

A TONGAN YOUTH HYMN BOOK

KO E TOHI HIMI MA'AE TO'UTUPU

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ABSTRACT

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A product thesis with a final report (this paper).

The **Ko e Tohi Himi Ma'ae To'utupu** is a youth hymn book in Tongan language. Twenty five songs from the Finnish Youth Hymn Book (seurakunnan nuoren veisukirja) were translated into Tongan. Thirteen of the lyrics were collected from Tonga mostly from the students and teachers of Queen Salote College, Nuku'alofa, Tonga during my international placement in the autumn, 2014. Two songs are with English lyrics and the rest were translated into Tongan from Finnish. The **Ko e Tohi Himi Ma'ae To'utupu** will be used in Tonga and will provide the Tongan communities with additional written music materials to use in different occasions. It is also a youth work tool to facilitate youth participation, spiritual enlightenment and to bring joy and spiritual fulfilment to young people and to the communities. This is the final report, which reports the process, the experiences, the challenges, the lessons learnt during the making of the **Ko e Tohi Himi Ma'ae To'utupu**.

Key words:

Youth Hymn Book, Tongan Music, Music, Youth Work, Veisukirja, Church, Diak, Evangelical Lutheran Church, Nuorten keskus.

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1 INTRODUCTION

My thesis is a development-oriented study with a product development. Therefore there is no research paper except for this report presenting the process, the experiences, the challenges and both my personal and educational development during the making of the **Ko e Tohi Himi Ma'ae To'utupu** which is a youth hymn book in Tongan. The songs for the Tongan hymn book came mostly from the Finnish Youth Hymn Book (Nuoren seurakunnan veisukirja). The **Ko e Tohi Himi Ma'ae To'utupu** is to be used in Tonga and Tongan communities and congregations overseas such as in New Zealand, Australia and USA where more than 100,000 Tongans live, half of the estimated 216,000 thousands Tongans in the world (Small & Dixon 2004).

During my church placement in Munkkiniemi Parish, I took part in one of the youth confirmation camps in summer 2013. The Finnish Youth Hymn Book, "veisukirja" was the main source of music for the event. The young people enjoyed the songs and they sang heartedly with great warmth. I was moved by the experience and it was how I got the idea for the thesis: to translate some of the songs into Tongan. I started working on the ideas straight after the camp. Due to my lack of Finnish language skills I decided to translate only the music notations and find new Tongan lyrics for the songs. In autumn 2014, I did my international placement in Tonga and it was an opportunity to collect the Tongan lyrics.

The Kingdom of Tonga is a small islands country in the South Pacific. Before the Europeans arrived in the 17th century, there was no written information about Tonga. In term of Tongan music, the earliest documentation was recorded by Captain Cook and his crew during his three visits to Tonga in the 18th century. Music has been an integral part of the Tongan society (Moyle 1987, 17.) The Tongans are very religious people and the **Ko e Tohi Himi Ma'ae To'utupu** could be used in diaconal work in the Kingdom.

2 THE AIM, OBJECTIVE AND PERSONAL MOTIVATION

The aim is to publish a Tongan Youth Hymn Book, the **Koe Tohi Himi Ma'ae To'utupu** by translating 25 spiritual songs from the Finnish youth hymn book into Tongan. In order to make this product as a thesis work, I had to consider the following basic questions; is there a need for a youth hymn book in Tonga? Is there benefit to the community especially from the diaconal perspective? Lastly, what is my personal motivation for making the product?

The **Ko e Tohi Himi Ma'ae To'utupu** will provide the Tongan communities an additional written music material to use in different religious activities in church, school, community and also in family activities. Due to cultural and economic factors written materials are hard to find in Tonga. The churches have their own hymn books but nothing specifically for the youths. From the diaconal perspective, it will complement the official hymn books in providing spiritual materials for the congregations' activities especially for young people.

The **Ko e Tohi Himi Ma'ae To'utupu** will also be a youth work tool to facilitate youth participation, to bring joy and spiritual fulfillment to both young people and the communities. Youth work is a major part of the church activities. As a result, most of the secondary schools are run by churches. The **Ko e Tohi Himi Ma'ae To'utupu** will facilitate youth active participation, spiritual development and learning new skills and sounds for young people. The songs in the **Ko e Tohi Himi Ma'ae To'utupu** is written in Tongan notation which is the "tonic sol-fa" system, refer to Section 5. Having the notations printed will facilitate young people's learning of the Tongan notations which is a skill started to disappear among the young generations.

I was a high school teacher in Tonga working both in a Methodist Church and a government run schools. In Finland, I have been working as a youth worker for more than 15 years. The **Ko e Tohi Himi Ma'ae To'utupu** is an opportunity to provide the Tongan community with a youth tool which will facilitate participation

and spiritual enlightenment. I have always been interested in working with young people and the prospect of creating something for my former home Island country in a form of spiritual song book has given me a great motivation.

3 THE BACKGROUND INFORMATION

3.1 The Kingdom of Tonga

The first Europeans reported to visit Tonga were Dutch explorers, Schouten and Le Maire in 1616 followed by Abel Tasman in 1643 and then by British explorer Captain Cook in 1767 (Moyle 1987, 17). In 1797 the Christian missionaries arrived in Tonga. They were not very successful. As a result, some of them were killed and the rest left Tonga. In 1822, Walter Lawry came and reestablished the Wesleyan mission. Despite the civil wars and political unrest Christianity took roots and in 1845 King George Tupou I became the first Christian King of united Tonga (Daly 2009.)

Tonga consisted of 150 islands and is located approximately 1800 km north of New Zealand and about 800 km East of Fiji. Tonga's islands spread around 900 km between 15° and 22° south and 173° and 175° west. Tonga is just on the East of the International Dateline and it is the first country in the world to experience the New Year. All the islands made up of 700 square kilometers with the population of around 101,000 people (Daly 2009.)

The Lonely Planet travel guide explained Tonga as a homogeneous country united by Tongan language with 70% speaking English. It is a traditional monarchy with a very rich cultural heritage that still shapes the daily lives of its people. Christianity is the cornerstone of the society and it can be seen by travelers as conservative. It is largely due to its traditions and conservatism that make Tonga a special destination to visit in the South Pacific (Fletcher & Keller 2001.)

3.2 Christianity in Tonga

Religion plays an important role in the Tongan community. Tongans are very devout Christians and openly display their faith. Sunday is a day of prayer, businesses closed and all forms of work are forbidden except cooking and church

activities. The first church service starts around 5:00 am and services went on until the evening and often well into the night (Tupouniua 1977, 43).

People work hard on the islands of the happy people – only on one day in week – the seventh day – on the day of rest. It's such a hard God's day of work that people must rest for six days and prepare for the only workday of the week - Sunday. Sunday's timetable: Early services in church. Breakfast with the family. Morning services in the church. Lunch with the family. Afternoon services in the church. Big dinner with the family. Evening snack. Night services (It's Always Morning - Somewhere 2000, 25)

In addition to Sunday, there are church services on Monday, Wednesday, Friday and other related activities such as singing practices, bible studies and meetings both on Sundays and in work days. This shows how the Tongans commit to their faith. Praying is not only done in the churches but in families with family prayers and in the community level. Organised events are normally started with prayer and singing.

3.3 Music in the Tongan Context

There have been researches done on Tongan culture and of course music and dances included. Richard Moyle did a research on the Tongan music and the book "Tongan Music" was the result. It is the first ethnomusicological study of its kind in Tonga. It illustrated the influences of the West on Tongan music starting from the arrival of the Europeans in the 17th century up to the modern days. Despite the outside influences, the Tongan music is still very much preserved its traditional flavor in some levels.

...songs of the new tradition show European stylistic features. However, the strength of the Tongan musical heritage is such that foreign styles have not obliterated existing characteristics; rather, individual European elements have been incorporated to produce a distinctive 'Tongan' sound which retains links with the past while serving the present social ends" (Moyle 1987, 239.)

When we talk about music in a Tongan term, we have to talk about poetry and dance also. Traditionally the one who composed songs was called “Punake” (poet). “Poetry acquires its artistic quality not from words alone, as on a printed page, but from its performance with music and dance” (Subramani 1980, 44). Similarly, “Faiva” as Shumway described it has no conceptual equivalent in English. For example, the “faiva lakalaka” (lakalaka dance) has all three elements; poetry, music and dance are combined to create an aesthetic impact. “Faiva” in English is a “multimedia performance” without the high tech connotation.

To call it (lakalaka) dance immediately focuses our attention on the overall visual effects and relegates the poetry and music to a secondary status. Is the lakalaka merely a dance accompanied by choral music produced by the dancers, or is it choral music accompanied by dance, or is it poetry set to choral music and accompanied by dance? I believe the latter is closer to the native view...” (Shumway 1989.)

