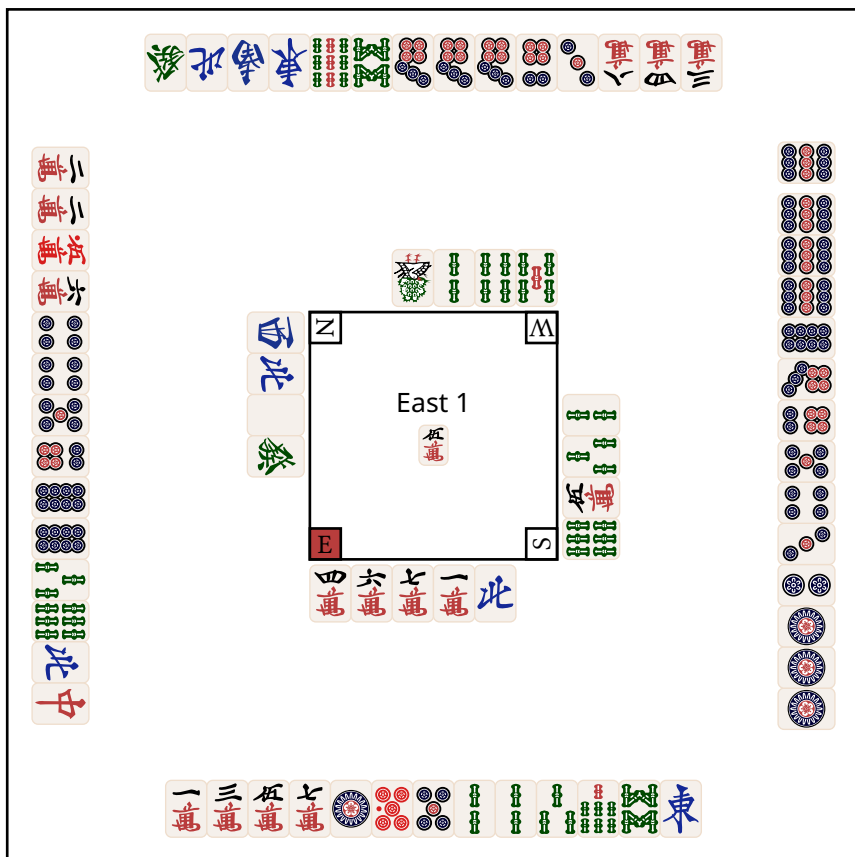


sitelen pi musisi Lisi

by soweli suli Alu pi ko lete



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Introduction

sitelen pi musi Lisi is a conscript (constructed script) for *toki pona* that uses games of Riichi Mahjong (Japanese Mahjong) as writing media. Each game is capable of indicating up to four sentences, one for each player, denoted by the game actions taken by each player.

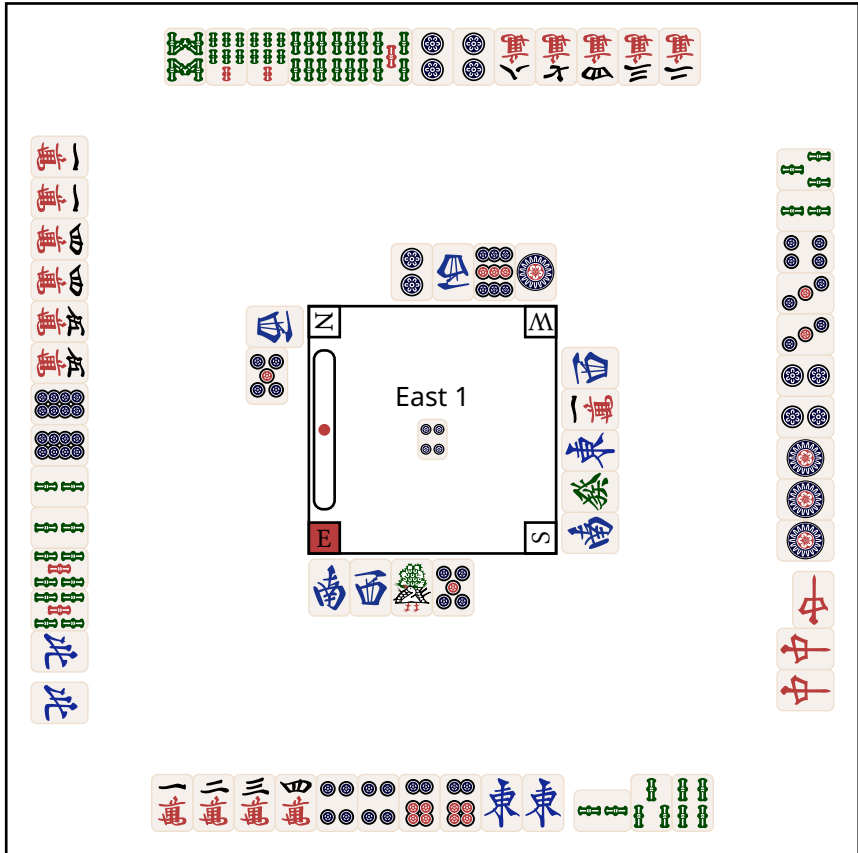


Figure 2: Example game of Riichi Mahjong

This documentation assumes some familiarity with Riichi Mahjong; a cursory description of the rules can be found in the appendix for convenience. It is recommended to refer to the appendix while reading the main text, though it can be read in full.

Representing Words

Discard Pile

Apart from *dora* indicators (the tiles in the centre of the images) and honour tiles (東南西北 發中), the exact value or suit of the tiles typically do not matter in this *sitelen*. Instead, what the tile is relative to the previous tile carries meaningful value.

