



Research Article

The transformation of the song genre in Turkish makam music and the influence of Egyptian films: the example of the film "Harun al-Rashid's Favorite"

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Article Info

Received: 7 February 2026

Accepted: 19 May 2026

Online: 30 June 2026

Keywords

Adapted song

Arabic-Egyptian

Music theory

Sadettin Kaynak

Turkish makam music

Abstract

The Egyptian film we are discussing, originally titled 'Denanir' and released in Turkey in 1941 under the name 'Harun Reşid'n Gözdesi' (Harun al-Rashid's Favourite) in İpek cinemas, was directed by Egyptian director Ahmed Bedirhan (1909-1959) on 29 September 1940. In line with the "nationalisation" or "indigenisation" policies of the period, Sadettin Kaynak, who created Turkish "adapted songs" instead of the film's original Arabic songs, opened up an important field in Turkish classical music composition. In our study, the original songs and the adapted Turkish songs in the film *Harun Reşid'in Gözdesi* were analysed comparatively in terms of form, and their effects on song form were examined in the context of the interaction between Egyptian music and Turkish classical music. The interaction between Turks and Arabs since the Ottoman period can be seen both in social life and in music. Although this exchange weakened politically during the Republican period, it continued in the cultural and social spheres. As a result, this interaction, which became widespread with the cinema sector, affected Turkish makam music in terms of form, instrument and makam usage, especially within the framework of Sadettin Kaynak's composition. In addition to discussing these issues in our study, suggestions are presented in line with the common points of the two music in the corpus, which we can call 'makam geography' as a common culture. For example, works composed by Sadettin Kaynak that do not conform to the song form can be considered as 'kaside song' or 'cycle song' in line with their structures, instead of collecting them under the name of 'fantezi song'. These suggestions are of course open to discussion. They can be varied as a result of new propositions and can be used for analyses when a common consensus is reached.

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To cite this article

Özgelen, O.Z. (2026). The transformation of the song genre in Turkish makam music and the influence of Egyptian films: the example of the film "Harun al-Rashid's Favorite". *Journal of Music Theory and Transcultural Music Studies*, 4(1), 27-40. DOI: <https://doi.org/10.5281/zenodo.20339952>

Introduction

The song form has been present in sources since the 17th century. In Ali Ufki Bey's work *Mecmua i Saz ü Söz*, four types of song are seen, two in the Hüseyini makam and two in the Segâh makam. The type of song in the collection is structurally the same as the folk song (Cevher, 1995: 51). Although the song form in Ali Ufki Bey resembles the folk song, in the Hafız Post Collection, written in the same century, songs with similar lyrics and aruz meters are encountered (Doğrusöz, 1993).

In the 18th century, Kantemiroğlu describes the song form as follows: "A song can have six or eight couplets. It is only composed with the Devr-i Revan and Sofyan rhythms. One couplet of the song forms the ground, another couplet forms

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the middle section. The third couplet has the same compositional structure as the first couplet" (Tura, 2001: 186). According to this classification, the form structure is as follows: ABA. According to the 18th-century form of the song, the first and third lines correspond to what we now call the 'refrain'. In the same century, 551 different song types in various makams are found in the lyrics collection of Hekimbaşı Abdülaziz Efendi (Kılıç, 2023: 1904).

The song genre, first named by Yahya Kemal Beyatlı and beginning with the Treaty of Pasarofça signed with Austria and its ally Venice in 1718, spread to a wide audience during the 'Tulip Era'. The most important song composer of this period is considered to be Tanburi Mustafa Çavuş. During the Tulip Era, many songs were composed by composers such as İbrahim Ağa, Şakir Ağa, Tahir Ağa, and Nikoğas Ağa (Akgün, Giray, 2023: 159). However, the form structure of the ensemble shows considerable diversity during this period. For example, although Kantemiroğlu states that no songs were composed outside of the Devr-i Revan and Sofyan styles, songs composed in styles such as Evsat, Ağır Düyek, Çifte Sofyan, etc., can be found during this period. For instance, İbrahim Ağa's song "Sabah Olsun Ben Şu Yerden Gideyim" is in the Evsat style, and its form is as follows (Figure 1).

EMİN ONGAN
ÜSKÜDAR MÜSİKİ
CEMİYETİ NEŞRİYATI

Rep. no.: 9000

MAHUR ŞARKI

"Sabah olsun ben şu yerden gideyim" Beste : İbrahim AĞA
Güfte : Karacaoğlan

Usül : Evsat

(A) Ah Sa bah ol sun ben şu yer den
gi de yim a man gi de yim câ nım

(B) Ga rip bül bül gi bi fer yâd
e de yim a man e de yim câ nım

(A) Sen du rur ken ya ben ki me
gi de yim a man gi de yim câ nım

(B) Nakarat Şa kı bül bül var u yan dır dır
Ben kı ya mam sen u yan dır dır

yâ ri mi a man yâ ri mi câ nım
e ş i mi a man e ş i mi câ nım

Dr.Semra Özgin
Temmuz-2004

<p>Sabah olsun ben şu yerden gideyim Garip bülbül gibi feryâd edeyim Sen dururken ya ben kime gideyim Şakı bülbül var uyandır yârimi Ben kıyamam sen uyandır eşimi ..</p>	<p>Sabah oldu tan yerleri atıyor Cümle kuşlar destur olmuş ötüyor İki hasret sarılmışlar yatıyor Şakı bülbül var uyandır yârimi Ben kıyamam sen uyandır eşimi ...</p>
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Figure 1. Form structure of the song "Sabah Olsun Ben Şu Yerden Gideyim"

As seen in Figure 1, İbrahim Ağa's song is structured as ABAB (Chorus) and has a double-structured form. However, the repeating B part is also used in what we call a chorus today. The Buselik song "Zülfündedir Benim Baht-ı Siyahım," which is considered the first composition of Hammamizâde Dede Efendi, the most important composer of makam music of the same period, and which played an important role in his fame, also contains the murabba structure in the classical fasıl (Figure 2).