In a more contemporary perspective, the Tongan songs can be divided into two categories. The ones for the religious purposes included hymns and the other ones are for secular uses such as “hiva kakala” (flowery song). Within these categories, there are variations. The more traditional songs are more poetic and metaphorical compared to the contemporary ones. The skills for poetic and allusion are lost among the younger generations. Since the arrival of the missionaries the music notation has been used and most of the religious songs are learnt through music notations, refer to Section 5 (Futa, Tuita, Kanongata’a & Fuko 2011).

3.4 The Theology of Music

The people of God sing. After escaping from the Egyptians and crossing the Red Sea, the people of Israel sang a song to the Lord (Exod. 15). Singing was part of Israel's formal worship in both tabernacle and temple (1 Chron. 6:31-32, 16:42). The Psalms bear rich testimony that in joy and sorrow, in praise and lament, the faithful raise their voices in song to God. Hymn singing was practiced by Jesus and his disciples (Matt. 26:30). The Apostle Paul instructed

the Colossians, "Let the word of Christ dwell in you richly; teach and admonish one another in all wisdom; and with gratitude in your hearts sing psalms, hymns, and spiritual songs to God. And whatever you do, in word or deed, do everything in the name of the Lord Jesus, giving thanks to God the Father through him" (Col. 3: 16-17). (Reformed Church in America).

Luther wanted hymns to be used in worship. He believed singing of the hymns connected us to God and allowed us to open our hearts and minds to his gospels. Luther loved music, he composed songs and considered music a gift and treasure from God. He introduced new musical practices and had influences in using music in worships. He did not only enjoy music and marvel the art of music but attribute it to the love and grace of God (Barber, 2006.) He was passion about music, he surrounded himself and often seek advices from musicians. He valued music not only for the sake of music but also has theological reasons for his enthusiasm and love of music. Westermeyer gave some insights to Luther's theology of Music;

Luther was not simply fond of music. Luther thought music has a theological reason for being: it is a gift of God, which comes from the "sphere of miraculous audible things," just like the Word of God. Music is unique in that it can carry words. Since words carry the Word of God, music and the word of God are closely related (Gospel-Driven Blog).

The Tongans love singing, it is part of the culture and they sing in churches, public activities, and social and in family activities. Music brings joy to the people. The churches have choirs but singing is not only for the choirs. On Sunday main service in the morning, the choir leads the service and sings also anthems but all the participants take part in singing of the hymns which most of them are memorized. As Luther believed "singing is the most democratic of God creation" (Porkka 2015) and it is very true in the Tongan context, a hierarchical society. Regardless of ages, sexes, status, or religions everyone participate in singing equally. As a result, most of the hymns are memorized due to being singing since childhood. You can often see the congregation very moved, set tears and very emotional when singing the hymns. They can easily share the sorrow or happiness of others through the hymns. Music touches the heart and the emotion; its' effects spreads

like a wildfire among the congregation and the Tongans always attributed to nothing else but to the work of the Holy Spirit and the presence of God.

3.5 The Finnish Youth Hymn Book (Nuoren seurakunnan veisukirja)

The songs translated were from “Veisukirja” published by Evangelical Lutheran Association for Youth in Finland (Nuorten keskus) editions of 1994 and 2010. The “Veisukirja” was first published in 1970 and since then it had a new edition every 5th year. The 2010 was the 9th edition (Moukonen 2014.) In the first few editions were only in a pamphlet form with a collection of both Finnish and international spiritual songs. These songs spread rather quickly through the congregations. As a result, there was a decision to publish a song book which also had the favorite songs of those days. In 40 years, the “Veisukirja” has become an integral part of the Church’s youth work. Every year, there are thousands of young people singing these songs in camps, confirmations and church activities. It has affected the lives not only of the young people but all ages (Kinnunen 2011, 4.) The **Ko e Tohi Himi Ma’ae To’utupu** aimed to achieve similar results with the youths of Tonga.

4 THE PRODUCT DEVELOPMENT PROCESS

The making of the **Ko e Tohi Himi Ma'ae To'utupu** consisted of different element and stages. They all had their own requirements and challenges which had to be fulfilled and overcome in order to achieve the objective of publishing the youth hymn book.

4.1 The Copy Right Materials

In the end of 2013, I contacted the Evangelical Lutheran Association for Youth in Finland (Nuorten keskus) which is the publisher of the "Veisukirja" concerning my idea of translating some of the songs. After few emails and telephone calls, I met the director, Eija Kallinen in the beginning of 2014 and we discussed the questions that I had at the time. As a result, "Nuorten keskus" would give me the contact information of the authors and writers of the songs chosen for my thesis project. There were 41 songs chosen even I planned to have only 25 songs in the Tongan version. There was possibility that I could not get all the permissions therefore I worked with more songs. Some of the songs were owned by agencies such as Chappell Music Finland Oy and the Fazer Musiikki Oy. Espoo. I was advised to avoid the songs owned by agencies due to more complicated process involved in acquiring the rights and they do not give the rights for free. Since there were no financial resources for the project, I agreed. However, I included the songs in the process for my own learning purposes. I was advised to write to the writers and composers individually asking permission to use the songs. Ms. Kallinen provided me with the necessary names and addresses on file.

I visited Tonga at the autumn of 2014 for my international placement. It was also an opportunity to collect the lyrics for the songs. Before I went to Tonga, I presented a section of my thesis in one of our thesis seminars in which I mentioned that I would ask for the rights to use the songs when I come back from my placement. My teachers Mr. Alavaikko and Mr. Porkka suggested to send the letters

requesting the rights before I went to Tonga. At the end of May 2014, I sent the letters to the composers and writers asking the permission to use the songs. I got answers from almost all of them favorably. Refer to Appendix 1 for the samples of the letters.

I delayed contacting the agencies until the autumn 2015. I called Fazer Music and I was told that Warner/Chappell Music Finland Oy owned the rights for the songs. I called the person in charged and was told to send an email. One of the songs, "Lapsuuden usko" was owned by Nottfabriken Music Publishing AB of Sweden and Warner/Chappell Music Scandinavia. After few emails and phone calles, I got the answer that they did not want to give me the right to publish it. I also wanted to include "Suomalainen rukous" which is the only song was not from the Finnish youth hymn book. I am still waiting for the answer from the Fennica Gehrman Oy Ab which owns the right.

4.2 The Authors and their Comments

The songs used were composed and were written by different people. Some of them owned the copy right for their works and some of the copy rights owned by agency such as the Warner / Chappell Music Finland Oy. I am glad that I got all the permissions to use the songs for free. Here are the composers, writers and and/or owners of the materials. Anna-Mari Kaskinen, Juha Happonen, Jukka Salminen, Jouko Mäki-Lohiluomo, Teppo Nuorva, Tapani Nuutinen, Pekka Simojoki, Arola Pirkko, Pekka Ruuska, Pia Perkiö, Timo-Matti Haapiainen and Warner/Chappell Music Finland Oy.

The letters with the authors' signatures came with short notes from the authors and I would like to share them. Pekka Simojoki also sent two of his CDs. I really appreciated the notes and gestures which also gave me more motivation to work on the **Ko e Tohi Himi Ma'ae To'utupu**. The followings are the translations of the authors' notes.

All the composers wished you best of luck with your project. Best summed up by Jukka Leppilampi; "I want to give the permission to use my song, Vuorilaulu in the book. Imagine a first day on Earth starts with our song".

Also Jaakko Löytty and Kaija Pispala:
"It is great, if the songs will be sung on the other side of the world and also bring happiness to their lives.

(Warner/Chappell Music Finland Oy)

This is a good surprise, All the best to your work!

(Juha Happonen)

Hi, thanks for your interesting project. Bless you with your studies and in life. Friendly regards Pia.

(Pia Perkiö)

Thank you very much! This is an honor for me. It feels great, that my song can be sung in Tonga in the near future.

(Timo-Matti Haapiainen)

4.3 The Tongan Notation Translation

One of the main parts of my thesis was the translation of the music notes into Tongan notations which I did myself. I studied music classes in high school and also played tuba in the school brass band where I learnt how to read and translate notations into Tongan. Translating was a demanding task but it was successful. By May 2014, I translated 41 songs notation by hand.

Figure 3. Tongan notation by hand writing

101. *Sunaa koto maailmaa*

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2:212:-																								
45:615:-																								
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29.1.2014.