Each *toki pona* word (with the exception of some particles) is carried by a sequence of relative tile values, which we will refer to as “tilemes”. For instance, the word “*pona*” is /LH/ (low-high), while the word “*toki*” is /HH/. Intuitively, the tileme /L/ is a discard of a **lower** tile value in the same suit, and /H/ is a discard of a **equal or higher** tile value in the same suit.

Word boundaries are indicated by a change in suit from word to word. By default, each successive word uses the next suit according to the traditional *manzu* > *pinzu* > *souzu* (characters, dots, bamboo) order.



Figure 3: One possible realisation of /HH LH/ (*toki pona*)

However, some words which would otherwise have the same tilemic representation are differentiated by a change in suit in the opposite direction, indicated in transcription with an up arrow /[↑]/, that can occur between tilemes. This is similar to languages with global downfall (pitch that decreases over speech) and phonemic upstep (an increase of pitch that is meaningful).



Figure 4: /L[↑]HL HL[↑]L/ (*sitelen musi*) vs /L[↑]HL H[↑]LL/ (*sitelen lili*)

It may not seem immediately evident, however, how the tilemic value of the first tile is determined from the discard pile. We will revisit this in a later section where we see how the other aspects of a game of Riichi Mahjong come into play.

Honour Tiles

Common Particles

Certain common particles are marked by specific wind tiles, /ESWN/ (東西南北 respectively), instead of relative tile value. For instance, the predicate marker “*li*” (and “*o*”, but this will be covered later) is /E/ and the direct object marker “*e*” is /S/.

The following word is then realised relative to the suit and value of the tile immediately before the particle.



Figure 5: /HH LH E LH L[↑]H/ (*toki pona li pona mute*)

In the rare case where all four copies of a wind tile have been discarded but an additional copy would be required, another wind tile can be discarded instead followed by a number of dragon tiles (龍中) to make up for the difference in wind type (in *dora* order: E>S>W>N).



Figure 6: With /E/ realised as [WDD]

Cartouches

Proper adjectives are bookended by /N/, spelt out by the initials of the words between them. Similar to *nasin sitelen kalama*, words can be suffixed with a number of dragon tiles (transcribed as /D/) equal to the number of morae in the word that spells the proper adjective.



Figure 7: /HHL N L[↑]HHL HLLD N/ (*soweli Alu*)

Board State

Starting Reference

Moving on from just looking at the discard pile, we turn our eyes to the *dora* indicators in the middle of the board (note that in physical games of Riichi Mahjong, these are located where the walls are instead).

The first *dora* indicator, which is always flipped in every game, indicates the tile value (**not** the tile suit) from which the realisations of the first word of the first sentence take reference from.

With 𪛗 indicated, the discards in Figure 7 are a realisation of /HH/. With 𪛘 indicated however, the same discards are a realisation of /LH/ instead.



Figure 8: /HH/ (*toki*) or /LH/ (*pona*)?

If there are more than one sentences indicated by the board (as explained by the next section), each succeeding *dora* indicator gives the reference tile value for each of the following sentences.

Round Indicator

Another point of interest at the centre of the board is the round indicator. While the round wind can be freely set to any of the four winds, the round number indicates the number of sentences contained within the board.

If one sentence is indicated, the discards of all four players make up one sentence, taken in succession starting from the first player (e.g. East's first discard, then South's first discard, etc. with a round indicator of "East 1").

If two sentences are indicated, the discards of the first two players make up the first sentence, and the discards of the last two players make up the second. If four sentences are indicated, each player's discard pile makes up one sentence each.

If three sentences are indicated, each player's discard pile makes up one sentence each as well. However, the fourth player's discards are disregarded. Alternatively, the board can be configured to show a *sanma* (3-player) game, although this dramatically increases the difficulty of arranging a board correctly since tiles valued 2 through 8 in the *manzu* suit are removed.

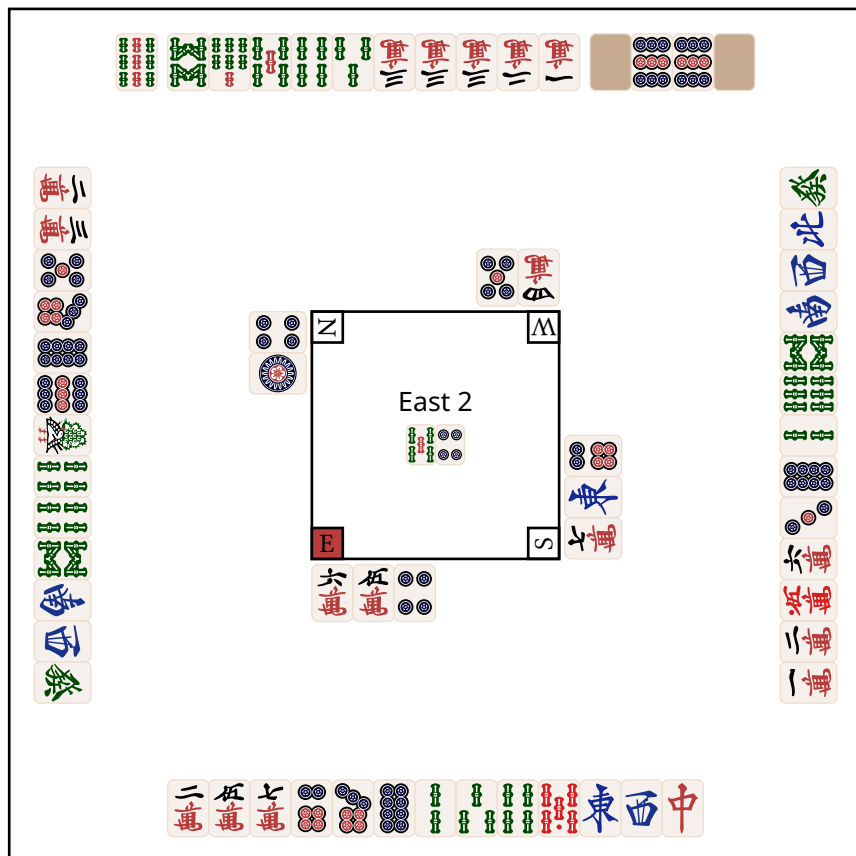


Figure 9: *soweli li pona. mi soweli.*

As noted in the above example, each additional *dora* indicator requires a *kan* (set of four identical tiles) to have been played, as per the rules of Riichi Mahjong.