EMİN ONGAN
ÜSKÜDAR MÜSİKİ
CEMİYETİ NESRİYATI

Rep. no.: 11725

BÜSELİK ŞARKI
"Zülfündedir benim baht-ı siyahım"

Usûl : Ağır Aksaksemâi

Beste : Hammamizâde İsmâil Dede Ef.
Güfte : Keçecizade İzzet Molla

(A)

Ah Zül fün de dir be be nim
bah ti si yâ hım ce nan ey

(A1)

Sen de kal dı ge ge ce
gün düz ni gâ hım ce nan ey
a man be li yâ
rim a man a

(B)

man in ci tir miş se ni
me ğer ki â hı hım
me ğer ki â

(A1)

hı hım ce nan ey Se ni sev dım
o o dur be nim gü nâ
hım ce nan ey a man be li yâ
rim

Dr.Semra Özgün
Ağustos-2019
Kaynak : C.Kosal

Figure 2. The form of the song "Zülfündedir Benim Baht-ı Siyahım"

As seen in Figure 2, the song "Zülfündedir Benim Baht-ı Siyahım" was composed by Dede Efendi in the Ağır Aksak Semai rhythm and in the murabba form, AA1BA1. Works of this type are examples of the diversification of the song genre's identity, and especially in the 19th century, many forms of the form were seen in the works of composers such as Hacı Arif Bey and Şevki Bey.

In the 19th century, the song form was mostly composed in a four-line form in terms of lyrics, and the form ABCB, meaning ground-refrain-middle-refrain, became widespread. However, new lines called 'nev zemin' were added to these four lines, and in addition to murabba (four-line) songs, lyrics with five, six, seven, and eight lines were also composed. While the murabba song has four lines, the muhammes song has five lines and its form is as follows: ABCDB1. The addition of new verses became widespread with Hacı Arif Bey, and works known as songs with "tavern" in their titles exemplify this new understanding. "Sayd Eyledi Bu Gönلümü Bir Gözleri Ahu" is an example of this form.

The müseddes song consists of six verses and its form is ABCDEB1. Hacı Arif Bey's "Meyhaneyi Seyrettim Uşşaka Mutaf Olmuş" can be given as an example of this form.

The musabba song consists of seven verses and its form is ABCDEFB1. The song "Meyhane mi Bu Bezm-i Tarap?" is an example.

Finally, the müsemmen song has eight verses and its form is ABCDEFGB1. The song "Meyhane Değil Meclis-i Rindane i Cemdir" is an example of this form.

Based on all this information, it is clear that the song genre or form has undergone changes over the centuries and that one cannot speak of only one form. The song genre, both in terms of lyrics and form, changed in parallel with the social and cultural events of the mid-18th century, known as the Tulip Era (Lale Devri). Indeed, the entertainment in the drinking parties that became widespread during this period led the public to gravitate towards the smaller song form, rather than the classical genres like kâr, beste, and yürük semai, thus contributing to its widespread popularity. This spread can be observed through the lyric collections and musical notation publications of the period.

This study historically investigates the transformation of the song form into fantasy song, and the influence of Sadettin Kaynak's adapted songs for Egyptian films in the 1940s on the form's structure is exemplified through the film "Harun al-Rashid's Favorite (Denanir)".

Fantasy Song Form

While almost all composers created works in the song form from the end of the 19th century and the beginning of the 20th century, according to Gökalp, alongside the classical form of songs, which rapidly increased in number from the 20th century onwards, especially starting from the 1930s, works that did not conform to the classical song form, or even deviated from the song form in terms of poetry, began to be composed, and these types of works were called fantasy songs (Özalp, 1992: 22).

We can say that Ali Rifat Çağatay is one of the foremost composers who first gave examples of the fantasy song genre. In his work at the Oriental Music Society, Çağatay composed the poems "Bülbül" and "Darüssıla," which he selected from Mehmet Akif and Süleyman Nazif, in the form of fantasy songs, and this genre became widespread. Simultaneously, Münir Nurettin composed Tevfik Fikret's poem "Bahar-ı Teranedar" as a fantasy song, and Kemal Niyazi Seyhun composed Yahya Kemal's poem "Nazar" as a fantasy song (Kiyak, 2025: 21). In this context, it can be said that fantasy songs have a structure that does not have to conform to the ground-refrain-middle-refrain pattern composed from the poem. In line with the meaning of the poem, the composer can make more free and descriptive melodic discoveries, apply modal and rhythmic transitions, and tell a story with music. Indeed, Yahya Kemal's poem "Nazar," composed by Niyazi Seyhun, tells the story of a woman affected by the evil eye. This free composition style introduced a style to modal music at the beginning of the 20th century, before Egyptian films, and perhaps formed the basis of film songs.

