

no uniform, systematic use of these translations. Thus, this somewhat chaotic situation allows some freedom in the use of translations, and even the creation of new translations.

The use of the *prosomoia* system in Greek liturgical texts is a poetic system of genius. Hymns following the metre of the original text can be sung in the melody of the original hymn. This enables notable melodic variation during the service, since there are nowadays over 60 original melodies commonly used. The same system is also used in the singing of the canons, and the *heirmoi* total over 300. In the Slavic traditions, this phenomenon is called *podoben* singing, and *podobens* exist in older Russian church music – however, in the Finnish adaptation of Slavic church music, *podobens* are nearly unknown.<sup>12</sup> The melodies nowadays used in performing the daily texts<sup>13</sup> use recitative to excess, and resemble recitative more than actual melodic singing. In Finland, there are just eight melodies for the *stichera*, the *troparia apolytikia*, the *prokeimena* and the canons – one for each mode.<sup>14</sup>

The reason for this is, naturally, that the Finnish translations do not follow the Greek metre - or any metre - and cannot thus be sung directly in the original melodies. If we look at other Byzantine chant adaptations, the Romanian translations do not always follow the metre, but they still use their own *prosomoia* (*podobies*) and arrange the melody to fit the text with improvisation. This is naturally an immense relief for the translator: translations following the metre are much more difficult to make than those of free metre. The difficulty in this is that the singer has to be talented enough to improvise the melody - and too often the situation is not like this in our small Finnish Orthodox Church. Another solution would be to compose each hymn separately, but this is a huge task for the arranger, and from the singer it requires good skills of musical sight-reading, since, naturally, not all the daily texts can be learnt by heart.

However, English translations following the Greek metre have already been made. Holy Transfiguration Monastery and Fr Seraphim Dedes have created metrical translations, and the most important liturgical books following metre have already been published. In Finland, remarkable translations following the original metre have been made in secular (mainly classical Greek and Latin) poetry.<sup>15</sup> This proves that making metrical translations is not impossible, it just requires a lot of effort. At the moment the first Finnish liturgical

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12 Normally *podoben* melodies are used in Finland only in some occasions (the *sticheron* "House of Ephratha", the departure hymns of the *Nekrosimon Akolouthia*).

13 These melodies are the *stichera* melodies of the Court Chapel in St. Petersburg.

14 These melodies are included in the book *Sunnuntaivigilia* (Sunday Vigil Service). OKJ 1986.

15 E.g., the Roman epic *Aeneis* (Vergilius: *Aeneis*. Aeneaan taru. Translated by Päivö and Teivas Oksala. Introduction and commentaries by Teivas Oksala. WSOY. Porvoo, Finland 1999). This translation follows the Latin hexameters.

translation of the *Small* and *Great Paraklesis* services following Greek metre is ready to be published.

Since the language structures of Greek and Finnish are quite different, we could also find a solution by creating independent Finnish *prosomoia* – but is it really worth the effort? Would the creation of a Finnish *prosomoia* system be in the end much easier than creating translations that fit the Greek metre? Another problem is liturgical texts of Russian origin, widely used in Finland; since often they are not created to follow the model of any original melody, their length may vary. Which melody should be used with these hymns? Should they be re-written to follow an original melody, or should they be treated as *idiomela*? But can the troparia of canons be treated like *idiomela*?

#### THE ADAPTATION OF EXISTING, INDEPENDENT MELODIES

If we wish to adapt existing Byzantine melodies into Finnish, we should study earlier adaptations of Byzantine chant into foreign languages. Here I will discuss two quite different chant traditions, the Romanian (that has existed at least from the 17<sup>th</sup> century)<sup>16</sup> and the recently-created English Byzantine chant.

One of the most important Romanian arrangers of the Byzantine chant, Macarie Ieromonahul from the 19<sup>th</sup> century, claimed that the Greek melodies have to remain unaltered when adapted to the Romanian text; however, he also said that the use of too many or too few syllables in comparison with the original text is a crime or even a sin.<sup>17</sup> Macarie uses the framework of the Greek melody creatively, altering the melodic formulae to fit the Romanian text better. This reflects the improvisatory element of Byzantine chant. It is, nevertheless, worth noting that Macarie generally tried to preserve the rare formulae used in the melodies, for example, this one from the Kekragarion of the First Tone (*Example 4*):<sup>18</sup>



*Example 4: Romanian and Greek Kekragaria*

16 See, for instance, Dumitrescu, A. "Byzantine Musical Tradition in Romania as Revealed in Romanian Anastasimataria (19<sup>th</sup> -20<sup>th</sup> centuries." *The Traditions of Orthodox Music. Proceedings of the First International Conference on Orthodox Church Music*. University of Joensuu 2007. 30-40.

17 Dumitrescu 2007, 33-34.

18 See, for instance, Moasil, C. "The Romanian Versions of Petros Lampadarios' Anastasimatarion. Observations Regarding the Principles of Music Adaptation." *Cantus Planus* 2004. 151-170.