Game End and Red Dora

Each board must show a game that has successfully finished, either due to a win, exhaustive draw, or abortive draw. If it is the case that one or more players would need to discard tiles after having completed their sentences, a red *dora* tile (𐄂𐄂𐄂𐄂) should be discarded at the end of the sentence.

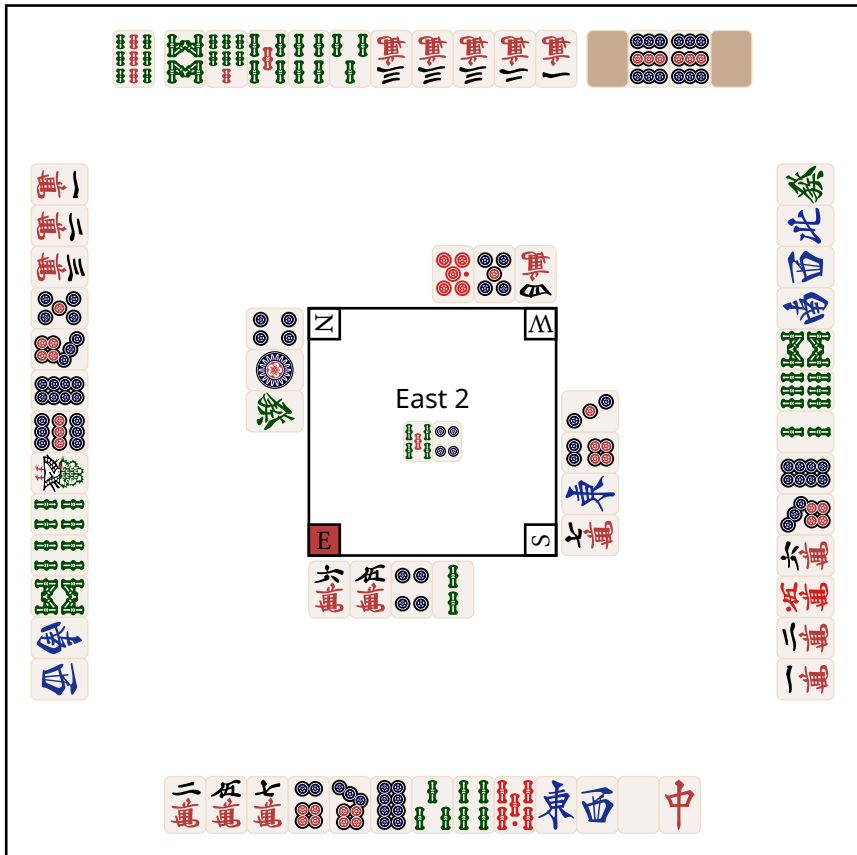


Figure 10: *soweli li pona mute. mi soweli.*

Riichi

As hinted at earlier, the tileme /E/ can represent both “*li*” and “*o*”. By default, it represents “*li*”. However, if the player who discarded the East wind is in *riichi* (see Appendix), it represents “*o*” instead.

Additionally, if the *riichi* declaration tile comes before the (player’s first) East tile or if it is the East tile itself, it indicates an imperative (orders, commands, etc.) or vocative (directly addressing someone) usage. If it comes after, it indicates an optative usage (wishes, hopes, suggestions, etc.). If there are multiple “*o*” in a sentence, the declaration tile is taken relative to the first “*o*”.

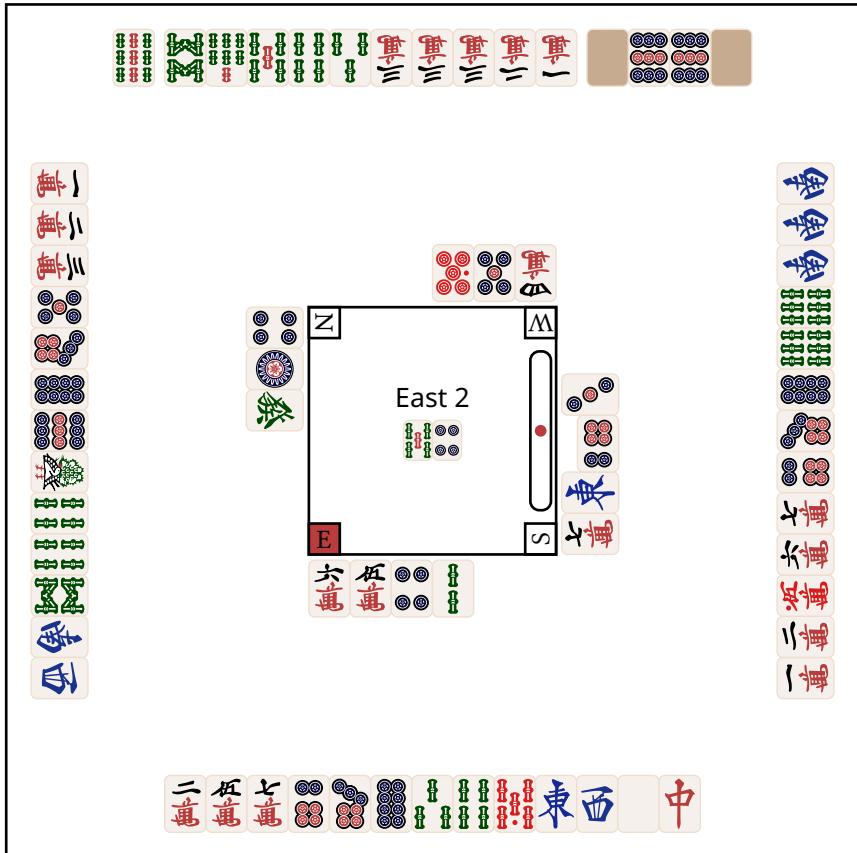


Figure 11: *soweli o pona mute. mi soweli.*

Note that as per normal Riichi Mahjong rules, a player must be in *tenpai* to declare *riichi*. That is to say, their hand must be waiting for just one more tile to form a complete hand, typically of four triplets or three-length sequences and one pair.

