



# HAFLA SONGBOOK

Humbly plagiarized from  
***Carmine's Hafla Songs***

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# Al Nadda

♩=120 D Hijaz: D E♭ F♯ G A B♭ C D

Saidi: D T DD T

4

7

DC al Fine rit.

A'al Nadda, Nadda, Nadda  
Wilward imfattah a'a khadda  
Win ma i'atyouni yaaki ya ijbaal ila'ali la-hidda  
(x2)

Nadda nizlait a'al bistaan  
Iw laaaha iw zahhar nisaan  
(x2)

A'am dhall imlabbak sahraan  
Ya injoom illaylah iba'id-ha

A'al Nadda, Nadda, Nadda  
Wilward imfattah a'a khadda  
Win ma i'atyouni yaaki ya ijbaal ila'ali la-hidda

(lyrics are Rahbani Brothers version)

O' Nadda, Nadda, Nadda  
Where roses are blooming on her cheek  
And if they refuse to give you to me,  
I will tear down the high mountains  
(x2)

Nadda went down to the garden  
And she was met and April appeared  
(x2)

And I always keep troubled and awake  
O' night stars take her away

O' Nadda, Nadda, Nadda  
Where roses are blooming on her cheek  
And if they refuse to give you to me,  
I will tear down the high mountains

Transcribed by Amy Krueger

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# Ay Ya Zein

♩=108 D Hijaz: D E♭ F♯ G A B♭ C D

Ayub or Maqsum



6



9



A YA ZEIN A YA ZEIN  
A YA ZEIN EL `AGIBEEN

oh beautiful, oh beautiful  
oh beautiful among people

YA WARD YA WARD  
IMFATAH BAIN IL BASATEEN

oh flowers, oh flowers  
blooming in the gardens

BIL HUB BIL HUB  
YA MALO SAHARNI  
DAWAB DAWABLI ROHI  
BA`OONO EL HILWEEN  
BA`OONO EL HILWEEN

in love, in love  
I'm infatuated by his beauty  
lost my soul  
in his beautiful eyes  
in his beautiful eyes

Transcribed by Amy Krueger

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# Bint El-Shalabiya

Fairuz

♩=120 C Nahawand: C D E♭ F G A♭ B♭ C

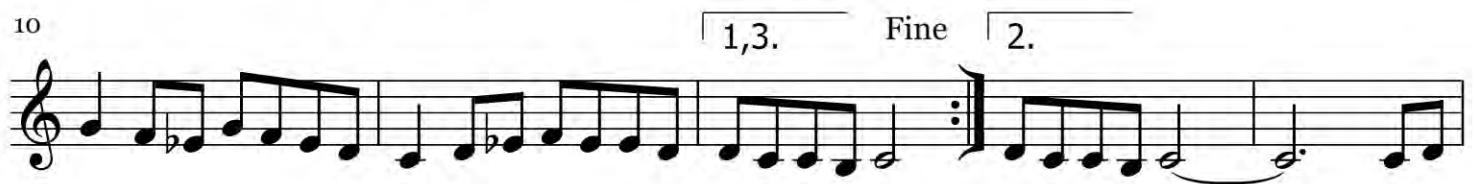
Malfuf or Karachi



6



10



15



21



24



D.C. al Fine

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# Bir Demet Yasemen

D Nihavent: D E F G A B $\flat$  C $\sharp$  D

Maqsum or Bolero

$\text{♩} = 92$

1.

2.



6



12

1.

2.



17



23



28

1.

2.



bir demet yasemen  
askimin tek hatirasi  
bitmiyor ayrilik  
dinmiyor gönlümün  
hicran hicran hicran yarasi

aglasam inlesem  
silinmez bahtimin karasi

bitmiyor ayrilik  
dinmiyor gönlümün  
hicran hicran hicran yarasi

A bunch of jasmine The only memory of my love  
There is no end to separation  
There is no end to my heart's  
Grief, grief, grief wound

If I cried or moaned, won't be erased,  
My destiny's wound

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# Efem

♩=60 D Hijaz: D E♭ F♯ G A B♭ C D

Sombati: D KT KT DkkTkk



Eğilmez başın gibi  
Gökler bulutlu efem  
Dağlar yoldaşın gibi  
Sana ne mutlu efem

Oyna yansın cepkenin  
Yansın güneşten tenin  
Gün senin şenlik senin  
Bayramın kutlu efem

Sabah yıldızı gibi  
İçime doğdun efem  
Bir yaz güneşi gibi  
Bağrımı yaktın efem

Oyna yansın cepkenin  
Yansın güneşten tenin  
Gün senin şenlik senin  
Bayramın kutlu efem

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# Garoon, Garoon

♩=120 G Nihavent: G A B♭ C D E♭ F♯ G

Ayub: D kD T



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# Hadouni, Hadouni

♩=120 D Bayati: D E-half-b F G A B♭ C D

Saidi: D T DD T



6

Drum Breaks Here



11

Malfuf: DkkTkkTk

D.C.