Figure 4. Tongan notation in print, "Tu'ungafasi" software program (older version)

Swing low

Negrospiritual

E^b 4/4 ♩=96

|| : / :5 | 3:- / -:5 | 3:-3/87:- | 33:33/55:7 | 7:- / :87 | 5:- / -:7 | 3:-3/87:- |

| 33:33/55:4 | 3:- / -:05 | 73:-8/33:-3 | 33:3/87:- | 33:33/55:7 | 7:- / -:07 |

| 87:-5/5:3 | 33:33/87:- | 33:33/55:4 | 3:- / : ||

Figure 5. The final song in Tongan

Taki Au 'Eiki *Suomalainen rukous*

Fa'u 'e Taneli Kuusisto
Fakalea 'e Simione Halaifonua

1	2	3	4	5	6	7
G 4/4 J =96						
5 : - / 9 : 3 4 : 3 9 / 8 : - 7 : / 7 : - 8 : - / 3 : 4 5 : - / : 5 : - / 9 : 3						
7 : - / 7 : 5 6 : 7 7 / 6 : 5 4 : / 3 : - 3 : - / 8 : 8 7 : - / : 3 : - / 7 : 7						
3 : - / 4 : 3 8 : 3 3 / 3 : - 9 : / 5 : - 5 : - / 6 : 4 9 : - / : 7 : - / 6 : 5						
3 : - / 7 : 8 4 : 5 5 / 6 : - 7 : / 3 : 9 8 : 7 / 6 : 6 5 : - / : 3 : - / 4 : 5						
Si - 'i Si- su e ko koe pe, Po - pula e mo'ui ni Pe - a no -						
Koe mo-'ui 'ama-naki no - a, Puli e ha- la ni Ma - te ko						
'A - to -nai to -koni ma - i, Ho'o fo - lo - fo -la Ke u pu -						
Ha - 'u a ke ta u o, 'O ma - ma - ta He faka-'ofo						
7	8	9	10	11	12	13
4 : 3 9 / 8 : - 9 : / 3 : - 4 : 5 / 6 : 5 3 4 : - / 5 : 3 : - / 4 : 5 7 : 6 / 7 : -						
8 : 7 7 / 5 : 8 7 : / 5 : - 4 : 8 / 8 : 8 8 8 : - / 7 : 8 : - / 7 : 3 3 : 3 / 9 : -						
4 : 5 5 / 3 : - 4 : / 3 : 9 8 : 3 / 4 : 3 8 3 : 9 / 9 : 5 : 6 / 7 : 7 8 : 8 / 7 : -						
6 : 5 5 / 8 : - 7 : / 8 : 7 6 : 5 / 4 : 3 7 6 : - / 5 : 8 : - / 9 : 3 8 : 4 / 7 : -						
- fo hopo a - te. 'i - kai ha lo - to no - nga 'i - kai ha fie - ma - lie						
e me'a no - a. Po - le, po - le he i - vi po - to moe ko - lo - a						
- ke ni - ma - 'i. Ko ia 'e ku ma - a - ma te u pu - ke ki ai						
'ofa e ko - lo. 'i - lo 'e he - a - 'u kau 'i - lo lo - lo - to						
13	14	15	16	17	18	
: / 7 : - 8 : 7 / 8 : 7 6 : - / 5 : 3 : - / 9 : 3 4 : 3 9 / 3 : -						
: / 8 : - 8 : 8 / 8 : 8 8 : - / 7 : 5 : - / 7 : 7 8 : 7 6 / 5 : -						
: / 4 : - 4 : 4 / 8 : 8 4 : 3 / 9 : 8 : - / 4 : 3 6 : 5 4 / 3 : -						
: / 5 : - 5 : 5 / 8 : 8 4 : - / 5 : 8 : 7 / 6 : 5 4 : 7 7 / 3 : -						
Maa - ma nu - nu mo ve - te Mo ho - no ma - teli e.						
Ko e 'a - ta - 'i me - 'a, la - u 'ae fo - lofo - la.						
Maa - ma ka ha' u ko i - a 'e ku 'a - ma - na - ki.						
Ma - va - va fa - ka - ta - ha Mo e kau 'a - nge - lo.						

The Figure 3-5 shows samples of the Tongan notations' translation process. First the translation was done by hand, Figure 3. During my research on Tongan notation, I found online the only software program for writing Tongan notation, "Tu'ungafasi" (Tau'olunga Komipiuta). I wrote the Tongan notations to the program and able to print out the sheet notes, Figure 4. The "Tu'ungafasi" is an easy to use program for writing the tonic sol-fa in Tongan. One of its important features is allowing you to playback an audio of the Tonga notation. It was an important feature since I could correct the mistakes that I had made after listening to the playback. It also allowed you to save the Tongan notations electronically. The Figure 5 showed the final song with the lyrics in Tongan. Refer to section 5, the Tongan notation.

4.4 The Tongan Lyrics

In the end of March 2014, I created the FaceBook group the “[Youth Hymn Book in Tongan](#)” to facilitate collecting Tongan lyrics. I also shared the information and the link to other Tongan groups online asking for contributions to the project. Ethical consideration was an important element and explanations were given and all queries were answered to make sure the concerned members of the public were well informed about the idea and the intention. The Facebook page was also an opportunity to publicise the project unfortunately there was no lyric received through it.

I did my international placement at Queen Salote College (QSC) in Tonga. It is an all-female high school running by the Free Wesleyan Church (Methodist) of Tonga and it is located in Nuku’alofa, the capital. It had forms 1 (age 11) to form 7 (up to age 19) with 1000 students.

I talked with Rev. Dr. Ms. Asinate Samate the principal and my supervisor about the idea of collecting the Tongan lyrics for the hymn book. I wanted to encourage the students to take part. I was advised to talk to the Tongan language and the Religion lessons’ teachers to collect the lyrics from the students. I was also given opportunities during the assemblies to tell the school and talked about the project. The students could write a poems or a songs of any topic or theme they like keeping in mind it could be used as hymn. It was the final term and the school was preparing for both the internal final exams and the national external exams. As a result, I collected most of the lyrics from junior classes and unfortunately I could not use any of those materials. I also asked the teachers to contribute and most of the lyrics came from the teachers themselves. I wanted to have a song from the young people themselves and a group of students sat together one evening and they wrote one song. Refer to the hymn booklet.

4.5 The Publication and the Budget

From the beginning, I always had in mind the result of the thesis would be published and be used in Tonga. Looking for possible grants was also a part of the process from the start. I wrote to different organisations and contacts asking for possible supports to the project. I was advised to write to the Church Council (Kirkkohallitus) of the Evangelical Lutheran Church of Finland asking for financial support. Appendix 3, is the letter sent to the Church Council. My supervisor, Jouko Porkka also wrote me a reference letter, Appendix 4. As a result, in March 2015, I got 1000 euro from the Church Council. I also got two hundreds euro as donations from my friends. These amounts are kept in the “Tongan Hymn Book” account for publishing of the **Ko e Tohi Himi Ma’ae To’utupu**. I also did the grant application to the Finnish Cultural Foundation which was due on the 31st of October. The result of the application will only be announced in February 2016.

I also wrote to publishing houses asking for estimation on publishing of the hymn book. When I was in Tonga, I talked to three publishing and printing houses in Nuku’alofa, the Taulua Press, the Office Equipment Limited and the Government printing house. The prices of printing were almost the same among the three houses with small differences. I also received quotation from Finland and in comparison, it is cheaper to print in Finland then in Tonga. The figures used in the budget are based on the quotation from Finland.

Figure 6: The Budget

In numbers;

Book of 38 A5 pages with soft covers
 Number of copies: Maximum 5000 prints

Expenditures	€	€	Notes
Printing		5800,00	1
- Printing of the book	4600,00		
- Layout	200,00		
- Audio CD of the songs	1000,00		
Transportation from Finland to Tonga		2500,00	2
- Freight cost to Tonga	2500,00		
- Import duty in Tonga	600,00		
Personal Cost for travel to Tongan		2800,00	3
Flight returned ticket	1700,00		
Accommodation (2 weeks)	600,00		
Local transportation, communication, food	500,00		
Total		<u>11100,00</u>	
Tulot			
Finnish Lutheran Church Council	1000,00		4
Donations	200,00		5
		1200,00	
Amount applying for		9900,00	6
		<u>11100,00</u>	

Notes:

1. The total amount of printing of the hymn book
2. The cost of sending of the hymn book to Tonga by freight
3. Personal cost for me taking the hymn book to Tonga
4. Amount received from the Finnish Lutheran Church
5. Amount of donations for my project
6. Amount asked from the donor

5 THE TONGAN NOTATIONS

5.1 History

The Tongan notation was introduced by James Egan Moulton, one of the Methodist missionaries who came to Tonga in the 19th century (Australian Dictionary of Evangelical Biography). It is based on the “tonic sol-fa” system in which syllables (do, re, mi ...) are assigned to the notes. The Tongan notation followed the “movable-do” system in which the “do” moves according to the key (Lynn 2012, 135). As a result, the interval between the notes (e.g. do-mi) remains the same regardless of the key. For instance, in key C, “do” is C and in key D, “do” is the D (Demorest 2001, 38).