Semantic Linkers

Dora Indicators Revisited

From the earlier description of the *dora* indicators, we see that there is an additional degree of freedom in choosing the specific indicator tiles. We make use of this to indicate semantic relations between sentences in one of three ways:

If two *dora* indicators share the same value but the second comes **before** the first in suit order, this indicates that the sentence corresponding to the first *dora* indicator is a *la*-marked topic and the second's is the comment.

If two *dora* indicators share the same value but the second comes **after** the first in suit order, this indicates that the first's sentence is a *la* conditional clause with the sentence corresponding to the second *dora* indicator as the antecedent.

Finally, if two *dora* indicators share the **same value and suit**, this is a general indication that the first's sentence supplies additional information or context required to understand the second's sentence. This encompasses other uses of *la*.

Open Calls

Open calls, where a player uses another's discarded tile to form a group, indicate that a *ni* demonstrative is referring to the content of another sentence. This is akin to the common formation "... *ni*: ...".

After discarding a valid representation for "*ni*", any tile can be discarded for a player corresponding to the referred sentence to make an open call on. That player then discards a dragon tile to indicate the resumption of turn order. Care should be taken to ensure the dragon tile is not discarded after a wind or between a pair of /N/.

Here, the “*nī*” indicated by West is shown to refer to East and South’s sentences by two open *kan* calls. Of note is the rotated tile in the *kan* call displayed next to the hand, which indicates which player a tile came from.



This indication of “*ni*” is optional, like the directional “*ni*” in *sitelen pona*. In some cases, it may be impossible due to requiring a hand to be closed for *riichi* or the four-sentence limit.

Guided Example

To aid in better understanding this *sitelen*, we will go through the full process of reading a short excerpt step by step.

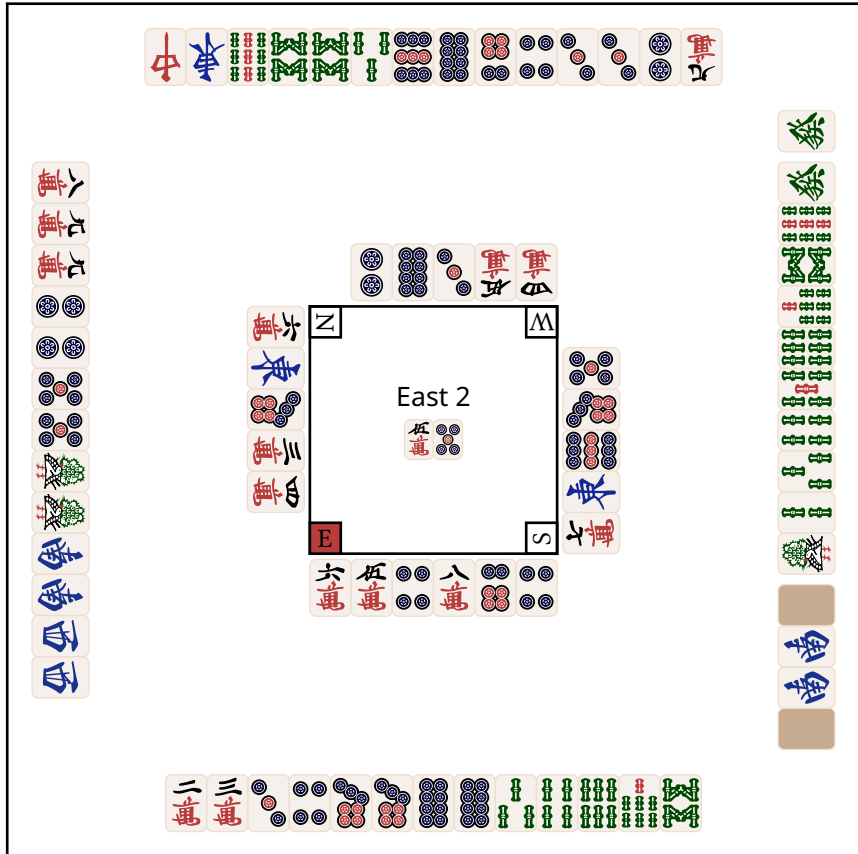


Figure 14: Example passage

First, look at the round and the dora indicators. Since it is the second East round, this board indicates two sentences. Then, since both dora indicators have a value of five with the second coming after the first in suit order, the first sentence is a *la*-conditional with the second as the antecedent.

Since there are two sentences indicated, we know that East and South indicate the first sentence, while West and North indicate the second sentence.

Next, identify the first tile discarded. In this *sitelen*, this will always be the topmost and leftmost tile in East's discard pile. In the example above, this is the 6 *man* tile. Compare the value of this tile to the value of the first dora indicator. We see that six is greater than five, making the first tileme of the first sentence /H/.

If some form of annotation is available, it would be helpful to indicate that the tile has been read with a mark; or if the *sitelen* is set up with physical tiles, the tile can be flipped over.