Carmine Says: "It's really hard to find lyrics for this one, let me know if you have something better or more reliable, I found this on the Internet"

hadouni haddouni  
aynayha sahruni  
ya em l festan l zaher  
bkhabbiki b ouyouni

eltella mare' atshan w ma fi meen yeszini  
jabetli bri2 w malyan mshaashaa metl l zineh  
w min mayata l 7elyanin li fihon mayet Sanine  
shrebt shrebt .. w ma kanou yaadouni

hold me back - or in this case help me not to fall or faint (caused by her beauty)  
her eyes charmed me  
lady in the pink dress  
I will hide you in eyes, meaning I will take good care of you

I told her I am a thirsty passer by and no one to give me water  
she brought me a jar full of water well decorated  
and from her sweetened water that contain water from Sanine mountain  
I drank and drank and drank and drank and I still wanted more, it didn't stop my thirst

Transcribed by Amy Krueger

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# Lamma Bada Yatathanna

♩=60 G Nahawand: G A B $\flat$  C D E $\flat$  F $\sharp$  G

Samai: D.TT.DDT..



3



5

Fine



7



10



12

D.C. al Fine



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# Layla

♩=110 D Hijaz: D E♭ F# G A B♭ C D

Maqsum: DT TD T



4

Drum Breaks



7

Malfuf: DkkTkKkTk

D.C. al Fine

Fine



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# Mevlana

♩=72 D Hijaz\*: D E♭ F# G A B♭ C D

Çiftetelli: D KT KT D D T

5

9

13

16

\*Carmine Says: "This song is actually in Saba, this is a simplified version."

Transcribed by Amy Krueger

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# Misirlou

♩=100 D Shenaz: D E♭ F# G A B♭ C# D

Bolero or Maqsum



7



14



20



27



31



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# Nihavent Oyun Havasi

♩=144

D Nihavent: D E F G A B $\flat$  C $\sharp$  D

Çiftetelli: D KT KT D D T



7



13



20

Fine



27



34



42



49

vamp

Da Capc



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# Penceresi Yola Karşı

♩=120 C Nikriz: C D E♭ F# G A B♭ C

Karşılama variation: D T D DT



penceresi yola karşı  
gelen geçen atar taşı  
benim yarım kalem kaşlı

var ara eşini vay vay  
saysana liralının beşini vay vay

arabası döşemeli  
yar çevresi işlemeli  
annesinden istemeli

var ara eşini vay vay  
saysana liralının beşini vay vay

arabası mavi boya  
başındaki zarif oya  
saramadım doya doya

var ara eşini vay vay  
saysana liralının beşini vay vay

çay başında gördüm seni  
kaşlarından bildim seni  
inkar etme sevdim seni

var ara eşini vay vay  
saysana liralının beşini vay vay

"Her window faces the street and all who pass by throw stones [presumably to get her attention]. My beloved's eyebrows are shapely. Her cart is adorned, she is like an ornament, I must ask her mother for her hand. Her cart is painted blue, she wears a finely embroidered scarf, I cannot get enough of her. I saw you by the stream, and knew you by your eyebrows. Do not refuse my love for you"

Lyric notes written by Brenna MacCrimmon.