For key C & D modulator:

C	D	E	F	G	A	B	C
D	E	F	G	A	B	C	D
do	re	mi	fa	sol	la	ti	do'

(Chimbombi 2007, 6)

5.2 The Tongan Notations' Names.

There are seven note number names in Tongan notations, 3 (to), 4 (fa), 5 (ni), 6 ('o), 7 (tu), 8 (va), and 9 (hi). In the key C major, the 3 (to) is the C note. The 4 (fa) is the D note and so forth. The upper C is a 3 (to) with a dot on top to indicate it is the upper octave. Likewise, the lower octave notes are marked with a dot or hook under the numbers.

Figure 7: The Tongan notations names in C major

Key C	C	D	E	F	G	A	B	C
Solfege	do	re	mi	fa	sol	la	ti	do'
Tongan numbers	3 <u>tolu</u>	4 <u>fa</u>	5 <u>nima</u>	6 <u>ono</u>	7 <u>fitu</u>	8 <u>valu</u>	9 <u>hiva</u>	3' <u>tolu</u>
Tongan notation	3 to	4 fa	5 ni	6 'o	7 tu	8 va	9 hi	3' to

Figure 8: The chromatic scale

C	C#/Db	D	D#/Eb	E	F	F#/G b	G	G#/A b	A	A#/B b	B	C
do	di/rah	re	ri/meh	mi	fa	fi/seh	sol	si/leh	la	li/teh	ti	do'
(Demorest 2001, 45).												
3	3̣	4	4	5	6	6̣	7	7̣	8	8̣	9	3'
tolu	tolu	fa	nima	nima	ono	ono	fitu	fitu	valu	hiva	hiva	tolu
to	lu	fa	ma	ni	o	no	tu	fi	va	aa	hi	to

Figure 7 and 8 showed the notes and their names in Tongan. The Tongan notations names were derived from the Tongan numbers' names. For instance, the number 3 is "tolu". Therefore the tonic for any key is number 3 and it called "to", the first syllable of the number 3 "**tolu**". One of the advantages for using the numbers is; the number's value showed the pitch of each note in relation to each other. For instance, the number 5 is bigger than 4 therefore in a same octave the note "ni" (5) is higher than "fa" (4) and the "to" (3) is lower than "fa" (4).

5.3 The Time Signature, Measure and Rest

The time signature decides how many beats in one measure or bar. In 4/4 time signature means, 4 quarter notes (crotchets) in one measure. The measure is marked either by one or double vertical lines. And the beats are divided by colons and a slash mark. For instance:

4/4 | : / : | 3/4 | : : | 2/4 or 2/2 | : |

All the notes between two dividers (:,/) equals to one beat.

3:4/ 5:6: A 4 quarter notes (crotchets) in one measure.

3:4444/ :05 | The 1st beat has 2 eighth notes (quavers), the 2nd beat has 4 sixteenth notes (semiquavers), the 3rd beat, is a full beat rest and the 4th beat has an eighth note rest and an eighth note.

6 THE CHALLENGES, EVALUATION AND CONCLUSION

6.1 The Tongan Lyrics and the Translation

Getting the Tongan lyrics was a major challenge not only to collect the lyrics as already explained (section 4.4), but how to put them to the notations. A few of the writers used the notations when writing to lyrics and the songs were almost ready. But most of the lyrics I have to put them to the notations which I found it quite difficult. The Tongan lyrics did not easily synthesize with the notes due to different reasons. For instance, the length of the sentences/phrases, the length of the verses, and the syllables of the words. Some of the lyrics were not used at all because I was not satisfied with the quality of the composition.

At the end, I decided to translate some of the Finnish lyrics which was not my intention at the beginning not only due to my limited knowledge of Finnish language but also to my linguistic ability in general. It was a challenge but I found it interesting and enjoyed the learning involved. I also found it easier to translate the Finnish lyrics into Tongan than editing the Tongan lyrics that I collected from Tonga.

6.2 The Financial Consideration

Financial consideration was and it is still a major concern since from the beginning of the project. I always have the intention to publish the hymn book when it is ready and I am still working on getting enough finance to publish it. I wrote to different organisations and prospective donors but most of them did not have resources to such a project. At the moment I got 1200 euros but I need more than that in order to publish the **Ko e Tohi Himi Ma'ae To'utupu**. Refer to the budget, section 4.5.

There is a plan to make an audio CD together with the book. The first challenge is to find a musician who is willing to do the instrument parts. Secondly, is to get

someone to sing the lyrics. Making a CD has its own financial consideration which means that I need more money in order to make the CD but it is not impossible.

6.3 Ethical Consideration

The ethical consideration is an important element of my thesis work. I used the social media to collect the lyrics and therefore had to explain the idea and purpose of my project. I was willing to give more information if needed just to make sure the public was well informed and there was no misunderstanding due to lack of information or unethical practices. I did explained also the idea and my intention to people involved in the process. The permission to use copy right materials was asked and acquired before using the materials in the Tongan hymn book. One of the song was taken out of the hymn book because I did not get the permission.

I have no intention of making profit out of the **Ko e Tohi Himi Ma'ae To'utupu**. I will give the hymn book as gift to some of the high schools in Tonga. The rest of the books will be sold and the proceeds will be used as scholarships to high school students with financial difficulties.

6.4 The Learning Experiences

The thesis project was a great learning experience, not only from the DSS student's perspective of writing a thesis and its contents but also the technical aspects of making the product, **Ko e Tohi Himi Ma'ae To'utupu** such as acquiring copy rights and permissions to use the songs and the lyrics. The financial consideration of publishing the hymn book facilitated skills in budgeting, looking for sponsorship and donors as well as grant applications. Through the process, I made new contacts from different fields such as musicians, publishers, financiers, organisations and also private people. The thesis process has contributed to both my personal and professional development, I broaden my knowledge on the subject matter and at the same time improved my social skills in dealing with different

people. These skills will be useful in my quest to be a better person as well as doing diaconal work in my communities.

Looking back to the last 1.5 years since I started working on the idea of the hymn booklet, there were few things that I could have done differently or perhaps improved the way I tackled them. First of all, was the way I managed my time. There were periods of time that I stopped working on my thesis due to lack of discipline and last moment fulfilment. I have experienced the consequences of disregarding time management and it is an important learning experience.

Knowing what I know now and if I will do it again? I will definitely take the steps/stages in a different and a more organised orders than what I have done with the **Ko e Tohi Himi Ma'ae To'utupu**.

6.5 The Conclusion

The **Ko e Tohi Himi Ma'ae To'utupu** was a dream and even it is not yet published, it has come a long way and I definitely believed it will become the product which I envisioned it to be. It will fulfil its objective and provide for the needs of its target groups. It has been an educational, interesting and challenging trip and it worths all of it. The learning achievement has been phenomenal and I do not rule out doing a second edition in the future.

6.6 Words of Appreciation

This project would have not been realised without the contributions of others. Without their support research project and the **Ko e Tohi Himi Ma'ae To'utupu** would not have been possible to put together. As a result, I would like to express my sincere thanks to you all individually. As our Tongan saying, the treasure of Tonga is in saying thank you.

I am indebted to the composers and writers of the songs for allowing me not only to use their works but also for free. A big thank-you goes to Ms. Eija Kallinen and the Evangelical Lutheran Association for Youth in Finland which is the publisher of the Finnish youth hymn book for the supports and advices given. To the principal of Queen Sālote College, Rev. Dr 'Asinate Sāmate, as well as the teachers and students who contributed to the lyrics. Also to Kik Velt of the Tau'olunga Komiputa for answering and accommodating my queries about the Tu'ungfasi program. Many thanks also go to Tytti Korhonen for doing the layout.

I would like to thank the Church Council of the Evangelical Lutheran Church of Finland for its contribution and to my friends for their individual donations toward publishing of the hymn book.

I would like to express special thanks to my supervisor, Jouko Porkka for all the guidance and advice during the process of producing the **Ko e Tohi Himi Ma'ae To'utupu**. My sincere thanks to Professor Hufanga Dr. 'Okusitino Mahina for the last moment invaluable contribution to the text. To all of you who gave a helping hand but not mentioned here by names. May I thank you all for your kindness and being a part of this project.

Last but not the least, to my children Mafua, Fiona and Tahine for the pictures used in the book and also for being patience with me during the last three and half years.