We then identify the second tile discarded. Since turn order always goes anti-clockwise, we look at the topmost and leftmost tile in South's discard pile that has not already been read. Comparing the value of that tile to the previous tile discarded, we see that seven is greater than six, making the second tileme of the first sentence /L/.

Moving on to the third discard, we again look at the topmost and leftmost tile in West's discard that has not already been read. Since this is the first tile of the second sentence, we compare its value to the second dora indicator instead of the last discard by South. Since four is less than five, the first tileme of the second sentence is /L/.

Continuing this process turn by turn allows us to gather that the first sentence's tilemes are /HHL E LH⁺L LLLL/, and the second's are /LHL E LHH⁺L L⁺H/. Note that after the first four turns, East's next tile is compared with South's last discard, not North's, since North and South indicate a different sentence. Similarly, West's next tile will be compared with North's last discard, not South's.

Now that we have the tilemic representations for the two sentences, we can refer to the lexicon at the back of this document to find the corresponding *toki pona* words. For instance, we can see that /HHL/ in the first sentence corresponds to "*soweli*", so on and so forth. Since no players have declared *riichi*, we also know that the two /E/ indicated correspond to *li* and not *o*.

Recall that the two sentences are joined by a “*la*”; we can then string the words together to form our final result: “*soweli li wile moku la ona li kalama mute*”.

One may wonder why we did not simply read East and South’s discard piles together, followed by West and North’s discard piles together, since the sentences are grouped in that way. While this method does work for the above example, it does not work if open calls are used to indicate “*ni*” (corresponding to /LL/).

Following turn order, when we encounter /LL/, we then need to check for open calls indicating that a tile was taken from the player after the second /L/ discard (shown by a rotated tile). If one is found, we identify the corresponding dragon tile in the discard pile of the player who made the open call. Then, if it is also the topmost and leftmost tile that has not already been read, we start reading from there.

If more than one are found, we repeat the process each time we return to the original player’s turn to start reading from the next dragon tile until no such dragon tile is found (try reading Figure 11 on your own).

Tips for Composing

Composing in this *sitelen* involves many of the same steps described above. We first find the tilemic representations of the sentences we wish to write out, set suitable round and dora indicators, then place tiles in discard piles following the tilemic representations in turn order, breaking for open calls when necessary.

The only additional step comes after filling in all the required tiles, where we fill in each player’s hand with tiles in any valid configuration, ensuring that the player following the last discard has a valid winning hand (unless the game ends in a draw), and that there are the correct number of *kan* for the number of dora indicators.

The main consideration when composing is to have a valid board state, which generally involves checking that there are no more than four of each tile. Using a physical set to compose is therefore easier as one would not need to keep count of the tiles themselves.

Appendix: Riichi Mahjong Rules

A brief description of the basic rules sufficient to set up and play a round of Riichi Mahjong is rendered below. The rules listed suffice to understand and compose with this *sitelen*, although the game in full has much more to offer.

Game Setup

Tiles

Riichi Mahjong makes use of a combination of tiles numbered from one to nine (*shuupai*) and “honour” tiles (*jihai*) that are not numbered. There are three kinds (suits) of numbered tiles: *manzu*, Chinese characters; *pinzu*, dots; and *souzu*, bamboo sticks.

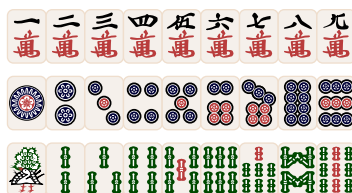


Figure 15: 1–9 *man*, *pin*, and *sou* (left–right, top–bottom)

The honour tiles are further divided into “winds” (*kazehai*), tiles inscribed with the Chinese character for east, south, west, and north; and “dragons” (*sangenpai*), comprising the white dragon (*haku*), red dragon (*chun*), and green dragon (*hatsu*).



Figure 16: East, south, west, north, white, green, red (left–right)

There are a total of four copies of each tile, giving a total tile count of 136. An exception to this are the 5 *man*, *pin*, and *sou* tiles, which have three identical copies and one red variant marked with a dot (*akadora*) in most rulesets (some have one, four, or no *akadora*).



Figure 17: *Man*, *pin*, and *sou* *akadora* (left–right)

Wall

At the start of the game, each player is assigned a wind seat, with players being assigned East, South, West, and North in anti-clockwise order. The player assigned East is the first dealer of the game.

At the start of each round, the tiles are mixed and arranged into four sections comprising two stacked rows 17 tiles long, forming a square. Then, a pair of dice are then rolled, and the sum is used to pick a player to break the wall, where the dealer is numbered one, the player to their right is numbered two, and so on.

That player then separates a number of tiles from the right equal to the sum rolled, and further separates the next seven tiles to the right of the break. The two rows of seven tiles separated form the dead wall (*wanpai*), and the rest of the tiles form the live wall (*haiyama*). The third tile to the right of the break is then flipped.



Figure 18: Top view of the dead wall, with 2 *pin* indicated

The tile flipped is the first *dora* indicator tile (*dorahyouji*). The tiles to the left are not drawn during the course of the game unless to replenish tiles from a *kan* call. The tiles to the right are the *kandora* (on the top row) and the *uradora* (on the bottom row). One additional *dora* indicator tile to the right of the last indicator tile is flipped after every *kan* call (at different points of time depending on the call).

The tile immediately to the right of the dead wall (the last tile to be drawn from the live wall) is the *haiteihai*. The *haiteihai* becomes part of the dead wall after a *kan* call, and a new tile from the live wall becomes the next *haiteihai*.

Starting Hand

After the wall is built and the dead wall is separated, players starting from the dealer draw tiles from the start of the live wall (left of the dead wall), four at a time in anti-clockwise order, until they each have 12 tiles.

Then, the dealer takes the first and third tiles from the top row of the live wall, and the rest of the players take one tile each. This leaves the dealer with a starting hand of 14 tiles, and the non-dealers with 13 tiles each.