Transcribed by Carmine T. Guida

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# Raqset al Jamal

Farid al-Atrash

Sombati or Chiftitelli

♩=80 D Hijaz: D E♭ F# G A B♭ C D



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# Rompi Rompi

♩=120 D Hijaz: D E♭ F# G A B♭ C D

Karşılama: D T D TT



5



9



14



17



Çadırımın üstüne şıp dedi damladı  
Allah canımı almadı almadı  
Veresiye vere vere, kalmadı kalmadı  
Allah canımı almadı almadı.  
[Hey! Rompi Rompi Rompi Rompi  
Şimdi de geldi konak vakti]

Rain dripped on my tent  
God didn't take my life yet.  
Selling on credit, nothing is left.  
God didn't take my life yet.  
[Hey! Rompi Rompi Rompi Rompi  
Now it's the time to rest ]

Sür sür cezveler kaynasın kaynasın  
Halime' nin göbeği oynasın oynasın  
Veresiye vere vere, kalmasın kalmasın  
Allah canımı almasın almasın  
[Hey! Rompi Rompi Rompi Rompi  
Şimdi de geldi içmek vakti]

Put cezve on the stove, let it boil, let it boil  
Let Halime's navel jiggle  
Let's sell on credit, let's have nothing left  
Let God not take my life  
[Hey! Rompi Rompi Rompi Rompi  
Now it's the time to drink]

Sürülü de cezveler kaynasın kaynasın  
Rafiye'nin kolları oynasın oynasın  
Yarın salı çarşıya varayım varayım  
Yarime de bir potin alayım alayım  
[Hey! Rompi Rompi Rompi Rompi  
Rompi Rompi maşallah]

Cezve is on the stove, let it boil, let it boil  
Let Rafiye's arm dance  
Tomorrow is Tuesday, I'll go to the bazaar  
I'll buy shoes for my love.  
[Hey! Rompi Rompi Rompi Rompi  
Rompi Rompi mashallah]

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# Rumeli Karşılması

♩=132 A Bayati: A B-half-b C D E F G A

Karşılama: D T D TT



5



9



Carmine says, "When playing with instruments that can play microtones, We usually play that B-half-b on the sharper side of B-half-b...waaaaa? So not exactly "half" a smidge higher than that."

Transcribed by Amy Krueger

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# Şaşkın

♩=80 D Bayati: D E-half-b F G A B♭ C D

Saidi variation: TK D TK D D TK T TK



Aşk şarabı içmesi hoştur şaşkın  
Şarap peşinden koşmak boştur şaşkın  
Bir o yana bir bu yana yatma şaşkın  
Tenhalarda menhalarda bitmi şaşkın

Şaşkın sana ne dedim sen ne yaptın  
Dün gece gördüm seni ters yola saptın  
Bir o yana bir bu yana yatma şaşkın  
Tenhalarda menhalarda bitmi şaşkın

Sana başka sözüm yok bu alem içinde  
Bir alemsin şaşkın sen alem içinde  
Bir o yana bir bu yana yatma şaşkın  
Tenhalarda menhalarda bitmi şaşkın

Originally an Arabic song known as "Ya Ain Moulayeten". Sashkin is the Turkish version arranged by Erkin Koray..

This is an arrangement of an arrangement of an arrangement...

Transcribed by Carmine T. Guida

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# Üsküdar

♩=110 D Hihavent: D E F G A B♭ C# D

Ayub or Maqsum



5



9 Maqsum



14



19



22



(a Katip is a Clerk/Government worker)

Üsküdar'a gideriken aldıda bir yağmur x 2  
Kâtibimin setiresi uzun eteği çamur x 2

On the way to Uskudar, it started raining  
My Katip's trousers are long, its cuffs got muddy

Kâtip uykudan uyanmış gözleri mahmur. x 2  
Kâtip benim ben kâtibin el ne karışır?  
Kâtibime kolalı da gömlek ne güzel yaraşır!

Katip just woke up, his eyes are groggy  
Katip belongs to me, I belong to Katip, what is it to o  
How hadsome my Katip looks with starched shirts

Üsküdar'a Gider İken Bir Mendil Buldum,  
Mendilimin İçine De Lokum Doldurdum.

On the way to Uskudar, I found a handkerchief  
I filled the handkerchief with Turkish delight (lokum)

Kâtibimi Arar İken Yanımda Buldum.  
Kâtip Benim Ben Kâtibin El Ne Karışır,  
Kâtibime Kolalı Da Gömlek Ne Güzel Yaraşır.

As I was looking for my Katip, I found him next to m  
Katip belongs to me, I belong to Katip, what is it to o  
How hadsome my Katip looks with starched shirts

# Yeşilim

♩=120 D Hijaz: D E♭ F♯ G A B♭ C D (Ayub: D K D T)

1.

5 2. Maqsum: D T T D T

8 1. 2.