Moortele defines musical genres as codes of norms and traditions that enable individual analytical interpretation (Moortele, 2017: 1). Indeed, musical genres possess traditional codes and forms. This can be seen as a guide that facilitates understanding and analyzing music. Even before the 20th century, in 1875, Ouseley, in his book on Western musical forms, discusses new types of composition that were not found in the classical or romantic periods and possessed their own unique structures. Stating that some authors define these types as 'Coupe de Fantaisie' or 'fantasy form,' Ouseley argues that it is more accurate to view these works as individual attempts to invent new forms (Ouseley, 1875: 61). According to Ouseley, works that do not conform to previous form structures are grouped under the umbrella of fantasy. However, as Özalp also states, the concept of free composition in Turkish maqam music most likely began in the 20th century with composers such as Ali Rifat Çağatay. Kaynak, who composed works to replace Egyptian film soundtracks in the 1940s, was also a composer with this understanding; however, the most important factor that compelled him to produce works within a specific timeframe and pattern was the form and duration of the original song.

Indeed, Kaynak describes what he pays attention to when composing music for films as follows: "The space a song will occupy in a film is measured with a stopwatch. There are 52 frames of image in one meter. A film shows 24 images in one second. For example, I am working on a song that will last 1 minute and 40 seconds for the film. A stopwatch clock is in front of me..." (Şen, 2003: 229). As can be understood from these statements, Kaynak prioritizes image and

duration when composing music for these films and adjusts the duration of the songs accordingly. In fact, the songs he composed to replace the long or multi-part songs in the film “The Favorite of Harun al-Rashid (Denanir)” were also composed in accordance with these patterns. Therefore, we can say that these songs did not come from the composer’s free repertoire, but from the patterns of the original songs. One of the suggestions of this study is that instead of defining these songs as fantasy songs or film songs, the term ‘qasida song,’ which already exists in Egyptian music, could be used. Furthermore, referring to the history of maqam music theory, the expression “cycle song” for songs with multiple sections and divisions, and those described as rondos in Western music, is presented as another point of contention.

Method

This study is based on qualitative research methods, specifically musical analysis and comparative music analysis approaches. The film Denanir, shot in Egypt in 1939 and released in Turkey under the title “Harun al-Rashid's Favorite,” is used as a case study.

The dataset of the study consists of: the film’s original Arabic songs, Turkish adaptations composed by Sadettin Kaynak, audio recordings of these works, sheet music samples, and their contextual use within the film. During the research process, conceptual proposals were developed regarding the possibility of redefining certain works considered under the headings of “fantasy song” or “film song” in Turkish maqam music according to their structural characteristics (e.g., qasida song, *devir*-cycle song).

Accordingly, one song each from the film was selected for the qasida song and devir song proposals, and the formal structures of the songs were shown in tables. Recordings of the original songs sung by Umm Kulthum and the adapted songs sung by Müzeyyen Senar were obtained online and analyzed. The analyses show the minute correspondence between the instrumental and vocal parts in the sections and divisions of the songs. The melodic and rhythmic transitions have also been identified. The sections of the songs are given with Roman numerals (I, II, III...), and the divisions are given as A, B, C.... Repetitions within a section or division are indicated as A’, I’ etc. Multiple repetitions of the same section or division are indicated as A”, A”’, I”, I”’ etc.

Findings

The original and adapted songs from the film “The Favorite of Harun al-Rashid (Denanir)”, which serves as the example for our study, along with information on the modes, styles, and lyricists used, are given in Table 1 and Table 2.

Table 1. The original songs of the movie

Original Song	Composer	Makam	Usul (Rhythm Cycle)	Poet	Form
Tabin Nesim (طاب النسيم)	Muhammed Kasabji	Bayati (Uşşak) -Hicaz	Mutellet (Düyek)	Ahmed Rami	Kaside
Enşudet Bağdad (أنشودة بغداد)	Riyad El Sunbati	Buselik- Bayati (Uşşak)	Vahde (Sofyan)	Ahmed Rami	Enşudet
Ya Fuadi Ganni (يا فوادي غني ألحان)	Muhammed Kasabji	Nihavend- Neva’da Bayati (Uşşak)	Vahde (Sofyan)	Ahmed Rami	Ugniyye
Ya liltil Aid (يا ليلة العيد)	Riyad El Sunbati	Bayati (Hüseyni)	Vahde (Sofyan)	Ahmed Rami	Ugniyye
Ulili Atayfik (قولى لطيفك)	Zekeriya Ahmed	Segâh-Hüzzam- Karcıgar- Hüseyni’de Saba	Malfuf (Nim Sofyan)	Ahmed Rami	Kaside
Bukra Safar (بكرة السفر)	Zekeriya Ahmed	Bayati (Muhayyer- Hüseyni)	Malfuf (Nim Sofyan)	Ahmed Rami	Taktuka
Rahalet Anke (رحلت عنك)	Zekeriya Ahmed	Nihavend	Vahde (Sofyan)	Ahmed Rami	Kaside