Game Flow

At the start of a player's turn, a tile from the rightmost end of the live wall is drawn (except for the dealer's first turn), and a tile from their hand is then discarded. With the exception of *kan* calls, the player should have 13 tiles in their hand at all times unless it is their turn.

Calls

If a tile discarded by a player is able to form a meld with tiles from a player's hand, they may make one of three calls on the tile: *pon*, *chii*, and *kan*. The call is made by revealing the tiles that form a meld with it from one's hand, and taking the called tile from the player's discard pile.

The called tile is typically rotated and placed to the left of the revealed tiles if taken from the player to the left, between the revealed tiles if taken from the opposite player, or to the right of the revealed tiles if taken from the player to the right.

A *pon* is where the called tile makes a group of three identical tiles (triplet) with the revealed tiles, and can be called by any player. A *chii* is where the called tile makes a sequence of three consecutive numbers with the revealed tiles, and can only be called by the player on the right. A *kan* is where the called tile makes a group of four identical tiles with the revealed tiles, and can be called by any player.

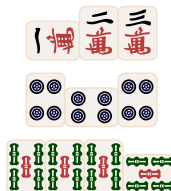


Figure 19: A *chii*, *pon*, and *kan* (top-bottom)

A *kan* called this way is called an open *kan* (*daiminkan*). A *kan* may also be called when a player holds all four identical tiles themselves: this is called a closed *kan* (*ankan*), and is indicated by revealing the four tiles and flipping over the left and right tiles. A *kan* may also be called when a player has already called a *pon* and holds the fourth identical tile: this is called an upgraded *kan* (*shouminkan*).

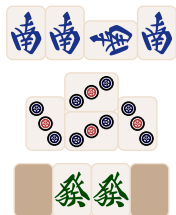


Figure 20: A *daiminkan*, *shouminkan*, and *ankan* (top-bottom)

When a *kan* is called, a replacement tile from the dead wall is drawn and a tile is discarded. In rulesets that have different *kandora* timing, a new *dora* indicator is flipped immediately only if it was an *ankan*, otherwise it is flipped only the discard or if another *kan* call was made. In other rulesets, the tile is always flipped immediately.

Note that in some rulesets, the tile discarded after a call cannot be a tile that could have also completed the same type of meld (*kuikake*). For instance, a player holding 3, 4, and 5 *man* cannot call a *chii* on a 2 *man* and discard their 5 *man*, since it also forms a sequence with the 3 and 4 *man*.

Winning

The aim of Riichi Mahjong is to form a complete hand that comprises four melds and one pair. A meld can either be a triplet, a sequence, or a *kan*. The completed hand then scores different amounts of *han* and *fu* depending on its composition (and winning method), which determine the points gained (point calculation not explained here).



Figure 21: Example of a winning hand

When a player's 13 tiles are one tile short of being a complete hand, they are said to be in *tenpai*, and can win the round upon drawing a tile that completes their hand (*tsumo*), or by calling another player's discarded tile that does (*ron*).

One special property of calling *ron* is that a player is able to call *ron* on the tile used to upgrade a triplet to an upgraded *kan* (*chankan*). Additionally, in most rulesets, *ron* takes priority over all other calls.

Certain rulesets disallow multiple players calling *ron* on a tile, and may impose different methods to resolve this. Other rulesets may allow up to double or triplet *ron*.

Yaku

The different ways a winning hand can gain *han* are called *yaku*. Each *yaku* earns a different number of *han*, and can be stacked together if a hand fulfils the criteria for multiple *yaku*. Riichi Mahjong generally has more *yaku* than other variants of Mahjong (excluding American Mahjong), so a full list will not be given here.

Most rulesets require a winning hand to have at least one *yaku*.

Open and Closed Hands

One important consideration is that certain *yaku* require a hand to be "closed". Any tile call except for closed *kan* will cause a hand to be "open". For instance, *menzenchin tsumohou* (often shortened to *tsumo*, which can be confusing) requires a closed hand (*menzenchin*) completed (*houa*) via *tsumo*, and is worth one *han*. Additionally, certain *yaku* lose one *han* in value when a hand is opened.

This bias towards closed hands is one distinguishing factor of Riichi Mahjong and is one reason why many high-level players only open their hands in less than half the games they play.

Riichi

Another call available only to closed hands in *tenpai* is *riichi*. *Riichi* is a *yaku* worth one *han*, and is declared by rotating the discarded tile and placing a 1000-point wager (a stick with one red dot) in front of the discard pile (if no player calls *ron*).

In the round above, West needs an east wind or a red dragon to win, and is closed in *tenpai*. They discard a 6 *man* sideways and place a 1000-point stick in front of their discard pile to declare *riichi*.

Riichi has additional rules upon being declared: the player must discard every drawn tile until they declare a win, and no calls can be made except for *kan* (if it does not break sequences or change what the winning tile could be).

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Seven Pairs

There are certain exceptions to the four-meld-one-pair rule. A hand comprised of seven unique pairs gains the *yaku*, *chiitoitsu* (Seven Pairs), worth 2 *han*. Because the hand cannot contain melds, the hand must be closed.



Figure 23: A winning *chiitoitsu* hand

Thirteen Orphans

The second exception to the four-meld-one-pair rule is the 13-*han* (*yakuman*) *yaku*, Thirteen Orphans (*kokushi musou*). This *yaku* comprises one of every terminal (one or nine of a suit), one of every honour, and a duplicate of any tile, and can only be closed.



Figure 24: Thirteen Orphans

In most rulesets, Thirteen Orphans is the sole exception to the *chankan* rule: a player in *tenpai* for Thirteen Orphans can *ron* on an *ankan*, since having all four of a terminal or honour in a call would otherwise make it impossible to win.

