

3.0 - A course in pronunciation

There are many things that complicate acquisition of Kalaallisut, but some things are easy, at least for learners with Danish background. Pronunciation is very simple.

Kalaallisut has no complicated trilled r-s like Italian, no 'impossible' consonant clusters like Czech, no *contours* like English, and no strange medial vowels like Russian. One can more or less import Danish pronunciation with only a few modifications.

There are a few sounds that are unaccustomed but not really difficult. Then there are a few sounds that typically cause a few problems in the beginning in spite of the fact that they have exact parallels in Danish. Normally, though, they cease to be problems as soon as the learner realizes that they are exactly as uncomplicated as they seem and not as complicated as he expected them to be.

We are going to work our way through all of them and we are going to introduce a set of pitch rules you need to know. Without them you will not be able to pronounce Kalaallisut even close to decently.

You must expect to invest a work day or two in this chapter. After that you will be in a position to pronounce everything (including long words you still do not understand the least of) in a way that is comprehensible to others. And that is in itself a major achievement of the considerations in § 1.3.

3.1 - Sounds and letters

The so called 'new orthography' was introduced in Greenland in 1973. It is phonematic like Finnish orthography, that is very close to actual pronunciation. It facilitates learning a lot. It also facilitates learning that all the individual sounds share many traits with Danish sounds. Pronunciation of Kalaallisut is accordingly not hard at all. But there are of course a few observations to keep in mind.

3.1.1 - The unfamiliar sound [q]¹

The letter *q* and the sound [q] typically creates initial problems for Danes because it is hard to find Danish equivalents to the sound apart from extreme examples. The possibilities for positive transfer from Danish mother tongue are limited so the sound must be learned and trained.

In articulatory terms [q] is like Danish [r] what comes to the place of articulation. Kalaallisut [q] does exactly like Danish [r] force the back of the tongue backwards and downwards toward the uvula.

But in terms of manner of articulation [q] is related to Danish [p], [t], and [k] in being a stop consonant. Stop consonants are produced when the expiratory air is blocked somewhere along the way. Whenever we pronounce [k] we produce a closure between the back of the tongue and the palate. The [k] is the small click that is formed when the closure burst. With [q] the closure is formed a little further back namely on the uvula. ♫ ♪ ♫

¹ In linguistics square brackets are used for phonetic spelling.

- ☞ Keep pronouncing [k] so many times that you get a conscious feeling for both the closure and the click when the closure bursts.
- ☞ Pronounce Danish *har* or English *hard* with your darkest possible /r/. Open your mouth widely and try to force the tongue as far back and down as you can and keep the sound as long as you can.
- ☞ Now try to close your long extremely open r-sound with an rk-like closure as a cartoon figure would do upon saying hello to a really slimy and yaggy alien from outer space. AAAAAAAAAAARK!

If your mouth was open enough you will have problems with raising the back of the tongue to a normal k-position. You will most likely hit the uvula on the way up.

If you do, and if you feel the little click then you most likely just pronounced a proper Kalaallisut [q]

Here are a few exercises in Danish to assist you on the way from understanding the sound toward the ability to use it in real life. Repeat the exercises hundreds of times until you are sure to feel the proper little click every time. ♪ ♪ ♪

- ☞ Pronounce Danish *Har grafikerer den tid?* in an extremely affected Danish RP i.e. with extremely open a-qualities. Make sure to pronounce the words so fast that the -ar melt together with gra-. If you do so, the result will be the sound sequence [haqafik..]
- ☞ When you start to feel sure that the sound is correct you could treat yourself with the sentence *De'r gratis bajere, når jeg kan!* ('Free beer once I can do it!') pronounced fast enough to form [q] in the second syllable.

[q] is not completely unknown in Danish even though the examples are rather far-fetched.

Next and last step is to practice the sound until you can use it at ease in all possible sound combinations or isolated for that matter. It is just a question of practising so you should perform the following small exercises many, many times for a week or two. After such a period [q] will be absolutely without problems ♪ ♪ ♪.

- ☞ pronounce the following sequences of sound all the time starting on a high note on the first syllable jumping a tone or two down on the second (you might want to use a keyboard or the like in the beginning)
aq-qa, aq-qi, aq-qu, eq-qa, eq-qi, eq-qu, oq-qa, oq-qi, oq-qu
- ☞ pronounce the following sequences of sound all the time starting on a low note on the first syllable jumping a tone or two up on the second (you might want to use a keyboard or the like in the beginning)
a-qa, a-qi, a-qu, e-qa, e-qi, e-qu, o-qa, o-qi, o-qu

3.1.2 - A few unfamiliar sounds [ɣ], [ɬ], [x] og [χ]

Four seemingly unfamiliar sounds of Kalaallisut are as a matter of fact well-known and should not cause grown-up learners problems at all. Still, when learners come across the sounds in the "strange" Kalaallisut context they appear to be new and difficult after all. Until we realize that they are not.

