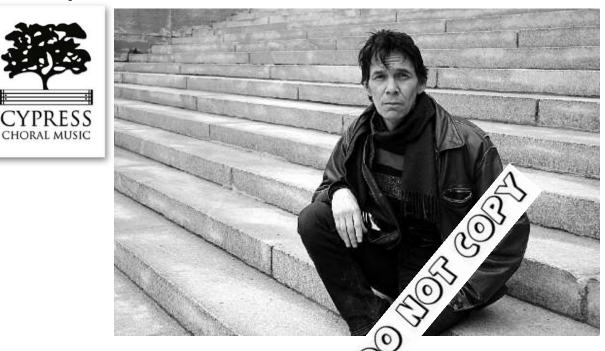
CANADA





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⁵P⊂^b/Qilak

Inspired by travels in Baffin Island in 2009 and a collaboration with Iqaluit folksinger and songwriter Madeleine Allakariallak, Qilak was composed as part of a concert project for Winnipeg-based *Camerata Nova* entitled *Medieval Inuit: Stories of the North*. The theme of the concert explored the early contact between Scandinavian explorers and the Inuit 1000 years ago. Balfour tells us: "Qilak is about the northern sky which is so breathtaking up in the Arctic. I loved the open space, the Inuit's relationship with the land, and the musical sound of Inuktitut."

The aesthetic of the piece reflects the expanse of sky and the shimmering reflection composition hints at influences of Inuit throat singing and hauntingly echoes the vertical traditional Ayaya songs of Southern Baffin Island. No melodies have been borrowed in the control of this piece, it is entirely original.

Text in Inuktitut South Qikiqaaluk dialect

የቦር /qilak the sky, the heavens, paradise

op qi "q" is an unreleased voiceless uvular stop sir **(O)** right k further back in the mouth

⊂ la

k "k" is an unreleased velar voiceless str

Pdo tunguniq Reflection of open was sky at the horizon. Dark blue-black or purplish fog used to give direction in early spring. The sing of clouds above sea water indicate the direction of the floe edge and provides a spatial rewhen traveling across the flat tundra. The floe edge is the magical border between the sea ice on ocean where birds and mammals gather.

D tu "t" is an unaspirate of ngu

□ ngu

□ ni towards a sho is context
□ q

The back of the more of a more in Inuktitut. Three basic vowel sounds are [i] [a] and [u]. These shift depending on sure of consonants. Do your best to realize the language as you sing, and seek out those who car of our more or consult online resources featuring native speakers. Listen to the recording of the pronuncial of the pronuncial p

Ayr, (alternatively spelled with a "j") Reference to a traditional Inuit drum dance song, formally pisiit (personal song), and learned by ear. Many are meant to account and remember events, to be healing songs or sacred songs. They tell a story through their composition and can be self-dep. ecating, or refer to personal successes or rivalries. The vocable "ayaya" (or combinations of these syllables) is repeated throughout the structure of drum dance songs throughout Canada, as well as Greenland and Alaska.