Additionally, being in *tenpai* for Thirteen Orphans without already having a duplicate scores a double *yakuman* (26 *han*) in most rulesets. This is called Thirteen Orphans 13-Sided Wait (*kokushi musou jyuusan-men machi*).

Dora

In addition to *yaku*, another way to gain *han* is to have *dora*, which are additional bonuses that cannot be won directly from. There are three kinds of *dora*: the top row of the dead wall indicate the initial *dora* and the additional *kandora*; the bottom row of the dead wall indicate the *uradora*; and the three red fives are the *akadora*. Each *dora* held in the hand is worth one *han*, stacking for additional *dora* and duplicates.

The *dora* indicators in the dead wall indicate that the tile **succeeding** the tile displayed is the *dora*. The order is 1–9 for numbered suits, with 1 coming after 9; East, South, West, North, with East coming after North for the winds; and white, green, red, with white coming after red for the dragons.

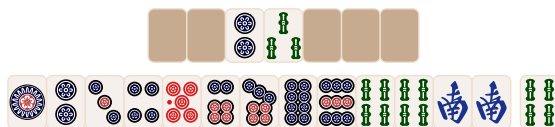


Figure 25: Hand with five *han* worth of *dora*

If a hand was won in *riichi*, the *uradora*, hidden from view by the top row of the dead wall, are revealed and counted towards the *han* total.

Seat Wind Rotation

At the end of a round, the round number ticks up and players' seat winds move anti-clockwise, so South becomes the new East, West becomes the new South, and so on. East is always the dealer, who scores higher points if they win and pays out more points if they lose.

In a two-wind (*hanchan*) game, the whole game lasts from East 1 to South 4, with South 1 following East 4. In an East-only (*tonpuusen*) game, the game ends at East 4. However, if the current dealer wins the round, the seat winds do not rotate and the dealer remains the same for the next round, extending the game one additional round.

If at the last round, no player has the minimum number of points to win, the game may extend to the next wind until someone does. In some rulesets, the game ends immediately if any player's points drops below zero.

Exhaustive and Abortive Draw

If the last drawable tile from the live wall is drawn and discarded without any player winning, the round ends in an exhaustive draw. If any players are in *tenpai*, a total of 3000 points is divided amongst them, paid by players who are not in *tenpai* (*noten*).

In most rulesets, if the dealer is in *tenpai* in an exhaustive draw, the seat winds do not rotate. In some others, the seat winds never rotate if the round ends in an exhaustive draw. In some rulesets, one or more of following are ways a draw can be reached mid-round by an abortive draw, which never rotates seat winds:

All four players discard the same wind (*suufon renda*); a player's initial draw results in nine or more terminal or honour tiles and declares a mulligan (*kyuushu kyuuhai*); all four players declare *riichi* and no players win on the fourth declaration tile (*suucha riichi*); four *kan* are called by at least two different players and no players win on the discard (*suukaikan*); three players call *ron* on the same tile (*sanchahou*).

Furiten

If a player is able to but declines to call *ron*, they enter temporary *furiten* and cannot call *ron* until their next discard. If that player was in *riichi*, they enter permanent *furiten* instead, and cannot call *ron* for the rest of the game.



Figure 26: A hand in permanent furiten

A *tenpai* hand can also enter permanent *furiten* if at least one tile that could have completed the hand was discarded. The hand above is in permanent *furiten* because of the discarded 3 *man*, since it is waiting for 1, 2, 3, 4, 5, or 8 *man*. However, the hand may escape *furiten* by changing its waits (e.g. the hand swaps two of its 2 *man*).

Lexicon

a: /L/	lete: /LHLHL/	pilin: /HH*H/
akesi: /LLHLH/	li, o: /E/	pimeja: /L*HLL/
ala: /HL/	lili: /H*LL/	pini: /LLH*H/
alasa: /L*HHL/	linja: /L*LHH/	pipi: /H*LLH/
ale, ali: /H*HH/	linluwi: /LLLH*L/	poka: /LL*HL/
anpa: /LLHL/	lipu: /LLL*L/	poki: /HH*LL/
ante: /LLLH/	loje: /LLHHH/	pona: /LH/
anu: /HLLL/	lon: /H*H/	pu: /L*LHL/
awen: /HHL*H/	luka: /HLL*L/	sama: /LHLH/
e: /S/	lukin: /HLL/	seli: /HH*HL/
en: /HLH*H/	lupa: /HLHLH/	selo: /HLHHL/
esun: /LLHLL/	ma: /L*LL/	seme: /LL*L/
ijo: /LLHL/	majuna: /HHHHL/	sewi: /HHH*L/
ike: /L*LH/	mama: /LH*LH/	sijelo: /H*LHH/
ilo: /H*HL/	mani: /L*HLH/	sike: /LL*LH/
insa: /HL*LH/	meli: /H*HHH/	sin: /HHHH/
isipin: /LLHL*L/	mi: /H/	sina: /L*L/
jaki: /LLLLH/	mije: /LHLHH/	sinpin: /HLLHL/
jan: /H*L/	misikeke: /HHHLH/	sitelen: /L*HL/
jelo: /HLLHH/	moku: /LLLL/	soko: /HHHLL/
jo: /HLHL/	moli: /LH*HL/	sona: /LLH/
kala: /L*LLL/	monsi: /HHLHH/	soweli: /HHL/
kalama: /LHH*H/	monsuta: /LLHHL/	su: /LLLL*H/
kama: /LHH/	mu: /LHLL/	suli: /LLHH/
kasi: /LH*LL/	mun: /L*HHH/	suno: /HLH*L/
ken: /HHH/	musi: /HL*L/	supa: /LHLLH/
kepeken: /H*LH/	mute: /L*H/	suwi: /HHH*H/
kijetesantakalu: /LLLHH/	n: /LLHH*H/	tan: /HH*L/
kili: /HL*HH/	namako: /HHLLL/	taso: /LH*H/
kin: /LL*H/	nanpa: /LHL*L/	tawa: /LLL/
kipisi: /HHLLH/	nasa: /LLH*L/	telo: /LLL*H/
kiwen: /L*LLH/	nasin: /LHHH/	tenpo: /HLH/
ko: /H*LL/	nena: /HLLLL/	toki: /HH/
kokosila: /LLHL*H/	ni: /LL/	tomo: /HHHL/
kon: /LL*LL/	nimi: /HL*H/	tonsi: /LHHHL/
ku: /HLHLL/	nimisin: /LLLH*H/	tu: /LHHL/
kule: /H*HLL/	noka: /LHHLL/	unpa: /H*HHL/
kulupu: /LHH*H/	oko: /HLLHH/	usawi: /LLHH*L/
kute: /HL*LL/	olin: /LL*HH/	uta: /H*LHL/
lanpan: /HHLHL/	ona: /LHL/	utala: /HL*HL/
lape: /HHHL/	open: /HH*HH/	walo: /LHHHH/
laso: /LHHHL/	pakala: /HLL*H/	wan: /HLHH/
lawa: /LHL*H/	pali: /L*HH/	waso: /LH*HH/
leko: /HLHHH/	palisa: /LHLLL/	wawa: /HHLL/
len: /HH*LH/	pan: /H*HLH/	weka: /HHL*L/
	pana: /HLLH/	wile: /LH*L/
	pi: /W/	wuwojiti: /LHLL*L/