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APPENDICES

Appendix 1. Samples of the letter to the composers and writers

Arvoisa herra,

Tulin Suomeen pieneltä Tongan saarivaltiolta (Tyynimerellä) 20 vuotta sitten. Olen nuoriso-ohjaaja ja työskentelen Helsingin kaupungin nuorisoasiainkeskuksessa. Opiskelen Sosionomiksi DIAK:ssa ja nyt teen oppinnäytetyöni ja haluan kääntää noin 20 – 30 laulua Nuoren Seurakunnan Veisukirjasta Tongan kielelle. Tongassa kirkossa käynti ja uskonnollisten laulujen laulaminen ovat hyvin tärkeä osa elämää, ja haluaisin kääntää nimenomaan nuorison käyttöön kokoelman suomalaisia hengellisiä lauluja. Tonga on köyhä maa, eikä minulla ole vielä tarkempaa tietoa laulukirjan rahoituksesta. Siksi toivonkin, että saisin oikeudet julkaista laulut ilman rahallista korvausta. Olen valinnut kokoelmaan lauluja, joissa Sinä olet oikeudenomistajana. Ohessa julkaisulupa kahtena kappaleena. Toivon, että palautat toisen julkaisuluvan allekirjoitettuna 30.6.2014 menessä. Jos haluat lisätietoja, voit soittaa tai lähettää minulle sähköpostia.

Hyvää kesän jatkoa!

Samiuela Elone
Siilitie 7B 36
00800 Helsinki
puh. 044 337 4435
sähköposti: samiuela.elone@student.diak.fi

The permission letter and the owner's signature

JULKAISULUPA

Allekirjoittanut säveltäjä / sanoittaja / oikeudenomistaja antaa **Samiuela Elonelle** käyttöoikeuden tässä luvassa mainituista lauluista "Tohi Himi ma'ae To'utupu" (Youth Hymn Book)-kirjasen, jonka painosmäärä on max. 5000 kpl.

Laulut

Luvan edellytyksenä on:

_____ Lahjoitan sanoitukseni/sävellykseni kristillisen kasvatuksen tukemiseen.

_____ Haluan korvauksen muulla tavoin, esim. kappaleen julkaistavaa laulukokoelmaa?

Laulun sanojen/sävelen copyright säilyy edelleen minulla.

_____ / _____ /2014

Paikka _____

Allekirjoitus _____

Appendix 2. List of the songs and the lyrics.

1. Ala Mai Laumālie (Pyhän kosketus)

Fa'u 'e Pekka Simojoki
Liliu faka-Tonga 'e Samiuela 'Elone

Tau:

To'o ho suu, he koe potu 'oku ke 'i ai ko e potu tapu.
Sio pea ke fanongo neongo ho'o masiva 'ilo.
Punou he ko e potu 'oku ke 'i ai ko e potu tapu.
Fanongo ki hono le'o, ma'ili mai hangē ko e matangi.

1. Tu'olahi 'eku humu mo tō, faingata'a e hala.
Fai atu 'a e lotu mo e hu, ala mai laumālie.
2. Ko e 'akau 'ena ne vela, fotu ai hono fofonga.
Pea tali 'ene folofola, ala mai laumālie.
3. Kuo taimi ke tau laka atu, he hala kuo ne tofa.
Fononga 'ikai ha ilifia, ala mai laumālie.

2. All Night, all (All) Day

Negro spiritual

Chorus

All night, all day angels watchin' over me, my Lord.
All night, all day angels watchin' over me.

1. When I lay me down to sleep,
Angels (Angels) watchin' over me, my Lord.
Pray the Lord my soul to keep.
Angels watchin' over me.
2. If I die before I wake,
(Angels) watchin' over me, my Lord.
Pray the Lord my soul to take.
Angels watchin' over me.
3. If I live another day,
Angels (Angels) watchin' over me, my Lord.
Pray the Lord to guard my way.
Angels watchin' over me.

3. 'Eiki Ē

*Fakafasi 'e ©Timo-Matti Haapiainen
Fakalea 'e Simione Halaifonua*

1. 'Eiki ē, 'e 'Eiki ē!
Fanongoa hoku le'o, he'eku to'e.
Ko e tau 'a mate kuo ne fakatē,
mate sino, laumālie.
'Eiki ē, 'Eiki ē!
2. Taki au, 'e taki au.
Ko e halafihi tokatāmaki fau.
Ko e fili 'ena mo 'ene kongakau.
Ko e mate kuo pau.
Taki au, taki au.
3. Fanongo ā, 'e fanongo ā.
'Eiki, ko au 'eni ke ta fononga he hala.
Ko e mo'ui ni ke ke fa'iteliha.
Ko ia 'eku tukupā.
Fanongo ā, fanongo ā.

4. **'Eiki Tali 'a e Lotu 'a 'Ana mo 'Ilisapesi (Kirkossa)**

*Fakafasi 'e ©Tapani Nuutinen
Fakalea 'e Sela Latailakepa*

1. 'Aho moe pō 'ene lotu 'o tangi ki he 'Otua.
Hoku manava ke fakafonu, to'o hoku fokoutua.
Foaki mai ha tofi'a, te u polo'i ia mo'ou.
Tukupā ki he ta'engata ha mo'ui fo'ou.

Tau

- Ko e 'Eiki 'oku ne tali, lotu hono kakai,
'O ne fai hono tapuaki.
Mole ai ē mamahi, fakafo'ou 'a e tui,
Sīsū ko e fakamo'ui.
2. 'Aho mo e pō 'e ne tauhi he fale 'o e 'Eiki.
'O ne tangi loto ke ne foaki ha foha 'o 'Ilisapesi.
'O hā 'a e 'āngelo, te u foaki ma'au.
Ko e fakamelomelo he hoko mai 'a e Hau.

5. 'E Tamai Ē (Siuna koko maailmaa)

*Fakafasi 'e Enoch Sontonga
(Fasi fakafonua 'o Saute 'Afilika)*

*Fakalea 'e Jaakko Löytty
Warner / Chappell Music Finland Oy
Liliu faka-Tonga 'e Samiuela 'Elone*

1. 'E Tamai ē faongo ki he kole.
Hifo mai ho'o tapuaki,
'Oua ha masiva pe tukuhausia.
'E Tamai ē, fofonga mai.
'E Tamai ē, fofonga mai.
2. 'E Tamai ē, fofonga ki ho'o fānau.
'Oku nau punou 'o lotu mo kole,
'Omai ha'amau me'akai ki he 'aho ni.
'E Tamai ē, fofonga mai.
'E Tamai ē, fofonga mai.
3. 'E Tamai ē, 'alo'ofa ki he fānau.
Tukuhausia mei he ngaahi tau.
'Omai ha melino mo ha nonga
'E Tamai ē, 'alo'ofa mai.
'E Tamai ē, 'alo'ofa mai.
4. 'E Tamai ē, 'malu'i mai 'a Tonga,
Pasifiki, 'Ēsia mo 'Amelika,
'Iulope pea mo 'Afilika kotoa.
'E Tamai ē, malu'i mai.
'E Tamai ē, malu'i mai.
5. E Tamai ē, 'o Langi mo Māmāni,
Fakakelesi mai homau fonua ni
'i ho'o 'ofa, melino mo e fiefia.
'E Tamai, 'alo'ofa mai.
'E Tamai, 'alo'ofa mai.

6. Fakamālō'ia 'a e 'Eiki (Olet valveilla)

*Fakafasi 'e Pekka Simojoki
Fakalea 'e Anna-Mari Kaskinen
Liliu faka-Tonga 'e Samiuela 'Elone)*

1. Mamalu ē efiafi ha'u 'a e pō,
tuku ē ngāue, taimi ke mālōlō.
Pea fai 'etau fakafeta'i,
Ki he 'Eiki 'o e Langi mo Māmāni.

2. Māhina mo e ngaahi fetu'u 'o e Langi,
Tala ho ngeia he mamalu 'a e pō.
'Ikai te ke tule, 'ikai mohe,
pea ke 'ilo mai tangi 'a ho kakai.
3. 'Eiki Mafimafi, 'afio'i mai.
'Eku hoha'a 'aho kotoa.
'Omi ho'o nonga faka-'Otua,
fiefia ai hoku loto 'o lauikuonga.

Tau

'Eiki 'aho mo e pō te u fai ho fakamālō,
he fai hoku tauhi he 'aho kuo hili.