Table 2. The adapted songs of the movie

Adapted Song	Composer	Makam	Usul (Rhythm Cycle)	Poet	Form
Enginde	Sadettin Kaynak	Hicaz	Düyek	Vecdi Bingöl	Fantasy Song
Yavaş Yavaş					
Yurt Türküsü	Sadettin Kaynak	Rast	Sofyan	Vecdi Bingöl	Fantasy Song
Derman Kâr	Sadettin Kaynak	Segâh	Sofyan	Vecdi Bingöl	Fantasy Song
Eylemez					
Bayram	Sadettin Kaynak	Mahur	Sofyan	Vecdi Bingöl	Fantasy Song
Gecesi					
Söyle Kuzum- Çiçeklerin Gülüyor	Sadettin Kaynak	Rast- Nihavend, Hicazkâr	Nim Sofyan- Sofyan, Düyek	Vecdi Bingöl	Fantasy Song
Yolculuk Var	Sadettin Kaynak	Muhayyer	Sofyan	Vecdi Bingöl	Fantasy Song
Bu Yerler Ne füsunkârdı	Sadettin Kaynak	Hicaz	Düyek	Vecdi Bingöl	Fantasy Song
Uvertür	Sadettin Kaynak	Rast	?	Enstrumantal	Instrumental

As seen in Table 1, the most frequently used maqam in the songs in the film is the Bayati maqam. However, the maqams of some songs correspond melodically to the Uşşak, Hüseyini, and Muhayyer maqams in Turkish maqam music. This is because the Uşşak, Hüseyini, or Muhayyer maqams do not exist in Arabic music. In addition, the Segâh, Hüzam, Buselik, Nihavend, Karcıgar, and, in a transposed form, the Bayati maqam in the Neva pitch and the Saba maqam in the Hüseyini pitch are also seen. The Vahde rhythm is used most frequently in the works. This rhythm corresponds to the Sofyan rhythm in Turkish maqam music. Three works are in the form of a qasida, two in the form of an ugniyye, one in the form of an enşudet, and one in the form of a taktuka.

Table 2 shows that the most common modes in Kaynak's adapted songs are Rast and Hicaz. In addition, Muhayyer, Segâh, Nihavend, Hicazkâr, and Mahur modes are also used. The most frequently used rhythm is sofyan. Düyek and nim sofyan rhythms also appear. Except for the overture, which can be considered an instrumental piece, all the songs are categorized as fantasy songs within Turkish modal music.

A comparative examination of the two tables clearly shows that Kaynak composed his works in modes, rhythms, and structures appropriate to the songs in the film. This demonstrates that the interaction between the two musical styles intensified from 1940 onwards, centered around films, and shows its influence on the musical materials and forms used. Therefore, our suggestion of "kaside song" and "devir song" can be considered in light of this interaction. Indeed, the kaside exists in both cultures. "Devir song," on the other hand, can be considered a term that could replace the rondo form in Western music.

The Influence of Egyptian Films on Song Form

The interaction between Arabic and Turkish music continued throughout almost every period of the 19th and early 20th centuries. It is known that many music composers from Istanbul went to Egypt towards the end of the 19th century (Özyıldırım, 2013: 77).

Mustafa Fazıl Pasha (1829 Cairo-1875 Istanbul), the grandson of Muhammad Ali Pasha and the Minister of Finance and Education in the Ottoman Empire, went to Egypt and took Zekai Dede Efendi, who was under his patronage, with him. Zekai Efendi, who could not escape being a researcher wherever he was, who did not hesitate to be a guide for himself and who took spiritual pleasure from his work in this field, did not miss the opportunity to conduct personal research on (Arabic music), an important cornerstone of Eastern music, by taking advantage of his residence in Egypt; Because he had heard from Dede Efendi in his very first lessons that one cannot be considered to have completed music education without possessing the artistic and scientific knowledge of Arabic music, and since then he had set his mind on acquiring knowledge of rhyme in this music, the fact that he lived in Egypt, which is the broadest area of Arabic music, was an indescribable beauty for the master (Yüksel, 2001: 39,41).

In his book, *The 20th Century Coexistence of Arabic and Turkish Music*, Murat Özyıldırım mentions Prof. Dr. Quoting from Ali Jihad Racy's book, he states: "...Musicians from Istanbul, Damascus, and Aleppo frequently

performed in Egypt, and famous Egyptian artists also went to Istanbul to perform their art. For example, it is said that the famous singer Sheikh Yusuf al-Menyelawi (1847-1911) once sang in the presence of the Sultan. Khedive Ismail, on some of his visits to Istanbul, brought along the singer and composer Abdul al-Hamouli (1841-1901) and asked this artist to borrow elements of Turkish classical music that would suit Egyptian tastes..." (Racy, 2007: 15). The inclusion of Mevlevi music at the 'Arab Music Congress' held in Cairo in 1932 (Tanrıkorur 2004: 587) indicates that the Mevlevi lodge was still an important cultural and artistic center for the interaction of Turkish and Arabic music at that time (Yazıcı, 2009: 216). The organization of this congress revealed the extent of shared musical heritage between Iraq, Syria, and Turkey. While these developments were taking place in the newly established Republic of Turkey, the film industry in Egypt began to produce its first works. During these years, public interest in cinema was also increasing in Turkey. The number of both cinemas and film magazines was growing. In addition to the numerous cinemas in Istanbul, cinemas were opening one after another in provincial cities due to public interest. Egyptian films, which were first translated, began to be shown in Turkey in 1936. Özyıldırım states that by 1948, a total of 130 Egyptian films had been screened in Turkey. However, Özön, comparing the number of Turkish and Egyptian films between 1938 and 1944 alone, notes that 16 Egyptian films were shown in Turkish cinemas compared to 17 Turkish films. The Egyptian films screened in Turkey, along with their directors and release years, are as follows:

