both individual and collective. Such interaction allows a certain democratisation of the ongoing documentation of living practice.[32]

New transcriptions of recorded hymnody were commissioned from Ole Johan Monsen before the committee started its work.[33] Earlier transcriptions, by amongst others Liv Rundberg, were also assessed. Rundberg recorded Northern Sámi singing praxis for nearly fifty years from 1965. A variety of different ways of notation were discussed and assessed based on the recordings, and the possibilities of different notation methods in reproducing anticipations and glissandi, unmetrical phrases and irregular time signatures, natural breathing, ornaments, and untempered scales.[34]

[30] Voirol 2021: 432.
[31] *Sálbmagirjji šuokŋagirji* 2023: 12.
[32] Skum 2024.
[33] Skum 2024.
[34] Skum 2024.

Modern notation, graphic notation, neumes and stemless noteheads

Transcriptions presented to the committee were penned in modern notation. A consultation process problematised some notations and noted how anticipations and ornaments proved difficult to transcribe accurately.[35] An anticipation related to a specific note value (quaver, semiquaver, triplet) can imply a deviation from the intended legato flowing phrase and are thus preloaded with implications and information that cannot be interpreted correctly without the help of oral tradition. Monsen's transcriptions confirmed this assumption. Committee members who had not heard the recordings on which the transcriptions were based had difficulty understanding what they read, and even after hearing the recordings, it remained difficult to suggest any improvements in the transcriptions. Standard modern notational forms proved to be too static and rigid, and transcriptions produced varying results when sung.[36]

In August 2018, the committee requested Henrik Ødegård, a noted Norwegian chant-scholar, to notate Sámi tunes according to the neume notation system developed at the Benedictine Solesmes monastery in France. This unison song notation system, with word and sentence rhythm at its core, was found to be worth exploring as a system for use in traditional Sámi church music. The similarities between these singing traditions are striking:

- Unison, unaccompanied song
- No time signatures are used
- Relative pitches place the foundational tone
- The vocalist leader determines the pitch
- A distinction is made between short and long sounds, without clarifying how long or short these may be
- Various modes are used
- Melismas, upbeats, and anticipations feature

[35] Skum 2024.
[36] Skum 2024.

- The same tune notation may be sung both isometrically and with rhythmic variations depending on local traditions and musicians, and the associated hymn text.

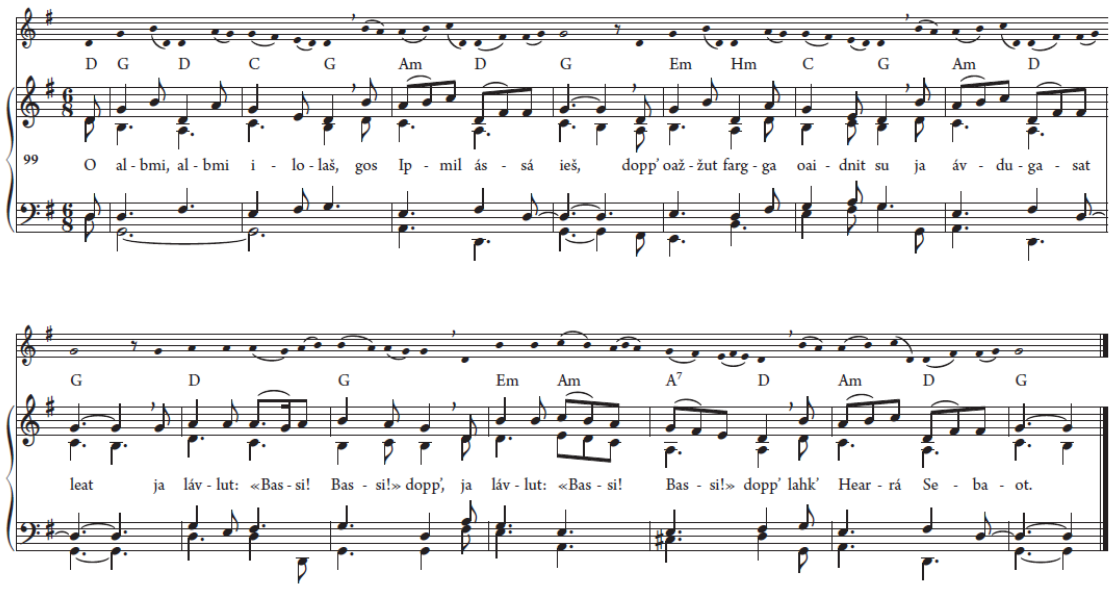
The focus in both singing styles is calm and meditative. An additional advantage was seen in the international recognition of the notation, and in the variety of extant scholarly schools, each with major professional debates and studies on how an organ accompaniment should be realised. However, the responses in the feedback from the hearing on notation practice were unequivocal. Neume notation was considered too esoteric, as it is inaccessible for untrained church musicians. Instead, five-line notation without stemming was found to be a middle path. Other forms of notation were also discussed, including various forms of graphic notation.[37]