7. Fiefia 'i he 'Eiki (Onneni on olla Herraa lähellä)

Fakafasi 'e Pekka Simojoki

Fakalea 'e Anna-Mari Kaskinen

Liliu faka-Tonga 'e Samiuela 'Elone

1. 'Eiki te u hūfanga ho 'aofinima,
tuku ke u fakamalumu
'O hao mei he fili mo e tu'utāmaki
'O nofo nonga mo e 'Afiona.
2. 'Eiki ho'o fiefia ma'u mei ho nima,
mavava ai he 'aho kotoa.
'Omi 'a e melino ke tu'uloa
he 'aho ni pea lauikuonga
3. 'Eiki te u tangi ho 'aofinima,
ne tuki fa'o he kolosi.
Fakamolemole ai 'a 'eku hia.
'O ma'u 'a e mo'ui ta'engata.
4. 'Eiki te u foaki 'eku mo'ui
ke tala 'a e ongoongo lelei.
Ko e melino kuo 'i māmani.
Ko e me'a'ofa 'a e Tamai.

Tau

Fiefia 'i he 'Eiki 'o fai ma'u pē,
talaki hono langilangi.
Fiefia 'i he 'Eiki 'o fai ma'u pē,
hiva mo tala 'Ene 'ofa.

8. **Haleluia** (Elämä on nyt)

Fakafasi 'e Pekka Simojoki
Fakalea 'e Anna-Mari Kaskinen
Liliu faka-Tonga 'e Samiuela 'Elone

1. Fakafeta'i ki he mo'ui ni, pea mo e nonga,
 ki ho'o 'omai mālohi pea mo e 'ilo.
 Haleluia, Halleluia, Haleluia, Haleluia.
2. Kaha'u 'oku ta'e'iloa, 'ikai ke u 'ilo ē hala,
 tataki atu au 'Eiki, pea 'ikai te u hē.
 Haleluia, Halleluia, Haleluia, Haleluia.
3. 'E 'ikai te u manavahē, pea na'a mo mate,
 ka kuo ke fili au 'Eiki pea te u mo'ui.
 Haleluia, Halleluia, Haleluia, Haleluia.
4. Po'uli ē kuo maama, hengihengi e 'aho,
 pea ke tau fakamālō ki he 'Eiki 'ofa.
 Haleluia, Halleluia, Haleluia, Haleluia.

9. **Ha'u Kotoa**

Fakafasi 'e ©Pekka Simojoki
Fakalea 'e ©Anna-Mari Kaskinen
Liliu faka-Tonga 'e Samiuela 'Elone

1. Ha'u kotoa 'a e fie ha'u,
 ko 'ene meesi teke ma'u.
 Neongo ko e hā ho'o angahala (ko e),
 fakamolemole kuo foaki ma'a te koe.
2. Ha'u kotoa 'a e fieinua,
 ko 'ene ipu 'oku fonu.
 Ko e Laumālie Ma'oni'oni tene tafi ('a e),
 Mafasia 'a e sino mo e loto.
3. Ha'u kotoa 'a e fiekaia.
 Ko e mā 'o e mo'ui 'e ma'u.
 Hono sino ne foaki 'i he Kolosi,
 ke tau ma'u 'a e mo'ui ta'engata.
4. Ha'u kotoa 'a e fie mo'ui,

(Ko) 'ene tokoni te ke ma'u.
 Ko 'ene tēpile 'oku tufa tatau 'o,
 Ma'u tokoni ai koe pea mo au

5. Ha'u kotoa 'a e fie tukupā,
 pea tau laka atu fiefia.
 He ko e 'Otua 'oku ne tataki mo,
 Malu'i mei heni ki 'Itāniti.

10. **Ha'u Laumālie** (Tule, rauhan Henki)

Fakafasi 'e Petri Laaksonen
 ©Warner/Chappell Music Finland Oy
Fakalea 'e Kaleni Liu Vaka'uta

1. Ha'u Laumālie, 'o e melino mo e 'ofa
 Fai tapuaki mo homau fakalelei.
2. Ko e fakalelei Laumālie 'o e melino
 'E tolonga tu'uloa pea ta'engata.
3. Ngaohi 'e mau mo'ui ke taau mo ho finangalo.
 Pea mo e melino ke tuputupu'a.

11. **Hiva Fiefia** (Tulkoon joulu)

Fakafasi 'e ©Pekka Simojoki
Fakalea 'e Sione Naitoko

1. Kuo 'alo'i ho tau Misaia,
 ke tau hiva fiefia kuo mole 'a e mafasia,
 he 'ofa 'oku 'omi 'e Sihova.
 Ko e ongoongo lelei mei he Langi,
 Ko e 'alo tapu kuo 'i heni.
 Pea kuo hifo ki hotau fonua,
 ke fakamaama mo fakakoloa.
 Pea ke tau fakafeta'i he 'ofa 'a e 'Otua.
2. Kuo mau nofo tu'o lahi
 'O mau tekaki ki he 'Eiki mafimafi.
 Pea ke 'omai 'a e mafai,
 'E 'Eiki Sīsū fanongo ki he tangi
 Ko Koe 'a e taha'i 'Otua pea
 ke tapuhā ho huafa, ha maama

Pea ne taka Langi kuo hifo mai 'o li'oa.
Pea ke tau hiva fiefia 'i he 'ofa 'a e 'Otua.

12. **Ko e Kosipeli** (Evankeliumi)

Fakafasi 'e ©Pekka Simojoki
Fakalea 'e ©Anna-Mari Koskinen
Liliu faka-Tonga 'e Samiuela 'Elone

1. Ko e 'uhi ko kitaua angahala,
kuo tō ai 'a mamani ki he mala.
Pea ne hifo mai 'a Sīsū 'o pekia,
ko e 'uhi ke tau ma'u ē mo'ui.

Ko e Kosipeli, ko e lea fungani.
Ko e Kosipeli, tala'ofa 'a e 'Eiki.

2. Lotu mo ngaue (ngāue), tuku ki he 'Eiki,
ke 'i ai ha ola mo ha fua 'aonga.
Pea kapau te ke hela mo ongosia.
Ofi ki he 'Eiki ke ma'u ha mālohi.

Ko e Kosipeli, ko e lea fungani.
Ko e Kosipeli, tala'ofa 'a e 'Eiki.

3. Ko ha'a tangata kuo fakamo'ui,
ne ne to'o 'etau hia 'i he Kolosi.
Ko e kaume'a mo e fakalaloa.
'Oku talanoa ki ai 'a e folofola.

Ko e Kosipeli, ko e lea fungani.
Ko e Kosipeli, tala'ofa 'a e 'Eiki.

13. **Ko e Ongoongo Lelei** (Ilouutinen)

Fakafasi 'e Jaakko Löytty
Warner/Chappell Music Finland Oy
Liliu faka-Tonga 'e Samiuela 'Elone

1. Ke tau fanongo mu'a ki he hiva 'a e kau 'Angelo ('āngelo),
ki māmāni kotoa ko e ongoongo elei.
2. Kuo ngalo 'a e mafasia, 'i he 'omi ē 'ofa 'a e 'Otua,
Pea ke tau fakataha mai 'o tali 'a e Misaia.
3. Kuo maama 'a e kolope, he ngingila 'a e fetu'u.
'A e la'ā mo e māhina punou ki he valevale.

Tau

Ke tau hiva mo mavava,
Ko e tamasi'i kuo alo'i ki maama,
Ko e ongoongo lelei.

14. **Ko e 'Otua Lahi** (Pyhiinvaeltajan laulu)

Fakafasi 'e ©Pekka Simojoki

Fakalea 'e Fīnau Nekesi

1. Ko e 'Otua lahi, ko Sātai ia.
Ko e mo'unga lahi pea mā'olunga.
Hono tumutumu fotu mā'u pē.
'Ikai puli ki he tui mo e Kalisitiane.
Tau unga ki he 'Otua mo 'ene 'alo'ofa
2. Ko e 'Otua lahi, ko Sapaoti ia.
Hono mafimafi 'oku 'ikai fakatataua.
Fai hotau malu'i 'i he taimi kotoa
Hao'anga ia 'o 'etau fononga,
Pea ke tau tu'uta ki he fonua 'o e tala'ofa.
3. Ko e 'Otua lahi, ko Sihova ia.
Ko e Tamai 'ofa mo fa'a kataki (kātaki).
'Ikai ke ne fakatatau? hota vaivai,
Tuku ke ta hē ('i?) he maama mamahi
Ka e fakafoki kitaua ki hono 'api mā'u.

15. **Ko Sihova Hoku Hao'anga** (Laulakaa Herralle)

Fakafasi 'e Zschech Darlene

Fakalea 'e 'Atunaisa Mafile'o

1. Ko Sihova hoku hao'anga.
Ko e makatu'u laukuonga.
Mo e falemaama fotu he faingata'a.
Ongo na 'eku tautapa, he'ikai te ke li'aki au,
Ka 'oku ke fanongoa, ui 'a e lupe 'ofa'anga.
2. 'Oua na'a laiki au 'e angahala.
Te u hiki hoku nima ki he 'Afiona.
Te ke puke hake au na'a ku tō, 'Eiki.
'A e angahala ko e ta'ata'a 'o e Lami, ko e hao'anga.
Pea ko ho'o folofola ko e hūfanga'anaga.