Damu'al Hubb = Tears of Love (Muhammad Karim - 1936), Leyla bint el Sabra = Beauty of the Sabara (Behice Hafiz - 1937), Laylat Mumtara = The Stained Woman (Togo Mizrabi - 1939), Kays and Leyla = Leyla and Majnun (Ibrahim Lama - 1939), Elf Layla and Layla = One Thousand and One Nights (Togo Mizrabi), Dananir = Harun al-Rashid's Favorite (Ahmed Bedirhan - 1940), Intisar el Shabab = Andalusian Nights (Ahmed Bedirhan - 1940), Leyla = Sad Hearts (Togo Mizrabi - 1941), Leyla binti Madaris = Secret Love (Togo Mizrabi - 1941), Masna'al Zavacat = The Club of Dandies (Niyazi Mustafa (1941), Saladin (Ibrahim Lama-1942), Ahlam el Shabab (Kemal Selim-1942), Ala Masrah el Hayat (Ahmed Bedirhan-1942), Ali Baba and Arba'in Harami (Togo Mizrabi-1943), El Buassa (Kemal Selim-1943), Hubb min es Sema (Abdulfattah Hasan-1943), (Özyıldırım, 2013: 141-149).

The Egyptian film Denanir, which is the subject of our discussion, was shot on September 29, 1940, by the Egyptian director Ahmed Bedirhan (1909-1959). In 1941, the film "Harun al-Rashid's Favorite" (Dananir) was released in Turkey at the İpek Cinemas. In line with the 'nationalization' policies of the time, the original Arabic songs were replaced with Turkish 'adapted songs' composed by Sadettin Kaynak. The lyrics were written by Vecdi Bingöl, one of Kaynak's lyricists. As seen in newspaper advertisements, the film was released in 1941 in two versions Arabic and Turkish at the İpek and Saray Cinemas, located close to each other on İstiklal Street in Beyoğlu (Özdemir, 2009: 249). One of the film's screening posters is shown below (Figure 3).



Figure 3. Poster for the film "Harun al-Rashid's Favorite," Akşam Newspaper, November 27, 1941 (Özdemir, 2009: 249).

In the original version of the film, all the lyrics were written by the famous Egyptian poet Ahmed Rami. For the music, three prominent composers of the time were featured: Riyad al-Sunbati, Zakariya Ahmed, and Muhammed Kasabji. For the lyrics of the adapted versions of the Turkish songs in the film, the famous lyricist of the time, Vecdi

Bingöl, was chosen. While three composers were used in the original film, all the Turkish songs were composed by Sadettin Kaynak.

Before analyzing the songs, it should be noted that the concept of "song" does not exist in Arabic music as it does in Turkish maqam music. However, it can be said that the term *ugniyye* (أغنية) is generally used in Arabic music as the equivalent of the term "song" in Turkish maqam music. In Arabic music, songs are defined according to the forms in which they are composed. The most prominent forms in Arabic music are as follows: *qasida* (قصيدة)², *mawwal* (موال)³, *muwashshah* (موشح)⁴, *davr* (دور)⁵, and *taktuqa* (طقطوقة)⁶. Of course, other forms also exist, but the Arabic music forms that we particularly associate with film soundtracks can be shown in this way. Therefore, in our study, the term "song" has been examined within the framework of Turkish maqam music. However, the terms we propose have been made by comparing them with the forms in Arabic music.

Original and Adapted Songs in the Movie

In this study, two examples of original and adapted songs from the film are considered for the term suggestions of *qasida* and *devir* song. These songs are: *Tabin Nesim-Enginde Yavaş Yavaş* and *Yeltiltil Aid - Bayram Gecesi*.

The work titled *Tabin Nesim*, composed by Muhammed Kasabji, is in the *Bayati* maqam in Arabic music and is the first song sung by Umm Kulthum (Denanir) in the film. Its form is in the structure that Arabs call a *qasida*⁷.

The adapted song titled *Enginde Yavaş Yavaş*, composed by Hafız Sadettin Kaynak, is in the *Hicaz* maqam and is in the musical form called *Fantasy* song in Turkish maqam music. The song does not contain a repetition section except for the parts that we can call the chorus, 'today it is evening again'. Although this type is considered *fantasy*, it is composed with an uninterrupted flow that can be defined as a *qasida* song (Figure 4) within the framework of common musical culture.

A B C D E F...

Figure 4. Model of *Qasida* song composed with free flow

Although composed in a free-flowing style, the song "*Tabin Nesim*" contains some repeated sections. The repeating sections are indicated as 'A'. Accordingly, the structural form of the song is as follows (Table 3).

² In Arabic music, it is a form of poetry containing 10 or more lines. In ancient times, the *qasida* was performed improvisationally, like the *mawwal*; however, Abdul Hamuli constructed it in 4/4 time signature (Mostafa2018: 50).

³ It is a genre sung in popular Arabic folk music, and its lyrics are usually written in 'street language'. It is generally performed not in a rhythmic manner, but in a structure that allows the singer to showcase their artistic abilities (Mostafa, 2018: 50).

⁴ Although it is a type of Arabic poetry, it is a highly artistic genre. Until the beginning of the 20th century, there were three types of *muwashshah*, which had choral and solo sections: the first consists of one stanza, where the words change but the music remains the same. The second type consists of two stanzas. The last type is the *makamr* style invented by the Egyptian composer Muhammad Osman (Abul Samie, 1999: 10-12).