The Sámi Church Council requested the involvement of at least fifteen contemporary composers, and that each harmonisation should

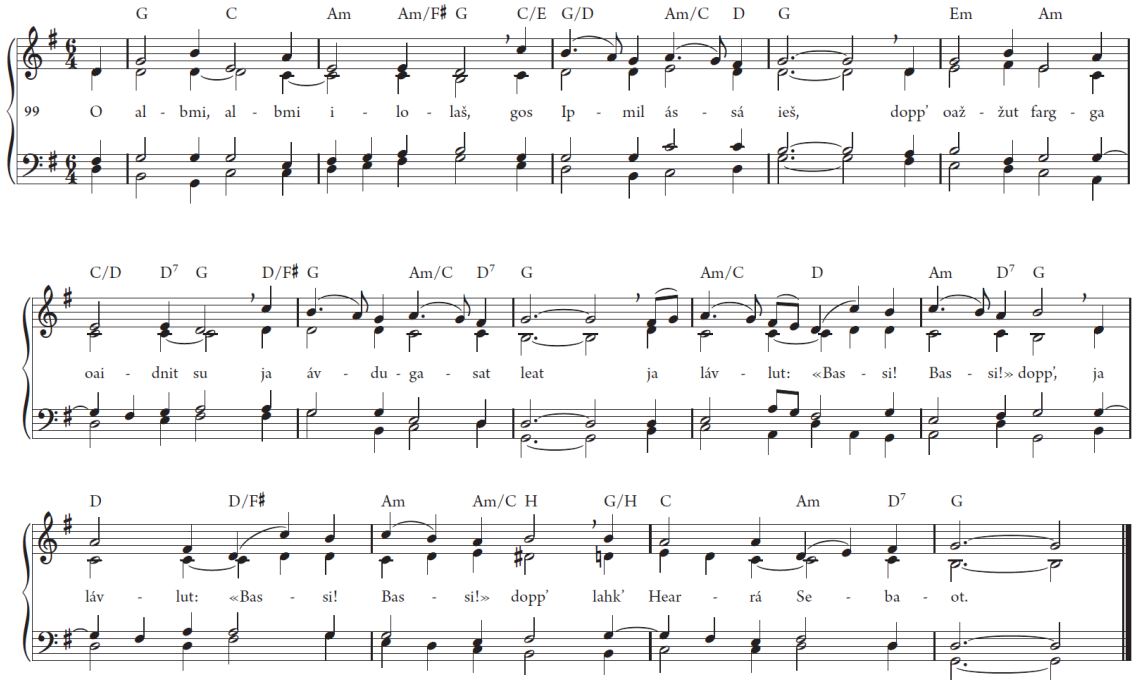
> […] serve the individual tune and promote the distinctive aesthetics of Sámi hymn singing [...]The accompaniments should be characterised by simplicity, avoid complex harmony, and should have a low harmonic pulse. A slower harmonic pulse should be sought in the accompanying harmonisations than in typically chorale-like tunes.[38]

Tune variants, where these were in congregational use, are shown in order of importance in the book. A distinction between inland and coastal song culture is found, and variants from both cultures have been included, as are variants of other Norwegian folk tunes, as well as Swedish and Finnish tunes. Folk tunes and local variants are prioritised as tune 'a'. Older ecclesial tunes and composed melodies are classified thereafter (á, b, c, č …).

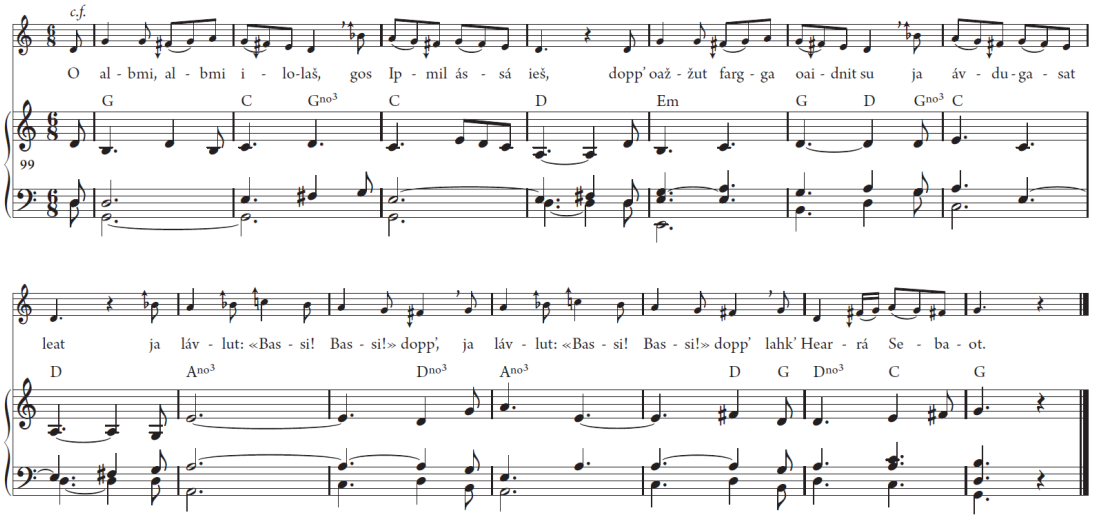
[37] Skum 2024.
[38] Sámi Church Council, Motion SKR 35/17 (2017).