Yeşillim yeşillim yeşillim amman  
Yeşil yaprak altında üşüdüm aman

Entarisi al basma  
Alıp duvara asma  
Sen benimsin ben senin  
Her söze kulak asma

Yeşillim yeşillim yeşillim amman  
Yeşil yaprak altında üşüdüm aman

Entariyi ben biçtim  
Yeni sevdaya düştüm  
Ne belalı başım yar  
Hayırsız yara düştüm

Yeşillim yeşillim yeşillim amman  
Yeşil yaprak altında üşüdüm aman

Entarisi mor beni  
Verem ettin sen beni  
Nasıl verem olmayayım  
Eller saracak seni

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# Zeina

Mohammed Abdel Wahab

D Hijaz: D E $\flat$  F $\sharp$  G A B $\flat$  C D

♩ = 80

1. 2.  $\text{\textcircled{S}}$  Baladi: D D T D T

5

9

12

15

Ayub: D K D T  
Fine 4

22

30

38

46

Rhythms in 4/4	1	and	2	and	3	and	4	and
Maqsum (basic)	<u>D</u>	<u>T</u>	<u>   </u>	<u>T</u>	<u>D</u>	<u>   </u>	<u>T</u>	<u>   </u>
Maqsum (one ka)	<u>D</u>	<u>T</u>	<u>K</u>	<u>T</u>	<u>D</u>	<u>K</u>	<u>T</u>	<u>TK</u>
Maqsum (filled)	<u>D</u>	<u>T</u>	<u>TK</u>	<u>T</u>	<u>D</u>	<u>TK</u>	<u>T</u>	<u>TK</u>
Baladi (basic)	<u>D</u>	<u>D</u>	<u>   </u>	<u>T</u>	<u>D</u>	<u>   </u>	<u>T</u>	<u>   </u>
Baladi (filled)	<u>D</u>	<u>D</u>	<u>TK</u>	<u>T</u>	<u>D</u>	<u>TK</u>	<u>T</u>	<u>TK</u>
Saidi (basic)	<u>D</u>	<u>T</u>	<u>   </u>	<u>D</u>	<u>D</u>	<u>   </u>	<u>T</u>	<u>   </u>
Saidi (filled)	<u>D</u>	<u>T</u>	<u>TK</u>	<u>D</u>	<u>D</u>	<u>TK</u>	<u>T</u>	<u>TK</u>
Saidi (variation)	<u>TK</u>	<u>D</u>	<u>TK</u>	<u>D</u>	<u>D</u>	<u>TK</u>	<u>T</u>	<u>TK</u>
Nawari	<u>T</u>	<u>D</u>	<u>   </u>	<u>T</u>	<u>D</u>	<u>   </u>	<u>T</u>	<u>   </u>
Nawari (filled)	<u>T</u>	<u>D</u>	<u>kk</u>	<u>T</u>	<u>D</u>	<u>kk</u>	<u>T</u>	<u>kk</u>
Bolero (basic)	<u>D</u>	<u>   </u>	<u>T</u>	<u>   </u>	<u>T</u>	<u>   </u>	<u>D</u>	<u>   </u>
Bolero (filled)	<u>D</u>	<u>-K</u>	<u>T</u>	<u>K</u>	<u>T</u>	<u>K</u>	<u>D</u>	<u>   </u>
Bambi	<u>D</u>	<u>KT</u>	<u>-K</u>	<u>T</u>	<u>KT</u>	<u>-K</u>	<u>D</u>	<u>D</u>
Bambi (variation)	<u>D</u>	<u>D</u>	<u>D</u>	<u>KT</u>	<u>-K</u>	<u>T</u>	<u>KT</u>	<u>-K</u>
Wahda	<u>D</u>	<u>TK</u>	<u>TK</u>	<u>T</u>	<u>TK</u>	<u>TK</u>	<u>T</u>	<u>TK</u>
Sombati	<u>D</u>	<u>kT</u>	<u>-k</u>	<u>T</u>	<u>D</u>	<u>kk</u>	<u>T</u>	<u>kk</u>
Zaffa	<u>D</u>	<u>tt</u>	<u>t</u>	<u>t</u>	<u>D</u>	<u>t</u>	<u>t</u>	<u>   </u>

### Carmine's Rhythm Cheat Sheet

D Doum right hand low tone  
T Tek right hand high tone  
K Ka Left hand high tone  
**Bold** accent  
lowercase played quieter

To learn more check out these great sites.