[ɣ] is articulated in the same place as [k]. It is spelled with the letter *g*. It will only occur between two vowels and pronunciation is exactly as in Danish *I*

denne uge bager vi efter kagebog [i dɛnə u:xə ba:xɔ vi ɛftɔ kɔ:xɛbɔx] or in Spanish and Portuguese like in the name *Saramago*.

[ɬ] is the unvoiced counterpart to normal *l*. Normal *l* is always short in Kalaallisut and unvoiced *l* always long. Therefore we do not need an own symbol for [ɬ]. Whenever we have two *l*² we know that they unvoiced and whenever we have single *l* we know that it is voiced (i.e. a normal *l*). [ɬ] is found in many languages but only seldom used isolated with Welsh as one exception (still, you can hear children who lost their front teeth play on the “ɬide” instead of the “slide” occasionally it happened to you and me that we ran into problems with the “ɬot machine” in the local pub after 10 glasses of whisky).

If you have problems with isolating [ɬ] try this exercise with Danish examples.:

In words like *slut* and *pludselig* the second sound is not only an *l*. It starts out as an [ɬ] that eventually becomes an *l*. Pronounce the Danish words a number of times and try to pronounce them without the *s* and the *p*. You will soon realize that the unvoiced *l* is not a problem at all.

Still, one more detail complicates foreigners' relation to [ɬ]. In words like *illu* 'a house'³ foreigners tend to pronounce *illu* with stress on the second syllable. Such upward going contours make it more difficult to pronounce the unvoiced *l* properly whereas a down going contour facilitates pronunciation. As you very soon will learn the syllable before a long consonant is always pronounced on a high tone.

Try this exercise ♪♪♫.

☞ pronounce the following sequences of sound all the time starting on a high note on the first syllable jumping a tone or two down on the second (you might want to use a keyboard or the like in the beginning)

aɬ-ɬa, aɬ-ɬi, aɬ-ɬu, iɬ-ɬa, iɬ-ɬi, iɬ-ɬu, uɬ-ɬa, uɬ-ɬi, uɬ-ɬu.

[x] is an unvoiced counterpart to *g*. *g* is always short whereas [x] is always long. Accordingly like with *l*, it does not need its own symbol. Whenever we have two *g* in writing we have two [x] sounds and whenever we have a single *g* we have a single [x] sound. [x] is not used in Danish or English but in many other languages including German in words like *ich* 'I'.

[χ] is an unvoiced counterpart to *r*. *r* is always short whereas [χ] is always long. Accordingly like with *l* and *g*, it does not need its own symbol. Whenever we have two *r* in writing we have two [χ] sounds and whenever we have a single *r* we have a single [χ] sound. [χ] is not used in Danish or English but in many other languages including some parts of Germany, in Dutch, and in French in words like *lettre* 'a letter'.

3.1.3 - Other sounds

p, *t*, and *k* are pronounced without aspiration much like *b*, *d*, and *g* except for *t* whenever followed by *i* or *e*. In such contexts *t* is pronounced with a little *s*-sound like in Danish *Tivoli*.

Vowels - i.e. *i*, *u*, and *a* - are open whenever followed by *r* or *q*. Open vowels are pronounced [ɛ], [ɔ], and [ɑ] and spelled with *e*, *o*, and *a*. In all other positions vowels are rather narrow. Learners - especially learners with a background in

²Remember also that *rl* is just a way to put two *l* preceded by a low vowel on paper

³You probably know the word as *iglo* which has become famous for 'snow hut'.

Nordic languages - tend to pronounce vowels much too open under influence of their mother tongue vowel qualities. Especially *a* needs a little attention. Its default quality is close to a Finnish *ä* (not *a*) or the *a* in Danish *hattedame*.

r is like Danish or German untrilled *r*. In modern Kalaallisut *r* is only pronounced as itself whenever between two vowels. When followed by another consonant *r* is assimilated i.e. *r* becomes the following consonant. *arnaq* means 'a woman'. The first *a* must be open [ɑ] because of the following *r* and so must the second *a* because of the following *q*. Finally, *r* must assimilate to the following *n* giving us the pronunciation [annaq] with two *n*.

