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Cover image: Men's square robe from Nanwang Village.
Courtesy of the National Museum of Prehistory, Taitung,
Taiwan.

Printed in the United States of America

ISBN 978-1-9872-0914-3 (print)
ISBN 978-1-9872-0915-0 (online)
DOI <https://doi.org/10.31022/OT015>
ISSN 1066-8209 (print)
ISSN 2577-4573 (online)

∞ The paper used in this publication meets the minimum requirements of the American National Standard for Information Sciences—Permanence of Paper for Printed Library Materials, ANSI Z39.48-1992.

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Introduction

dra betrelan; dra amiyan¹

* * *

This is the time to cheer; this is the new year

In this volume, I delve into the chants of the Pinuyumayan people, one of Taiwan's sixteen Austronesian-speaking Indigenous groups. This edition focuses on uncovering the intricate designs inherent in the versification and antiphonal singing of Pinuyumayan chants and examines the social and ritual functions they perform. The chants documented and analyzed in this volume are the *kudaw* (lamenting the monkey's death), *tremilratilraw* and *padukeduk* (skip dance), *maresaur* (celebration chant), *emayaayam* (chant for celebrating the completion of weeding), and *irairaw* (chant sung in the great hunting ritual). Although each chant is sung in a different form of call and response, their texts are all organized in couplets, often marked by alliteration and synonymous phrasing. The couplet shown above, from an *irairaw* text used in Papulu Village in southeastern Taiwan, epitomizes the parallelism characterizing the versification of Pinuyumayan chants.

The title of this volume, *To Sing in Pairs*, highlights the principles of parallelism that permeate Pinuyumayan chants, suggesting a cultural link between Taiwan and other Austronesian regions spanning from Southeast Asia to Oceania. Parallelism, in Roman Jakobson's terms, is "the bringing together of two elements" (quoted in Fox 1988, 3). James J. Fox employs the phrase "speaking in pairs" to refer to the parallelism in the ritual languages of eastern Indonesia in his edited volume *To Speak in Pairs* (1988), which highlights numerous examples of couplets with structural features similar to those found in Pinuyumayan chants. For example, in Brigitte Renard-Clamagirand's chapter on the *li'i marapu*—the ritual speech of the Wewewa in West Sumba, Indonesia—the Wewewa couplet "Ba na delakangge tan; Ba na wanggarangge lodo" (At daybreak; at sunrise) (1988, 91) features the alliteration and use of synonyms also characteristic of Pinumayan couplets. Similar couplets also appear in Hawai'ian hula songs; for example, "Kō kuli e nuku moi 'oe; Kō wāwae ki'i palanehe" (your knees are like a fish nose; your feet are daintily pointing; Stillman 1995, 3).

Principles of parallelism are emphasized in both the poetic and the musical structure of Pinuyumayan chants. Moreover, principles of parallelism are deeply ingrained in various aspects of Pinuyumayan society, manifesting in dualities like old and young, men and women, ancestors and living descendants. When the Pinuyumayan people sing in pairs, they narrate their history and articulate their worldviews, and the parallelism inherent in the chants they sing facilitates both the communication of meaning and the realization of function. To understand how this is done, it is important to consider the chants in terms of the relationships between their text and music, between vocables and lexical text, between different vocal parts, and between performance and function, rather than viewing each of these aspects individually.

1. "Irairaw dra palauwan i Gamugamut," chapter 2, couplet 21, from Pakawyan Katadrepan 2014, 2-3 (see also appendix 2).

About the Edition

Selection of the Chants

The musical examples in this edition showcase Pinuyumayan chants not as static museum pieces but as dynamic elements of a living oral tradition in which they continue to play important roles. To perform the chants in contemporary times, the Pinuyumayan continue to adapt, interpreting existing texts and creating new ones within the musical and poetic frameworks transmitted orally and aurally from generation to generation. Rather than merely describing and transcribing the chants, this edition aims to elucidate their functions in performance as well.

The first publication dedicated completely to the text and music of Pinuyumayan ritual chants is Badai 2011, written by a resident of Tamalrakaw village. In this work, Badai documents the irairaw, tremilratilraw, and emayaayam sung in his village. While he includes musical transcriptions, his main emphasis remains on the chant texts, and he gives detailed explanations derived from his ethnographic observations. A few other works by non-Indigenous researchers either provide an overview of Pinuyumayan ritual chants or delve into specific examples (see, for example, Loh 1982, Lu 2003, Lian 2008, Lai 2016, and Tsai 2019). These studies predominantly focus on the melodic structures of the chants, however, and they often overlook the significance of the textual content and the relationships between music and text.