⁵ *Devir* is an Egyptian poetic form recited in the *makams* of Arabic music. It first appeared anonymously in the early 19th century, and due to the scarcity of historical sources, its inventor is unknown. *Devirs* are generally performed for an hour or more, featuring a soloist and choir. While they frequently incorporate transitions between *makams*, they return to the starting *makam* at the end. Furthermore, during the reign of Khedive Ismail in Egypt, Turkish *makams* were also incorporated into works of the *Devir* genre, and compositions were created using *makams* such as *Hicazkar* and *Nihavend* (Mostafa, 2018: 51).

⁶ It is a genre that became popular in Arabic music in the 20th century and consists of sections. After each section repeated by the choir, the soloist performs a section with different melodies (Mostafa, 2018: 52), and structurally it corresponds to the *rondo* form in Western music.

⁷ The *qasida* is a type of poetry found in Turkish, Arabic, and Persian literature. Some sources refer to it as a type of poetry, while others define it as a type of music. Onur Akdoğu, in his book on genres in Turkish music, defines the *qasida* as a genre with irregular and improvised melodies (Uslu, 2014: 2). However, the *ghazal*, present in both Turkish and Arabic cultures, with its long structure and narrative style (whether religious or secular), has also influenced musical forms. Thus, free-flowing songs are defined as *qasida* songs in Arabic music. In short, it can be said that this is due to its structural relationship with poetry.

Table 3. Form structure of Tabin Nesim (طاب النسيم)

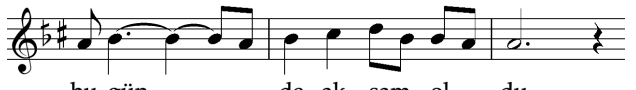


(https://www.youtube.com/watch?v=p9WuFVJRrXo&list=RDp9WuFVJRrXo&start_radio=1)

Section Group	Section	Clock Time	Description	
I (Bayati-Uşşak)	A (intro)	0:01	Instrumental section	
	B	0:31	“Tabin nesim... (طاب النسيم)”	
	A'	0:48	Instrumental section	
	B'	0:58	“Tabin nesim... (طاب النسيم)”	
	A''	1:14	Instrumental section	
	C	1:25	“Ve mayya... (والميه)”	
II III (Hicaz)	A'''	1:47	Instrumental section	
	D	1:53	“Yelli... (ياللي)”	
	E	2:32	Instrumental section	
	F	2:44	“Ya genne... (يا جنة)”	
	E'	3:01	Instrumental section	
	F'	3:06	“Ve malitil... (ومالنت)”	
IV	G	3:22	Instrumental section (Nay solo)	
	H	3:35	“Zillik ra ali... (ظلك رعاني)”	
	G'	3:58	Instrumental section (Nay solo)	
	H'	4:09	“Vil urbi... (والقرب)”	
	III'	F''	4:29	“Ya genne... (يا جنة)”
	F'''	4:48	“Ve malitil... (ومالنت)”	
(Bayati-Uşşak)	I	5:06	Instrumental section (Nay solo) transition	
II'	D'	5:19-6:01	“Yelli... (ياللي)”	

As seen in Table 3, although the long song Tabin Nesim appears to be composed in a free-flowing style, some instrumental parts are repeated. Furthermore, at the end of the song, section II is re-performed with a slightly longer tempo than the beginning of the song and without the instrumental part. The song's sections are as follows: A (intro)-B-A'-B'-A''-C-A'''-D-E-F-E'-F'-G-H-G'-H'-F''-F'''- I-D'. The makams used in the sections can be shown as follows: I (Bayati-Uşşak)-II-III (Hicaz)-IV-III'-II' (Bayati-Uşşak). In this respect, we can say that the work, which has a four-part structure, has transformed into another expression of a free-flowing composition with the repetition of two sections. The structural form of the adapted song “Enginde Yavaş Yavaş” composed in place of the original song by Tabin Nesim, is as follows, based on Müzeyyen Senar's vinyl record recording (Table 4):

Table 4. Form structure of Enginde Yavaş Yavaş

(https://www.youtube.com/watch?v=KupnRQKx4ps&list=RDKupnRQKx4ps&start_radio=1)

Section Group	Section	Clock Time	Description
I (Hümayûn)	A (intro)	0:01	Instrumental section
(Uzzal)	B	0:44	“Enginde yavaş yavaş...”
(Hümayûn)	C	1.06	Instrumental section
	D	1.19	“Derdim bana arkadaş...” 
II (Zirgüleli Hicaz)	E	1:37	Instrumental section
	F	1:50	“Gölgeler indi suya...” 
III (Hüseyni'de Uşşak)	G	2:20	Instrumental section
(Uzzal-Hicaz)	H	2:30	“Su yürür...” 

As seen in Table 4, the structure of the adapted song “Enginde Yavaş Yavaş” is closer to a free-flowing compositional approach than the song “Tabin Nesim”. However, the repetition of the phrase “today too, evening has fallen” in sections D, F, and H gives the form a new interpretation. All the makams of the Hijaz family (Hicaz, Humayun, Uzzal, Zirgüleli Hijaz) are used in the song, and there is no transition to another makam throughout the entirety of the song. The three sections of the song are as follows: A-B-C-D-E-F-G-H.

Accordingly, while the first song of the film, “Tabin Nesim,” and the work composed in its place, “Enginde Yavaş Yavaş,” do not resemble each other in terms of makam usage or melody, they both have structures with multiple sections. However, some of these sections are repeated in “Tabin Nesim,” and makam transitions are observed.