Tau

Ko hoku loto 'e me'e hopohopo,
hoku le'o fai ho fakamālō.

'E fai ia he 'aho mo e pō, he 'oku hounga ho'o 'ofa.
'Eiki ki ho'o 'ofa 'aufuatō, ko e vaikau'aki kiate au.
Pea te u fakaongo atu, he 'aho ni mo e kaha'u.

16. **'Ofa 'Oku Ne Fakataha'i 'a Mamani** (Rakkaus on yhteyttä maailmaan)

Fakafasi 'e ©Jukka Salminen

Fakalea 'e ©Pirkko Aarola

Liliu faka-Tonga 'e Samiuela 'Elone

1. 'Ofa 'oku ne fakataha'i,
'A māmāni, kakai mo natula.
'Ofa ko e kalofiamā.
Ko e tūhulu 'etau fononga.
2. 'Āvea he masani ē funga fonua.
Pea u ofo he fanongo ho le'o.
Malimali he 'aho kotoa.
'O ta folau he matangi nonga.

Tau

Tufi koloa matelie, ko e fiefia'anga.
Ka ko e kaume'a 'oku mahu'inga,
tauhi, pea 'oua 'e li'ekina.

'Ofa 'oku ne fakataha'i.
'A māmāni, kakai mo natula.
'Omi 'a e nonga mo e fiefia.
'I he ngaahi 'aho kotoa.

17. **Saame 23** (Silloin, kun en itse jaksa)

Fakafasi 'e ©Petri Laaksonen

Fakalea 'e Fiefia Tāufa

1. Sīsū ē ko koe pē hoku tauhi,
Ikai ha ilifia pē ha manavafe,
He 'oku ke ofi ke tokoni'i.
'A 'eku nofo ni 'i he mamahi.
2. He 'oku ke teuteu ha kainanga'anga,
Neongo 'a e sio 'a hoku fili,
Kuo ke panilolo 'a hoku 'ulu
Pea fonu mahuohua 'a 'eku ipu.
3. Tā 'e toupili mai 'a e lelei.
Mo e 'alo'ofa he taimi kotoa.
Pea ko 'eku nofo 'ia Sihova.
'E tuputupu'a 'o lauikuonga.

18. **Saame 46** (Kuljeta ja johda)

Fakafasi 'e Pekka Ruuska & Jaakko LöyTTY

Fakalea 'e 'Ana Foster, Rebecca Kauvaka, Lōseti 'Otuhouma, Seiloni Fifita, Mariane Navab Tēvī Sili

1. Ko e hūfanga 'a e 'Eiki ke tau ma'u ha mālohi.
Ko e ngaahi tokoni 'i he mamahi matu'aki ofi
Pea 'ikai ke tau ilifia he ngaahi liliu 'o māmāni
Pea hiki ē ngaahi mo'unga ki loto tahi.
2. Neongo ē 'u'ulu pē hou hono ngaahi peau na.
Mo ngalulu ē ngaahi mo'unga mo e tele'a
Ka 'oku 'i ai ha vaitafe, hono ngaahi mata'ivai
'oku ma'u fiefia ai 'a e koloa 'o 'Elohimi.

Tau

Ko e langilangi 'oku 'o'ona tolonga mo ta'engata.
He to'utangata moe to'utangata 'o lauikuonga.

19. **Saame 95** (Kosketa minua, henki)

Fakafasi 'e Ilkaa Kuusisto

Fakalea 'e Sela Latailakepa

1. Ha'u ke tau hiva fiefia.
Ki hotau 'Otua.
He ko e kakai 'a'ana,
Sipi 'oku ne fafanga.
2. Ha'u ke tau hiki mavava,
'Otua ko Sihova.
He ko e kakai 'a'ana,
Sipi 'oku ne fafanga.
3. Ha'u ke tau fa'u ha hiva,
Hau fakaleveleva.
He ko e kakai 'a'ana,
Sipi 'oku ne fafanga.
4. Ha'u ke tau hū mo punou,
'Oku ne 'o kitautolu.
He ko e kakai 'a'ana,
Sipi 'oku ne fafanga.

20. Sīsū Fanongo ki he 'Eku Lotu

Liliu faka-Tonga 'e Samiuela 'Elone

1. 'Eiki Sīsū, fanongo mai ki he 'eku lotu,
'Omi ha nonga mo ha fiemālie.
Haleluia!
2. 'Eiki Sīsū, fanongo ki he'eku lotu.
'Omi ha loto tokoni mo 'ofa.
Haleluia!
3. 'Eiki Sīsū, fanongo mai ki he 'eku lotu,
'Omi ha poto mo ha maama.
Haleluia!
4. 'Eiki Sīsū, fanongo mai ki he 'eku lotu.
'Omi ho'o melino ke tu'uloa.
Haleluia!

21. Swing low, sweet chariot

Negro Spiritual

1. Swing low, sweet chariot,
comin' for to carry me home.
Swing low, sweet chariot,
comin' for to carry me home
I looked over Jordan and what did I see,
comin' for to carry me home.
A band of angels comin' after me
comin' for to carry me home.
2. Swing low, sweet chariot,
comin' for to carry me home.
Swing low, sweet chariot,
comin' for to carry me home.
If you get there before I do,
comin' for to carry me home.
Tell all my friends that I'm a comin' too,
comin' for to carry me home.

22. **Taki Au 'Eiki** (Suomalainen rukous)

Fakafasi 'e Taneli Kuusisto
Fakalea 'e Simione Halaifonua

1. Si'i Sīsū e ko koe pē.
Pōpula ē mo'ui ni pea nofo hopoate.
'Ikai ha loto nonga, 'ikai ha fiemālie.
Maama nunu mo vete mo hono matelie.
2. Ko e mo'ui 'amanakinoa.
Puli ē hala ni, mate ko e me'anoa.
Polepole he ivi, poto mo e koloa.
Ko e 'ata'ime'a, lau 'a e folofola.
3. 'Ātonai tokoni mai.
Ho'o folofola ke u puke nima'i.
Ko ia 'eku maama te u puke ki ai.
Maama kaha'u, ko ia 'eku 'amanaki.
4. Ha'u ā ke tau ō.
'O mamata he faka'ofa'ofa ē kolo.
'Ilo 'e he a'u, kau 'ilo loloto.
Mavava fakataha mo e kau 'āngelo.

23. **Sīsū Na'e Taupe He Koluse (Tilkkutäkki)**

Fakafasi 'e Jaakko Löytty
©Warner / Chappell Music Finland Oy
Fakalea 'e Hūfanga 'Ōkusitino Māhina

1. Sīsū ko e 'alo tefua
Hifo mei Langi ki Maama
Ke kilala 'a e angahala
Ko ia hota fakalaloa
2. Sīsū na'e polopolo
'Ai'angakai 'ene tokoto
Fetu'u ngingila ne hopo
Fai'anga hota taukapo
3. Sīsū na'e taupe he koluse
He 'akaufakalava 'i Kalevale
Ko e hia 'a māmāni fuli pē
Fai'anga hota fakamolemole
4. Sīsū ko hota huhu'i
Kuo lava pea kuo 'osi
Ko kitaua ke ta fili

Kumuni loto koe mo'ui

The following songs' lyrics are not yet translated and I still have to decide which of them will be included in the Tongan hymn book.

Lähetä Meidät

Fakafasi 'e Pekka Simojoki
Fakalea 'e Anna-Mari Kaskinen

Menen kesän filmi

Fa'u mo Fakafasi 'e ©Jouko Mäki-Lohiluoma

Olet vapaa

Fakafasi 'e ©Pekka Simojoki
Fakalea 'e ©Anna-Mari Kaskinen

Sinun vain on valtakunta

Fakafasi 'e ©Pekka Simojoki
Fakalea 'e ©Anna-Mari Kaskinen

Toisen Päivän Iltana

Fa'u mo Fakafasi 'e Jaakko Löytty
©Warner / Chappell Music Finland Oy

Tuu mun vaimoksein

Fa'u mo Fakafasi 'e ©Teppo Nuorva

Vaika olen

Fa'u mo Fakafasi 'e ©Juuso Happonen

Vielä enemmän kuin muita

Fa'u mo Fakafasi 'e ©Jouko Mäki-Lohiluoma

Vuorilaulu

Fa'u mo Fakafasi 'e ©Jukka Leppilampi
Warner / Chappell Music Finland Oy

Appendix 3. Letter to the Church Council

1.3.2015

Kirkkohallitus
PL 210
00131 Helsinki

Asia: "Tohi Himi ma'ae To'utupu" (nuorison veisukirja)

Arvoisa vastaanottaja,

Tulin Suomeen pieneltä Tongan saarivaltiolta (Tyynimerellä) 21 vuotta sitten. Olen nuoriso-ohjaaja ja työskentelen Helsingin kaupungin nuorisoasiainkeskuksessa. Opiskelen diakoni-sosionomiksi DIAK:ssa ja nyt teen opinnäytetyötäni eli nuorisolaulukirjaa tongan kielelle. Haluaisin kysyä, että onko mahdollista, että Kirkkohallitus tukee Tongan nuorison veisukirjan "Tohi Himi ma'ae To'utupu" painattamista?