Like in many other languages *ng* is one single sound [ŋ] like in *sing* as opposed to *sink* or Danish *bange* 'scared' as opposed to *banke* 'to knock'. Note a speciality that long [ŋ] is not spelled *-*ngng*- but by definition as -*nng*- as in *ajunngeqaaq* 'very good, indeed'.

Learners from languages like English and Danish that lower vowels before velars must be aware not to transfer this feature into Kalaallisut where no such rule exist. In *A singer sung a song* one finds only open vowel and no i-sound like in *live* or *give* and no u-sound like in *super*. A Danish example could be *unge synger sange* 'young people sing songs' where all vowels before the [ŋ] are wide open.

Finally it should be noted that [ŋ] in most languages belong to the preceding syllable or as in Finnish is lengthened to partake in both the preceding and the following syllable: Finnish *Helsingissa* 'in Helsinki' is pronounced with two ŋ like *hel-siŋ-ŋis-sa and Danish *bange* 'scared' is pronounced baŋ-ə.

In Kalaallisut there are no exceptions like the ones mentioned. ŋ does not cause major changes to vowel qualities and rules for syllabic division work with ŋ as with any other consonant. Hence *angivoq* 'he is big' is pronounced like *a-ŋi-voq and may be hyphenated before *ng* and before *v* like *a-ŋgi-voq*

The so called affricate *ts* is a phoneme of its own, hence *atsat* 'aunts' versus *attat* 'a button'. Make sure not to pronounce the affricate heavily aspirated like in *bats* or German *Zeit*. The s-part of the sound is actually nothing but a slight closure on two *t* [tt^s].

One rather tricky detail should be addressed at this point. It is namely so, that far from all *ts* you come across are affricates. On the contrary are most of all instances actually two consecutive *t* followed by *i*.

The problem is caused by the wish in 1973 to create an orthography as close on actual pronunciation as possible. The wish conflicted with phonological clarity in this specific context. Try this example:

sinip 'to sleep' +TIP 'to make him Vb/ to let him Vb'+{vara} 'I indicative him'

The assimilation rule (see §4.2.3) turns *p* into *t* because of the following *t* giving us /sinittip-/⁴. Hence **sinittippara* would make a suitable spelling in terms of phonology but not in terms of sound for as mentioned in the beginning of this chapter *t* is pronounced with a slight *s* whenever followed by *i* or *e*.

In 1973 the wish for the new orthography to reflect actual sounds won and it was decided to spell double-*t* as *ts* whenever followed by the high front vowel *i* and *e*.

The correct spelling of 'I let him sleep' is therefore *sinitsippara*.

⁴Forward slashes denote phonemes in linguist tradition

As your rule of thumb in an early stage of learning remember that whenever you see *ts* followed by *u*, *o* or *a* you are dealing with an affricate i.e. a phoneme in its own right which to you means that you should look it up from the dictionary or the grammar book according to the shape of the word as you have it in front of you. On the contrary you will most of the times need to think in terms of two *t* which again often indicates stem plus derivational morpheme like in the example whenever *ts* is followed by *i/e*.

Finally one word about *v*. Try to avoid Danish or English labio-dental *v*. You would rather think in terms of *w* since Kalaallisut *v* often is bi-labial. Especially if preceded by *u* the *v* is reduced to almost nothing⁵. This reduction is reflected in orthography where *v* is omitted if preceded by *u* and followed by *a*, *i* or *e* but not if followed by another *u* or *o*.

qasu+VIP{+vuq} 'to be tired+very+he indicative' -> *qasuippoq* 'he is very tired' versus

qasu{+vuq} 'to be tired+he indicative' -> *qasuvoq* 'he is tired'

3.2 - The inventory of phonemes - and a few more lines about sounds

3.2.1 - The original vowels

Inuit languages originally had 4 vowels /i/, /u/, /a/, and /ə/. Such a system is still active in the south-western dialects Central Alaskan Yup'ik, Alutiiq, and Siberian Yupik.

In the north-eastern dialects from Alaskan Iñupiaq through Canadian dialects to Greenlandic Kalaallisut only 3 vowels exist. The schwa has become a morphophoneme that realizes as /i/ when followed by a consonant and as /a/ when followed by a vowel⁶. Look further in §4.2.1.

Vowel qualities change dramatically all the time according to adjacent sounds. Most often vowels are narrow but before *r* and *q* they are very open. This is perfectly predictable so changes in vowel quality are not reflected in orthography with Kalaallisut as one exception from the rule.