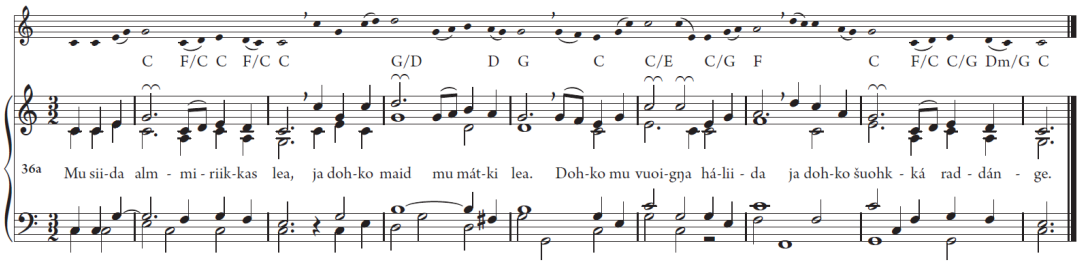
Example 5. Sálbmagirjji šuokŋagirji Sš:730a: 'O albmi, albmi ilolaš'. This example shows an alternately leading and following accompaniment for an ornamented tune variant, in the commonly used quasi-metrical version. This is contrasted with the standardised form found in *Norsk koralbok 2013* in the following example:



Example 6. *Sálbmagirjji šuokŋagirji* Sš:730a: 'O albmi, albmi ilolaš'. The traditional chorale accompaniment to a metrical form of a Norwegian folk tune from Heddal, and similar in style to the harmonisation found in *Norsk koralbok 2013*.



Example 7. *Sálbmagirjji šuokŋagirji* Sš:730a: 'O albmi, albmi ilolaš'. This example shows a simplified accompaniment to an ornamented tune variant showing microtone use, where the microtone is often treated as the third in a given triad.



Example 8. *Sálbmagirjji šuokŋagirji* Sš:747a: 'Mu siida almmiriikkas lea'. This example shows a simple accompaniment to an ornamented Finnish folk tune variant from Finnmark, showing the use of the curlew. The curlew is a musical sign used by Benjamin Britten. As the name suggests, it resembles a bird, the Eurasian curlew or *Guškkastat* (Numenius arquata). The sign means that the current note can be performed longer or shorter than notated, depending on the local tradition.[39]

Conclusion

The Sámi Church Council has shown through this publication that it is important to develop new methods to preserve and promote distinctive Sámi hymnody. In doing so, the church council has shown an awareness of the role of notational practice and transcription in understanding practical musicianship tools and has furthermore identified the role of the accompanist as one to support and follow congregational song, rather than as a leader. Not

[39] Foreword to *Sálbmagirjji šuokŋagirji* 2023: 27.

least, the church council has been instrumental in developing the competence of Sámi academics, musicians, and church leadership, and thus developing agency and self-awareness.

Decolonisation in this context is not only a social justice movement. Rather, it is an organic movement, aimed at ensuring Sámi futurity and sovereignty through dismantling the broad structures of oppression that have and might continue to prevent the Sámi peoples from retaining and developing their own identities, cultures, philosophies, and traditional practices. Decolonisation requires action throughout all facets of society in deconstructing prevailing power structures from academia to pop culture.[40] A vital part of decolonisation must therefore be found in disseminating knowledge and empowering indigenous groups, and informing and educating the wider population, and providing minority language hymn books in all churches so that multilingual singing can take place.

Further decolonising work is found in a proposal for a multilingual hymn database, both between Sámi and Kven languages, and the two majority-language in Norway *bokmål* and *nynorsk*. To achieve this, a cross-referenced index is needed. The church councils of the Church of Norway now recommend multilingual singing to all congregations in Norway. There is a growing tendency to equip new hymnals with multilingual versions of hymns. However, there is no current research on how these are used, and there are additional and problematic aspects of cultural appropriation that have not been adequately discussed in this context, such as re-educating western-trained church musicians in hymn following rather than hymn leading, and how alternative singing practices may be sung simultaneously in liturgical contexts.

Recommendations

In light of the foregoing discussion, we would like to propose some suggestions for further work related to the field of decolonisation and reconciliation. We see a need to create a freely accessible digital overview of all Sámi texts and their translations, with references to hymn books, text and tune variants, and dissemination. The overview should be published for general access. In order to create such a database, we also identify a need to document all currently published hymns in a digital hymn database, including a database of recordings of both historical and new sources.

[40] Tuck & Yang 2012.

Sámi people live throughout Norway and are present in almost every congregation. Therefore, congregations must provide minority language hymnals in all churches and enable and encourage multi-lingual singing. In that way also people from minority cultures may sing in their own language, regardless of location.

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