Reversed

/E/: li, o
 /S/: e
 /W/: pi
 /H/: mi
 /HH/: toki
 /HHH/: ken
 /HHHH/: sin
 /HHHHL/: majuna
 /HHHL/: tomo
 /HHHLH/: misikeke
 /HHHLL/: soko
 /HHH*H/: suwi
 /HHH*L/: sewi
 /HHL/: soweli
 /HHLH/: lape
 /HHLHH/: monsi
 /HHLHL/: lanpan
 /HHLL/: wawa
 /HHLLH/: kipisi
 /HHLLL/: namako
 /HHL*H/: awen
 /HHL*L/: weka
 /HH*H/: pilin
 /HH*HH/: open
 /HH*HL/: seli
 /HH*L/: tan
 /HH*LH/: len
 /HH*LL/: poki
 /HL/: ala
 /HLH/: tenpo
 /HLHH/: wan
 /HLHHH/: leko
 /HLHHL/: selo
 /HLHL/: jo
 /HLHLH/: lupa
 /HLHLL/: ku
 /HLH*LH/: en
 /HLH*L/: suno
 /HLL/: lukin
 /HLLH/: pana
 /HLLHH/: oko
 /HLLHL/: sinpin
 /HLLL/: anu
 /HLLHH/: jelo
 /HLLLL/: nena

/HLL*H/: pakala
 /HLL*L/: luka
 /HL*H/: nimi
 /HL*HH/: kili
 /HL*HL/: utala
 /HL*L/: musi
 /HL*LH/: insa
 /HL*LL/: kute
 /H*H/: lon
 /H*HH/: ale, ali
 /H*HHH/: meli
 /H*HHL/: unpa
 /H*HL/: ilo
 /H*HLH/: pan
 /H*HLL/: kule
 /H*L/: jan
 /H*LH/: kepeken
 /H*LHH/: sijelo
 /H*LHL/: uta
 /H*LL/: lili
 /H*LLH/: pipi
 /H*LLL/: ko
 /L/: a
 /LH/: pona
 /LHH/: kama
 /LHHH/: nasin
 /LHHHH/: walo
 /LHHHL/: tonsi
 /LHHL/: tu
 /LHHLH/: laso
 /LHHLL/: noka
 /LHH*H/: kulupu
 /LHH*L/: kalama
 /LHL/: ona
 /LHLH/: sama
 /LHLHH/: mije
 /LHLHL/: lete
 /LHLL/: mu
 /LHLLH/: supa
 /LHLLL/: palisa
 /LHLL*L/: wuwojiti
 /LHL*H/: lawa
 /LHL*L/: nanpa
 /LH*H/: taso
 /LH*HH/: waso
 /LH*HL/: moli
 /LH*L/: wile

/LH*LH/: mama
 /LH*LL/: kasi
 /LL/: ni
 /LLH/: sona
 /LLHH/: suli
 /LLHHH/: loje
 /LLHHL/: monsuta
 /LLHH*H/: n
 /LLHH*L/: usawi
 /LLHL/: ijo
 /LLHLH/: akesi
 /LLHLL/: esun
 /LLHL*LH/: kokosila
 /LLHL*L/: isipin
 /LLH*H/: pini
 /LLH*L/: nasa
 /LLL/: tawa
 /LLLH/: ante
 /LLLHH/: kijetesantakalu
 /LLLHL/: anpa
 /LLLH*LH/: nimisin
 /LLLH*L/: linluwi
 /LLLL/: moku
 /LLLLH/: jaki
 /LLLL*LH/: su
 /LLL*LH/: telo
 /LLL*L/: lipu
 /LL*LH/: kin
 /LL*HH/: olin
 /LL*HLL/: poka
 /LL*L/: seme
 /LL*LH/: sike
 /LL*LL/: kon
 /L*H/: mute
 /L*HH/: pali
 /L*HHH/: mun
 /L*HHL/: alasa
 /L*HL/: sitelen
 /L*HLL/: mani
 /L*HLL/: pimeja
 /L*L/: sina
 /L*LH/: ike
 /L*LHH/: linja
 /L*LHL/: pu
 /L*LL/: ma
 /L*LLH/: kiwen
 /L*LLL/: kala