For historical reasons (influence from Danish orthography in the 18th century) Kalaallisut is spelled using 5 vowel symbols *i*, *e*, *a*, *o*, and *u*.

illu-QAR+TUQ 'a house - to have - the one, who Vb' -> /illuqartuq/ which is spelled *illoqartoq*.

A single vowel always denote a short vowel whereas two identical vowels denote one long vowel.

There are no diphthongs in Kalaallisut. What seems to be an exception and what is often referred to as an exception namely the ending {-i} '3. singular - 3. plural' which after an *a* is spelled *-ai* in absolutely word final position is not really an exception. The final syllable in *ikinngutai* 'his friends' is not pronounced with a diphthong like in *my* but with a long, narrow *a* followed by a slight j-like closure [.. taa'].⁷

⁵Technically speaking reduced to a bi-labial glide

⁶In word final positions though the realizations are rather unpredictable

3.2.2 - The imported vowels

Following Greenlandic language legislation foreign words are spelled in accordance with the original spelling. Therefore all kinds of foreign vowels occur in Kalaallisut. Since most loanwords are imported from Danish special attention should be paid to the Danish vowels including two occasional umlaut vowels one comes across every now and again because of the Nordic Language Convention which include Kalaallisut. Here is a complete list of vowels.

a, e, i, o, u, y, ü, æ, ø, å, ä, ö

3.2.3 - The consonants

The number of consonant morphemes in Kalaallisut is rather limited if we do not include loanwords and fringe occurrences like exclamations and the like.

There are four stop consonants /p/, /t/, /k/, and /q/ spelled *p, t, k,* and *q* when they appear short and *pp, tt* (*ts* if followed by *i* or *e*), *kk,* and *qq* when long.

There are three nasal consonants /m/, /n/, and /ŋ/ spelled *m, n,* and *ng* when short and *mm, nn,* and *nng* when long.

There are seven fricatives /v/, /s/, /l/, /j/, /ʃ/, /r/, and /h/ spelled *v, s, l, j, g,* and *r* when short and *ff, ss, ll, NIL, gg, rr,* and *NIL* when long.

3.2.4 - The imported consonants

As with the vowels, all kind of consonants can be seen in loanwords because they are spelled according to original spelling. Here is the complete list of consonant graphemes

b, c, d, f, g, h, j, k, l, m, n, p, q, r, s, t, v, w, x, and *z*

3.2.5 - Syllables and hyphenation

There is always a vowel in a syllable. If the vowel is short it is spelled as one vowel, if it is long it is spelled as two consecutive identical vowels.

In a syllable there can be zero or one consonant before the vowel and there can be zero or one consonant after the vowel. If you find two consecutive consonants you have two syllables as in *tut-tut* 'reindeer'.

If you have only one consonant as in *qu-ja-naq* 'thank you' you hyphenate before the consonant.

Here is the list of possible syllables⁸

short V, long VV

short CV, long CVV

short VC, long VVC

short CVC, long CVVC.

This ought to suffice for us to start reading Kalaallisut text aloud. We might as well start from the beginning so let us choose the Genesis as our starting point. Here are a few words from chapter 1-2. To help you a little I include the words in broad transcription and I include hyphenation:

⁷In modern (young) language even this little glide insertion is no longer in use. *-ai* is gradually regularized into a plain, long *a*.

⁸Remember that *-ng-* is one and only one /ŋ/ and that *-nng-* is a shorthand for /ŋŋ/. Hence *a-ngi-voq* 'he is big' and *a-jun-ngi-laq* 'it is OK'

<i>Pileqqaarneranni</i>	[pi-lɛq-qɑɑn-nɛ-ran-ni]
<i>qilallu</i>	[qi-laɫ-ɫu]
<i>nunalu</i>	[nu-na-lu]
<i>Guutip</i> ⁹	[kuu-tʰip]
<i>pinngortippai.</i>	[piŋ-ŋɔt-tʰip-paaʲ]
<i>Nunalu</i>	[nu-na-lu]
<i>ilisarsaanngilaq</i>	[i-li-sas-saŋ-ŋi-laq]
<i>soqarnanilu,</i>	[sɔ-qɑn-na-ni-lu]
<i>itinersuullu</i>	[i-tʰi-nɛs-suul-ɫu]
<i>qulaa</i>	[qu-laa]
<i>taarpoq,</i>	[taap-pɔq]
<i>Guutillu</i>	[kuu-tʰiɫ-ɫu]
<i>anernerata</i>	[a-nɛn-nɛ-ra-ta]
<i>ermit</i>	[ɛm-mit]
<i>qulangerpai.</i>	[qu-laŋ-ŋɛp-paaʲ]

Exercise 1

Now try yourself to make a transcription along the same guidelines as the examples we just walked through. You will find the solution in the footnote hereunder.