The film's original song, Yalıltil Aid, composed by Riyad el Sunbati, and the song Bayram Gecesi (the title has the same meaning), composed by Sadettin Kaynak, both belong to the musical form known as Taktuka in Arabic music. Yalıltil Aid consists of six sections, including a repeating A (chorus), while Bayram Gecesi consists of four sections, including the A section. The structure of the adapted song composed by Kaynak is similar to the rondo form in Western music, consisting of a repeating section after each section. The structural form of the song Yalıltil Aid is as follows (Table 5):

Table 5. Form structure of Yaliltil Aid (<https://www.youtube.com/watch?v=CQx-vyB6ziM>)

Section Group	Section	Clock Time	Description
I (Bayati)	A (intro)	0:01	Instrumental section
	B	0:12	“Yeliltil aid... (يا ليلة العيد)”
II	C	0:40	“Hilelek... (هلالك)”
	B’	1:17	“Yeliltil aid... (يا ليلة العيد)”
III	D	1:31	“Gematil... (جمعت الأنس)”
	B”	2:12	“Yeliltil aid... (يا ليلة العيد)”
IV (Neva’da Hicaz ve Karcıgar)	E	2:26	“Habibi... (حبيبي)”
	B””	3:01	“Yeliltil aid... (يا ليلة العيد)”
V (Neva’da Hicaz and Karcıgar)	F	3:16	“Ya nur... (يا نور)”
	B”””	3:51	“Yeliltil aid... (يا ليلة العيد)”
VI (Evç’te Segâh and Bayati)	G	4:05	“Ya nilne... (يا نيلنا)”
	B””””	4:41-4:53	“Yeliltil aid... (يا ليلة العيد)”

As seen in Table 5, the form of the song "Yaliltil Aid" resembles a rondo form with a repeating B section. Accordingly, the form of the six-part song is as follows: A(intro)-B-C-B'-D-B''-E-B'''-F-B''''-G-B'''''. According to the performance we determined from Umm Kulthum's recording, the first B section in the song is performed solo, while the other B sections are performed by a women's ensemble.

The form of the adapted song "Bayram Gecesi," composed in place of "Yaliltil Aid," according to Müzyen Senar's record, is as follows (Table 6):

Table 6. Form structure of Bayram Gecesi ([Web 1](#))

Section Group	Section	Clock Time	Description
I (Mahur-Düyek or Sofyan)	A (intro)	0:01	Instrumental section
	B	0:18	“Hoş geldin...”
II	C	0:31	“Altın hilal...”
	B’	0:59	“Hoş geldin...”
III	D	1:12	“Söz yok...”
	B”	1:41	“Hoş geldin...”
IV (Nihavend-Nim Sofyan)	E	1:53	Instrumental section
	F	2:04	“Neşe gibi...”
	F’	2:15	Instrumental section transition
	F”	2:21	“Her engeli...”
	F””	2:31	Instrumental section transition
	F”””	2:36	“Gel...”
V (Mahur, Düyek or Sofyan)	B””””	2:55-3:22	“Hoş geldin...”

As seen in Table 6, the song "Bayram Gecesi" (Aid Night), like the song "Yeliltil Aid," contains a multi-part structure with a repeating B section. The song is composed in a style consistent with the original song in the film. The five-part section of the song is as follows: A (intro)-B-C-B'-D-B''-E-F-F'-F''-F'''-F''''-B''. The song begins in the Mahur makam in the Düyek or Sofyan style, and in the fourth section, a transition is made to the Nihavend makam in the Nim Sofyan style. Then, in the final fifth section, it returns to the Düyek-Sofyan and Mahur makams.

When we compare these two songs, it is seen that they both have a repeating section. This structure resembles the rondo form, but in Turkish maqam music, it is defined as a fantasy song or film song. Accordingly, we suggest that songs of this type be called "devir şarkı" (cycle song). Indeed, the repetition of a section within a song after each subsequent section can be defined as a cycle. Furthermore, the word "cycle" (devir) is a concept that has existed in the tradition of maqam music since the 13th century. The fact that older theoretical sources used the method of showing maqams and rhythms within cycles is an indication of this. Therefore, this term can be used within formal structures in terms of its meaning. We can show the cycle song makaml as follows (Figure):

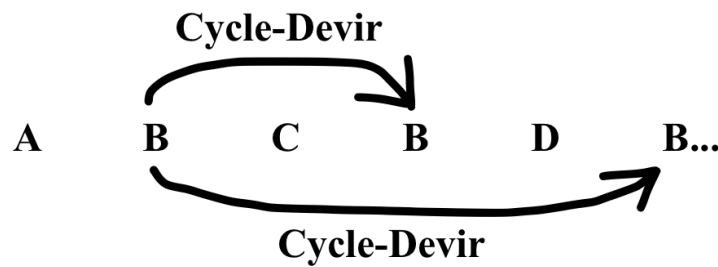


Figure 5. Cyclic Song Model

As shown in Figure 5, in the looping song model, section B continuously repeats, it cycles. Therefore, songs with this structure can be defined as looping songs.