Tongassa on vähän yli 100.000 asukasta. Suurin osa on protesttantisia (Methodist, The [Free Wesleyan Church of Tonga](#), (FWC)) sekä katolisia ja mormoneja. Kirkossa käynti on tärkeä osa tongalaista elämää ja kaikki kuuluvat johonkin kirkkokuntaan. Kirkolla on hengellisen kasvun lisäksi tärkeä rooli myös kasvatuksessa, nuorisotyössä sekä diakoniassa. Suurin osa tongalaisista yläasteista on kirkkojen ylläpitämiä, ja valtaosaa kouluja johtaa The Free Wesleyan Church. FWC:llä on myös esi- ja ala-astekoulut sekä teologinen ammattikorkeakoulu Tongalla, the "[Sia'atoutai Theological College](#)". Tästä syystä FWC on myös tärkein tongalaisten työllistäjä.

The FWC on täysin omavarainen kirkko. Se saa tukea Tongan hallitukselta koulujen ylläpitoa varten ja yläastelaiset myös maksavat koulumaksuja, mutta loppuosan vuosibudjetista se saa jäsentensä lahjoitusten kautta. FWC on jokaisessa tongalaisessa kylässä ja kyläkirkko maksaa papille, huolehtii sen aktiviteeteistä ja kirkkorakennuksesta jäsentensä lahjoitusten kautta. Osa lahjoituksista menee Kirkko Konferenssille hallinnollisten kulujen kattamiseen.

Tongassa kirkossa käynti ja uskonnollisten laulujen laulaminen ovat hyvin tärkeä osa elämää. Jokainen tilaisuus Tongassa alkaa ja päättyy kirkolliseen lauluun. Kirkoissa käytetään virsikirjoja, mutta valitettavasti nuorille ei ole mitään tarjolla. Tonga on köyhä maa ja siellä on puutetta painetuista materiaaleista, eikä siellä ole nuorisolle minkäänlaisia muita laulukirjoja. "Tohi Himi ma'ae To'utupu" –kirjaa tarvittaisiin suuresti ja se olisi tärkeä nuorisotyössä. Se antaa hengellisten laulujen lisäksi nuorisolle myös välineen oppia "tonic-sol fa", jota tongalaiset käyttävät nuotituksessa.

Olen käänttänyt kokoelman suomalaisia hengellisiä lauluja, n. 30 kpl, tongaksi (Tongan nuotitus) Suomen Nuoren Seurakunnan Veisukirjasta. Olen saanut oikeudet laulujen omistajalta, että voin käyttää lauluja tulevassa Tongan nuorison

veisukirjassa, "Tohi Himi ma'ae To'utupu". Viime syksynä olin 3 kuukauden kansainvälisen harjoittelujakson Tongassa, Kuningatar Saloten lukiossa (QSC). QSC on tytöille tarkoitettu yläaste ja lukio Nuku'alofassa, Tongan pääkaupungissa, jota ylläpitää The Free Wesleyan Church. Tämän harjoittelujakson aikana tein laulujen sanoituksia ja tällä hetkellä laitan nuotteja ja sanoja yhteen.

"Tohi Himi ma'ae To'utupu" numeroina:

- Pehmeäkantinen kirja
- 30 laulua
- 30-35 sivua koossa A5
- Painosmäärä: 5000 max.

	€	€
Painatuskulut		12500,00
Kirjanpainatukset	9000,00	
Kirjantaitto	1000,00	
Grafinen suunnittelu	1000,00	
Veisu CD	1500,00	
Muut kulut		2500,00
Kuljetus ja postitus	2500,00	_____
Yhtensä		<u>15000,00</u>

Laitan tässä liitteeksi yhden kappaleen nuotitetuista lauluista tongaksi sekä suosituskirjeen ohjaajaltani Jouko Porkalta. Tässä on myös linkki Tongan blogiini (<http://mytongavisit.blogspot.fi/>).

Jos haluatte lisätietoja tästä projektista, minulle voi soittaa tai lähettää sähköpostia.

Odotan kuulevani teistä!

Hyvää kevään jatkoa!

Samiuela Elone

Siilitie 7B 36

00800 Helsinki

puh. 044 337 4435, sähköposti: samiuela.elone@student.diak.fi

Appendix 4. The Reference Letter from Mr. Porkka, my supervisor.

SUOSITUS

Jouko Porkka
lehtori ja tutkija
Diakonia-ammattikorkeakoulu
Sturenkatu 2
00510 HELSINKI
puh. 040 568 7077

19.02.2015

Kirkkohallitus
PL 210
00131 Helsinki

ASIA: Suosituskirje sosionomi-diakoniopiskelija Samiuela Elonen opinnäytetyönään tekemän tongankielisen seurakunnan nuorten laulukirjan "Tohi Himi ma'ae To'utupu" julkaisun tukemiseksi.

Arvoisa vastaanottaja

Olen Diakonia-ammattikorkeakoulun lehtori ja tutkija. Työhöni liittyy opettaminen ja opinnäytetöiden ohjaus englanninkielisessä koulutusohjelmassamme Degree Programme In Social Services (DSS), erityisesti sen kirkollisessa suuntautumisvaihtoehdossa (option in youth diaconia). Vaihtoehto sisältää Suomen ev.lut. kirkon diakonian virkaan vaadittavat opinnot.

Olen ohjannut tongalaistaustaisen, maassamme jo 21 vuotta asuneen Samiuela (Sam) Elonean opinnäytetyötä sen alusta lähtien. Sam valmistuu oppilaitoksestamme tämän vuoden syksyllä, jonka jälkeen hänellä on kelpoisuus hakea sosionomi-diakonin koulutuksen mukaisia työtehtäviä kirkossa ja yhteiskunnassa.

Sam sai idean tongankielisen nuoren seurakunnan laulukokoelman tekemisestä suorittaessaan Malmin seurakunnassa opintoihinsa sisältyvää seurakuntaharjoittelua. Nuoren seurakunnan laulukirja (NSV) teki häneen vaikutuksen, koska se innosti nuoret laulamaan ja tekemään hengellistä musiikkia. Tällaista laulukokoelmaa ei Tongassa ole, sillä siellä kirkollinen musiikki on hyvin perinteistä.

Sam päätti tehdä opinnäytetyönään kyseisen laulukokoelman tongaksi. Opinnäytetyö on ns. produktio, jonka tuoteosa kyseinen laulukokoelma on. Teoriaosassa hän käsittelee mm. musiikin teologiaa ja sen merkitystä nuorisotyössä ja kuvaa laulukokoelman synnyn ja arvioi lopputuloksen.

Sam on hankkinut luvat laulujen tekijöiltä ja muusikoilta noin 25 suomalaisen NSV:ssä julkaistun laulun kääntämiseksi ja julkaisemiseksi tongankielisessä

lauluvihkossa. Asiasta on sovittu myös Nuorten Keskuksen kanssa, joka on suomalaisen NSV-laulukokoelman kustantaja. Hän on myös neuvotellut paikallisen kirkon kanssa lauluvihkon käyttötarpeesta. Siellä hänen ideastaan on innostuttu. Sam on opetellut itse Tongassa käytettävän nuottikirjoituksen ja tehnyt laulujen sovitukset sekä kääntänyt tekstit.

Olisi hienoa, mikäli kirkkomme voisi tukea tämän laulukokoelman julkaisemista. Laulukokoelman tongalainen laitos on näkyvä tunnustus maamme gospelmuusikoille, jotka tekevät evankeliumin innoittamana työtä musiikin parissa. Pohjimmiltaan laulukokoelman tuki auttaisi tongalaisia seurakuntia tarjoamalla niille uuden ja monipuolisen työvälineen nuorisotyöhön.

Vastaan mielelläni kaikkiin asiaan liittyviin lisäkysymyksiin.

Yhteistyöterveisin

Jouko Porkka