☞ Hyphenate and write in a broad transcription

*Guutilu oqarpoq: Qaammarli. Taava qaammarpoq. Guutillu qaamasoq takuaa ajunngitsoq; taava Guutip qaamasorlu taartorlu avissaartippai.*¹⁰

3.3 - Stress and pitch

If you happen to one of many who have a less than happy relation to the chapter heading after years of hard work with hard to understand English "terminal contours" or similar prosodic patterns training in any other foreign language you might already be on the edge of skipping this chapter.

Don't do that!

Tonal patterns in Kalaallisut is namely not as in English just a mean to make language that is already comprehensible sound more native. In Kalaallisut a major contribution to the very key to comprehensible speech is found in the tonal system.

First and foremost is the difference between single consonants and double ones phonemic in Kalaallisut. Phonemic means that difference in consonant length in itself create entirely different words. Without a proper understanding of short - long consonants you will produce hundreds of misunderstandings every day.

Here is one example from the more colourful end:

⁹ *Guuti* is a loan word for 'God' which explains the "weird" use of *g*.

¹⁰ [kuu-tʰi-lu ɔ-qɑp-pɔq qaam-maɫ-ɫi taa-va qaam-maɫ-pɔq kuu-tʰiɫ-ɫu qaa-ma-sɔq ta-ku-aa a-juŋ-ŋit-tʰɔq taa-va kuu-tʰip qaa-ma-sɔɫ-ɫu taat-tɔɫ-ɫu a-vis-saɫ-tʰip-paaʲ]

It is a popular joke to make Danes pronounce the word *ussuk* ('bearded seal') because of the fact that almost however eloquently one pronounces it it will almost inevitably be understood as *usuk* ('penis').

And whenever the poor Dane tries to correct the mistake according to instructions telling him to prolong the s-sound it seldom helps.

The problem is that it is correct that s will be long but the feature that first and foremost mark length is actually tonal. Long consonants are marked by a contour high-low, whereas short consonants are marked by a low-high contour. Hence 'bearded seal' will be high *us* - low *suk* whereas 'penis' will be low *u* - high *suk*.

It is simply mandatory to acquire a firm grasp of the Kalaallisut tonal system. The bad news is that no one fully understands the patterns that shape pronunciation in Kalaallisut and quite a bit of phonetic research still has to be carried out before we really have a grip of it. The good news, then, is that even a simple, oversimplified system will help you improve your pronunciation immediately even in a number of unexpected aspects. So bear in mind that what you get over the next few pages is not the whole truth, rather a handy short-cut.

If you have a Nordic mother tongue - and many others I might add - you are accustomed to first syllable stress and very little pitch. Stress is by and large a question of physical power much like the volume button on your amplifier or keyboard. If you press an A and twist the volume button to maximum it will not influence the fact that you all the time have the same 440 hz tone in the loudspeakers. Volume simply adds more db's to the sound in question, it does not alter it.

Pitch on the contrary is like using the keyboard without touching the volume controls. You get the same power on all notes but you get different notes. To put it differently, you get more or fewer hz.

Stress and pitch are not entirely - say easily - separated. This fact has caused quite a lot of confusion in Kalaallisut L2 since both features very often - wrongly - are termed stress.

But 150 years ago old Samuel Kleinschmidt was not in doubt. He developed a rather coarse but very efficient instrument to describe Kalaallisut sound patterns. He termed it "Silbengewicht".

The formula he developed goes like this:

In every syllable a vowel weighs 2 units (and two vowels accordingly 4 units).

A consonant at the beginning of a syllable weighs nothing. That is 0 units.'

A consonant at the end of the syllable weighs 1 unit.

The very final syllable of the word is so often truncated that the rule only partly apply in final syllables.

As a rule of thumb you have here the ultimate pronunciation guide for Kalaallisut:

The higher the syllable weight, the higher the tone

You now have all the information you need to pronounce Kalaallisut decently. Try your skills on the first sentences of Genesis again: First you locate the syllable borders, then you add the weights.

Pileqqaarneranni qilallu nunalu Guutip pinngortippai.