[www.carmine.com](http://www.carmine.com)

I wrote this :)

[www.dorku.com](http://www.dorku.com)

THE SITE for sheet music instructional videos and mp3s.

For lessons, workshops, etc.  
Email Me: [carmine@carmine.com](mailto:carmine@carmine.com)

Special Thanks To:  
Raquy, Karim Nagi, Daveed & Jas

### Rhythms in 2/4

Rhythms in 2/4	1	and	2	and
Malfuf (basic)	<u>D</u>	<u>-T</u>	<u>   </u>	<u>T</u>
Malfuf (one ka)	<u>D</u>	<u>kT</u>	<u>-k</u>	<u>Tk</u>
Malfuf (filled)	<u>Dk</u>	<u>kT</u>	<u>kk</u>	<u>Tk</u>
Malfuf (running)	<u>Dk</u>	<u>tK</u>	<u>tk</u>	<u>Tk</u>
				Counted as: 123 123 12
				Running style is easier to play fast...
				<b>RIGHT</b> left right <b>LEFT</b> right left <b>RIGHT</b> left
Khaligi (basic)	<u>D</u>	<u>-D</u>	<u>   </u>	<u>T</u>
Khaligi (one ka)	<u>D</u>	<u>kD</u>	<u>-k</u>	<u>Tk</u>
Khaligi (filled)	<u>Dk</u>	<u>kD</u>	<u>kk</u>	<u>Tk</u>
Ayub (basic)	<u>D</u>	<u>-k</u>	<u>D</u>	<u>T</u>
Ayub (two ka)	<u>D</u>	<u>kk</u>	<u>D</u>	<u>T</u>
Karachi (basic)	<u>T</u>	<u>-k</u>	<u>T</u>	<u>D</u>
Karachi (two ka)	<u>T</u>	<u>kk</u>	<u>T</u>	<u>D</u>
				Karachi is an inverted Ayub

### Rhythms in 8/4

Rhythms in 8/4	1	and	2	and	3	and	4	and
Çiftetelli (basic)	<u>D</u>	<u>   </u>	<u>K</u>	<u>T</u>	<u>   </u>	<u>K</u>	<u>T</u>	<u>   </u>
	<u>D</u>	<u>   </u>	<u>D</u>	<u>   </u>	<u>T</u>	<u>   </u>	<u>   </u>	<u>   </u>
Çiftetelli (filled)	<u>D</u>	<u>   </u>	<u>K</u>	<u>T</u>	<u>   </u>	<u>K</u>	<u>T</u>	<u>tk</u>
	<u>D</u>	<u>k</u>	<u>D</u>	<u>k</u>	<u>T</u>	<u>   </u>	<u>t</u>	<u>k</u>
Masmoudi (basic)	<u>D</u>	<u>   </u>	<u>D</u>	<u>   </u>	<u>TK</u>	<u>TK</u>	<u>T</u>	<u>   </u>
	<u>D</u>	<u>TK</u>	<u>TK</u>	<u>T</u>	<u>TK</u>	<u>TK</u>	<u>T</u>	<u>   </u>
Masmoudi (filled)	<u>D</u>	<u>tk</u>	<u>D</u>	<u>tk</u>	<u>TK</u>	<u>TK</u>	<u>T</u>	<u>tk</u>
	<u>D</u>	<u>TK</u>	<u>TK</u>	<u>T</u>	<u>TK</u>	<u>TK</u>	<u>T</u>	<u>tk</u>

"3 Doum" Masmoudi has Doum on 3 instead of TK

**Rhythms in 3/4**      1    and 2    and 3    and

Vals	<u>D</u>	<u>    </u>	<u>T</u>	<u>    </u>	<u>T</u>	<u>    </u>	Counted: 1 2 3
Vals (filled)	<u>D</u>	<u>-K</u>	<u>T</u>	<u>K</u>	<u>T</u>	<u>K</u>	Vals is Turkish for "waltz"

**Rhythms in 5/8**      1    2    3    4    5

Turkish 5	<u>D</u>	<u>k</u>	<u>T</u>	<u>k</u>	<u>k</u>	Counted: 12 123
Shoush	<u>D</u>	<u>tk</u>	<u>tk</u>	<u>D</u>	<u>T</u>	Counted: 123 12