This edition's chant texts are mainly drawn from written and photocopied sources circulating in Nanwang and Papulu, while the musical examples are transcribed from various types of recordings: field recordings made by the editor, online video clips, and previously published recording anthologies. In recent decades, villagers from Nanwang and Papulu have undertaken the task of compiling chant texts into booklets (without musical notation) based on manuscripts written in Japanese katakana or romanized Pinuyumayan. These booklets serve as performance aids and help preserve the villages' rich chanting traditions for future generations. The chanters using them, however, do not always follow their texts exactly and will often alter the texts in performance, or even add new couplets, to fit a specific situation or the sentiment of the moment. In the chant booklets from Nanwang and Papulu, irairaw couplets figure with particular prominence, indicating the importance of this type of chant in Pinuyumayan tradition. The Papulu booklet (Pakawyan Katadrepan 2014) features irairaw couplets exclusively, while the Nanwang booklet (Lin et al. 1997) contains appendices with kudaw and maresaur texts. The documentation of irairaw texts dates back to the collections made by Japanese scholars in the early twentieth century (see "Taiwanese Indigenous Peoples" in the introduction). Nanwang elder Alisayan Dalising has recently reconstructed these collections by transliterating their texts, originally written in Japanese katakana characters, into Roman characters, which are used most often nowadays for the Puyuma dialect. Appendix 2 of this edition reproduces irairaw texts from both the Nanwang and Papulu booklets, along with older irairaw texts reconstructed by Alisayan Dalising, to highlight the important role played by the irairaw in the Pinuyumayan chant tradition. Appendix 3 presents a facsimile of one such text from the Papulu booklet.

In this edition, the music and text of the principal types of Pinuyumayan chants—kudaw, tremilratilraw (and padukeduk, the faster version of the tremilratilraw), maresaur, emayaayam,

1. Kudaw (Lamenting the Monkey's Death)

Source. Musical transcription of a video produced by the Pinuyumayan musician Paudull (b. 1967, a son of Alisayan Dalising), available online at <https://www.youtube.com/watch?v=KVGsttwFrMs> (excerpt begins around 0:46 and ends around 1:12).

a- ru ___ tha ddi ___ ye ni (ye tiam) ku mu ___ dda wa ___ mi ___

(em tiam) ___ dda si ___ na- ba ___ ran ___ (em tiam) dda ki ___ na la ___ dan ___

aru tha ddi ni
 (ye tiam) ku mu dda wa mi
 (em tiam) dda si naba ran
 (em tiam) dda ki na la dan

We sing together
 We chant
 In the morning
 At dawn

Music. The provided example presents the first two couplets of the kudaw as sung by Paudull. The initial system captures the melody of the first couplet—a consistent, syllabic tune that resonates throughout the kudaw chant. The onomatopoeic phrases “ye tiam” and “em tiam” are meant to imitate the sound of a ringer and serve to bifurcate the melodic phrase to match each line of the couplet. Traditionally, the kudaw is sung without instrumental accompaniment by members of the boys’ house in Nanwang Village during the monkey-killing ceremony at the end of each year, both at the monkey-killing site and at the area at the edge of the village where its remains are discarded.

Text. The thirteen couplets sung by Paudull depict the process of “killing the monkey” during the basibas ritual. The first eight couplets narrate the Pinuyumayan boys’ departure from the boys’ house carrying the monkey, its limbs tied to a bamboo stick, and their subsequent arrival at the designated monkey-killing site outside Nanwang Village. Couplets 9 and 10 describe the act of killing the monkey. The final three couplets describe the act of disposing of the monkey’s remains near the village border, which concludes the ceremony. Most of the thirteen couplets use alliteration and synonymous words to achieve parallelism. The text of the thirteen couplets is shown as follows:

1. aru tha ddi ni
ku mu dda wa mi
2. dda si naba ran
dda ki na la dan
3. kaddi ni a mi
kaddi ni nga way
4. paru nu a nay
pa re de ka nay
5. kati mu la wang
kati mu ruwang

We sing together
 We chant
 In the morning
 At dawn
 In the past
 In ancient times
 We run to
 We arrive at
 The boys’ house in the south
 We greet each other there

5. Iraitaw (Chant for the Great Hunting Ritual)

5a. Iraitaw of Nanwang

Source. Musical transcription from a field video taken by the editor at Nanwang Village, 31 December 2012, available online at <https://www.youtube.com/watch?v=I-8NT15DwII> (excerpt begins around 0:40 and ends at the end of the video).

Slow

temegatega

ya a ye i ya a u e o ka-dri ni nga ya ne

tremilraw

temubang

hei i ya o wei hei i ya

i ya yu o wei ka-dri ni nga-wa ya ne o wa

kadri ni nanguwayan

Our forerunners