Pi-leq-qaar-ne-ran-ni qi-lal-lu nu-na-lu Guu-tip pin-ngor-tip-pai.

-2---3---5---2---3---2 -2--3--2 -2--2---2 --4-----3 --3---3---3---4

Nunalu ilisarsaannqilaq soqarnanilu,

Nu-na-lu i-li-sar-saan-ngi-laq so-qar-na-ni-lu,

-2---2---2 2-2-3-----5-----2---3 -2---3---2--2-2

itinersuullu qulaa taarpoq,

i-ti-ner-suul-lu qu-laa taar-poq,

2-2--3-----5-----2 -2---4 --5-----3

Guutillu anernerata ermit qulangerpai.

Guu-til-lu a-ner-ne-ra-ta er-mit qu-la-nger-pai.

--4---3--2 2---3---2--2-2 -3---3 -2---2---3-----4

Here comes the following verse of Genesis with pronunciation as well as weights

Qaamasorlu [qaa ma sɔɬ ɬu] 4-2-3-2

Guutip [kuu t^sip] 4-3

ullormik [uɬ ɬɔm mik] 3-3-3

taavaa, [taa vaa] 4-4

taartorlu [taat tɔɬ ɬu] 5-3-2

unnuamik. [un nu a mik] 3-2-2-3

Taava [taa va] 4-2

unnunngorpoq [un nuŋ ŋɔp pɔq] 3-3-3-3

ullaanngorlunilu, [uɬ ɬaan ŋɔɬ ɬu ni lu] 3-5-3-2-2-2

ulloq [uɬ ɬɔq] 3-3

siulleq. [si uɬ ɬeq] 2-3-3

Exercise 2

☞ Hyphenate and mark the tones in verses 6-7 of Genesis.

Guutilu oqarpoq: Isuissimasoq pinngorli ermit akornanni, ermit avis-saarteqqullugit. Guutip taava isuissimasoq piliaraa, avissaartillugit ermit isuissimasup ataaniittut ermillu isuissimasup qulaaniittut; taamalu ilivoq

Exercise 3

☞ Here is a list of the former 18 municipalities in Greenland. Transcribe the names in broad IPA and include the syllable weights:

Nanortalik, Qaqortoq, Narsaq, Ivittuut, Paamiut, Nuuk, Maniitsoq, Sisimiut, Kangaatsiaq, Aasiaat, Qasigiannuguit, Ilulissat, Qeqertarsuaq, Uummannaq, Upernavik, Avanersuaq, Tasiilaq, Ittoqqortoormiit

Exercise 4

Henrik Lund's beautiful evening hymn from 1914, *Ilaanni unnulermat*, is most likely the most beloved of all Kalaallisut poetry ever. Small wonder, really, as the poem in terms of content as well as in terms of artistic virtues is great art. The poet himself composed the melody in a 6/4 beat - that is with accent on first and fourth beat.

Hereunder you will find a rhythmical analysis of first verse with the syllable weights included. Keep in mind that the system only partly applies to the final syllable.

It should be obvious that accents consequently are put on heavy or final syllables. This consequent composition renders it very easy for a non-Greenlander to pronounce the poem in a decent way. Grasp the opportunity and do it. Read it out aloud several times. Exaggerate the tonal contours rather than underplay them. If you can sing then learn the first verse by heart and sing it many times. Your pronunciation will benefit from it. Besides it is a beautiful poem with a beautiful melody. Its social and cultural importance are beyond dispute.

🎵🎶 The poem has been recorded and you will find notes and a translation into Danish in the appendix.

laan-ni 12-3	un-nu- 45-6	ler- 123	mat i- 45 6	nger-la- 12-3	ler-pu- 45-6	nga <u>pause</u> si- 1234 5 6
lar-su- 12-3	aq ni- 45 6	-paam- 123	mat ti- 45 6	paat-su- 12-3-	il-lu- 45-6	nga <u>pause</u> Se- 1234 5 6
qer-nup 12-3	tar-ri- 45-6	ler-sup 12-3	pak-ku 45-6	qaq-qat 12-3	qaar-pi- 45-6	aat <u>pause</u> ni- 1234 5 6
paal-lu- 12-3	ni sa- 45 6	man- 123	nga i- 45 64.0 -	nuul-lu- 12-3	aq-qu- 12-3	ai <u>pause</u> (Pa-) ¹¹ 1234 5 6

¹¹ Technically speaking *Pa-* is an upbeat exactly as the very first syllable ('*I-*') in verse one.