**Rhythms in 6/4**      1    and 2    and 3    and 4    and 5    and 6    and

Sudasi	<u>D</u>	<u>    </u>	<u>    </u>	<u>D</u>	<u>D</u>	<u>    </u>	<u>    </u>	<u>D</u>	<u>D</u>	<u>    </u>	<u>T</u>	<u>    </u>
Sudasi (filled)	<u>D</u>	<u>TK</u>	<u>T</u>	<u>D</u>	<u>D</u>	<u>TK</u>	<u>T</u>	<u>D</u>	<u>D</u>	<u>K</u>	<u>T</u>	<u>K</u>

**Rhythms in 6/8**      1    2    3    4    5    6

Moroccan 6 (line 1)	<u>D</u>	<u>k</u>	<u>k</u>	<u>D</u>	<u>k</u>	<u>k</u>	Counted: 123 123 12 12 12
Moroccan 6 (line 2)	<u>D</u>	<u>k</u>	<u>T</u>	<u>k</u>	<u>T</u>	<u>k</u>	
Reng (Shish Hasht)	<u>D</u>	<u>    </u>	<u>KT</u>	<u>D</u>	<u>TK</u>	<u>TK</u>	Persian (Farsi) Shish = 6, Hasht = 8
York Semai	<u>D</u>	<u>T</u>	<u>T</u>	<u>D</u>	<u>T</u>	<u>    </u>	Karim Nagi: Advanced Arabic Rhythms

**Rhythms in 7/8**      1    2    3    4    5    6    7

Laz	<u>D</u>	<u>k</u>	<u>T</u>	<u>k</u>	<u>D</u>	<u>k</u>	<u>k</u>	Counted: 12 12 123 also: 1234 123
Kalamatiano	<u>D</u>	<u>k</u>	<u>k</u>	<u>D</u>	<u>k</u>	<u>T</u>	<u>k</u>	Counted: 123 12 12 also: 123 1234

**Rhythms in 9/8**      1    2    3    4    5    6    7    8    9

Karşılama	<u>D</u>	<u>    </u>	<u>T</u>	<u>    </u>	<u>D</u>	<u>    </u>	<u>T</u>	<u>T</u>	<u>    </u>	Counted: 12 12 12 123
Karşılama	<u>D</u>	<u>tk</u>	<u>T</u>	<u>tk</u>	<u>D</u>	<u>tk</u>	<u>T</u>	<u>T</u>	<u>tk</u>	also: 1234 12345
Gypsy 9	<u>D</u>	<u>    </u>	<u>D</u>	<u>tk</u>	<u>T</u>	<u>tk</u>	<u>T</u>	<u>T</u>	<u>tk</u>	
Gypsy 9 (3 doum)	<u>D</u>	<u>D</u>	<u>D</u>	<u>tk</u>	<u>T</u>	<u>tk</u>	<u>T</u>	<u>T</u>	<u>tk</u>	
Syncopated	<u>D</u>	<u>    </u>	<u>D</u>	<u>tk</u>	<u>Tk</u>	<u>kT</u>	<u>kk</u>	<u>T</u>	<u>    </u>	
Syncopated (3 doum)	<u>D</u>	<u>D</u>	<u>D</u>	<u>tk</u>	<u>Tk</u>	<u>kT</u>	<u>kk</u>	<u>T</u>	<u>    </u>	

**Rhythms in 10/8**      1    2    3    4    5    6    7    8    9    10

Curcuna (basic)	<u>D</u>	<u>    </u>	<u>    </u>	<u>T</u>	<u>    </u>	<u>D</u>	<u>    </u>	<u>T</u>	<u>    </u>	<u>    </u>	Counted: 123 12 12 123
Curcuna (filled)	<u>D</u>	<u>k</u>	<u>k</u>	<u>T</u>	<u>k</u>	<u>D</u>	<u>k</u>	<u>T</u>	<u>k</u>	<u>k</u>	(pronounced "Jorjuna")
Samai (basic)	<u>D</u>	<u>    </u>	<u>    </u>	<u>T</u>	<u>    </u>	<u>D</u>	<u>D</u>	<u>T</u>	<u>    </u>	<u>    </u>	
Samai (filled)	<u>D</u>	<u>tk</u>	<u>tk</u>	<u>T</u>	<u>tk</u>	<u>D</u>	<u>D</u>	<u>T</u>	<u>tk</u>	<u>tk</u>	