Conclusion and Recommendations

Sadettin Kaynak undertook a difficult task by adapting music and songs for previously made films, but he accomplished this in a highly original way. While there are similarities in terms of makam (makam), usul (rhythm), style, orchestration, and form in some parts of the original and adapted songs we examined, such as the use of lyrics, instruments, and cadences, it is evident that Kaynak's songs are more faithful to the modal structure and preserve the melodies of Turkish music, unlike the originals. Indeed, in the years when Sadettin Kaynak began composing songs for Egyptian films, the "Turkish style of performance" continued in Arabic music until the 1940s, due to the Ottoman Empire's rule over Arab lands. Therefore, the performance style in the film 'The Favorite of Harun al-Rashid (Denanir)' is also seen as "Turkish style of performance" in many aspects.

The original song from the film, Tabin Nesim, has the following form: A (intro)-B-A'-B'-A''-C-A'''-D-E-F-E'-F'-G-H-G'-H'-F''-F'''-I-D'. The song, consisting of four sections, utilizes the Bayati-Uşşak and Hicaz makams. The song composed in place of Tabin Nesim, titled Enginde Yavaş Yavaş, consists of three sections. Its form is as follows: A-B-C-D-E-F-G-H. While similar in composition to the original song, it uses the Hicaz family of makams (Hümayûn, Uzzal, Zırgüleli Hicaz, Hicaz) and the Uşşak flavor in the Hüseyini scale. Although there is no melodic similarity between the two songs, their forms are quite close. In Arabic music, these types of long songs are called 'qasida songs', while in Turkish maqam music they are called 'fantasy songs' or 'film songs'. The adapted song composed by Sadettin Kaynak, based on the original song, can be classified as a qasida song in terms of its formal structure.

In Arabic music, the original song Yeliltil Aid, composed in the Bayati makam, and its adapted version, Bayram Gecesi, in the Mahur makam, are both multi-part and segmented in form. While the titles of the songs have the same meaning, Yeliltil Aid means "Bayram Gecesi" (Night of Eid). The form of the six-part song Yeliltil Aid is A(intro)-B-C-B'-D-B''-E-B'''-F-B''''-G-B'''''. As can be seen, the B segment repeats after each section. The song utilizes the Bayati, Neva, Hicaz, and Karcıgar makams. Songs in this form are called "taktuka" in Arabic music. The adapted song Bayram Gecesi, composed in place of the original song, has a similar structure to Yeliltil Aid and consists of five sections: A (intro)-B-C-B'-D-B''-E-F-F'-F''-F'''-F''''-B''. The song utilizes the Mahur and Nihavend makams, along with the Düyek-

Sofyan and Nim Sofyan rhythms. Such songs, with multiple sections and one section repeating after each subsequent section, can be described as cyclical songs. This term, which can be considered a reference to modal music theory, helps in better understanding the song's form.

In conclusion, the interaction between Turkish and Arabic cultures, dating back to the Ottoman era, has manifested itself in social life and traditions, as well as in art and music. This interaction has given composers from both cultures a new perspective. In particular, the exchange of performance styles, makams, and forms has continued for centuries. In this context, instead of categorizing Sadettin Kaynak's songs for Egyptian films under the heading of "fantasy," the genres resulting from this exchange could be re-named. Indeed, the qasida exists in Turkish music and literature. Therefore, it would be more descriptive to call long, free-flowing songs like "Enginde Yavaş Yavaş" "qasida songs" within the framework of a shared modal music culture. Furthermore, songs with multiple sections (ABCDBD...) and repeating sections could be called "devir songs," referring to the use of "devir" in modal music theory books. In short, musical works resulting from cultural and musical interactions can be redefined and named to better understand their formal structure.

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Dr. **Orkun Zafer Özgelen** began his musical education by playing the bağlama. In 2000, he was admitted to the Instrument Training Department of the Turkish Music State Conservatory at Istanbul Technical University (ITU) during his high school education, and in 2004, he entered the Composition Department of the same conservatory for his undergraduate studies. He studied repertoire with Erol Sayan; piano, composition, and theory with Faris Akarsu; harmony and theory with Nail Yavuzoğlu; composition with Oğuzhan Balcı; Turkish makam music with Feridun Öney; and musical form with Neşe Yeşim Altınel Çoban. In 2008, he received an Erasmus scholarship and studied Orchestration and Composition for two years at the Conservatorio di Santa Cecilia in Rome, Italy. In 2010, he founded the ITU Musical Ensemble, organizing numerous festivals, events, and concerts during this period. After serving as the founding conductor of the ensemble, he was invited by the Koç University Musical Ensemble in 2015, where he worked for one year as music director and instructor. He arranged and served as music director for *Dorian*, a musical adaptation of Oscar Wilde's novel *The Picture of Dorian Gray*. In 2021, the book *Türk Makam Müziğinin Seyir Defteri I (The Seyir Notebook of the Turkish Makam Musician I)*, which he co-authored with Associate Professor Şerife Güvençoğlu, was published by Pan Publishing. In 2023, he participated as arranger and pianist in the album *Türk Makam Müziği'nden Esintiler (Reflections from Turkish Makam Music)*, released with Assistant Professor Funda Esin. In the same year, he composed the music for the musical *The Diva*, written by Nebi Birgi. In February 2024, he received his Ph.D. degree from the Musicology and Music Theory Program at Istanbul Technical University. In 2025, his book *Hüseyin Sadeddin Arel ve Bir Musiki Masalı (Hüseyin Sadeddin Arel and a Musical Tale)* was published by Eğitim Publishing. He is currently serving as an academic at the Turkish Music State Conservatory of Istanbul Technical University.

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