

Preface

Dandourmah was commissioned by the saxophone quartet *Saxofourte* in 2003. The composition received its first performance on the radio channel *Deutschlandfunk* in Cologne in April 2004 with the composer himself on percussion accompanying the saxophone ensemble. The same year, the ensemble performed this work on their tour through Egypt and also included this composition on their album entitled *Saxofourte* issued in 2009.

Dandourmah is a common expression for ice cream which has been utilised by the inhabitants of Cairo since the middle of the 20th century.

The work is divided into three sections with the first and third sections being identical. The central section contains an extremely popular melody which was inspired by the character of authentic Arab songs from the middle of the 20th century.



The central section is based on an Arab rhythm known as *Maqam* *Ma'sirat al-Badr*, a rhythmic pattern which is frequently encountered in popular songs dating back to the period of the 1940s.



The harmony also displays a distinct similarity to the well-known *Maqam* *Ma'sirat al-Badr* used in Egypt during this era which was also employed in similar musical pieces.

It is possible to add an unaccompanied percussive part to the composition. This suggestion has only been taken up by the composer in 2004 when a recording was made at the *Festival des Musiques du Monde* in a concert featuring the German ensemble *Der Jüngste Tag* (the Youngest Day).

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Vorwort

Dandourmah ist eine Auftragskomposition des Saxophonquartetts *Saxofourte* aus dem Jahr 2003. Die Uraufführung fand im Deutschlandfunk in Köln im April 2004 statt, wobei der Komponist neben dem eigentlichen Saxophon-Ensemble von ihm selbst gespielte Schlaginstrumente zum Einsatz brachte.

Noch im selben Jahr ging das Ensemble mit dem Stück in Ägypten auf Tournee; darüber hinaus erschien es auf dem 2009 von *Saxofourte* vorgelegten Album *Bannoutah*.

Dandourmah ist seit Mitte des 20. Jahrhunderts das gebräuchliche Wort der Bewohner Kairo's für einen

Das Stück unterteilt sich in drei Abschnitte, von denen jeweils der erste und der dritte die Melodie des *Qanun* darstellen. In diesen beiden Abschnitten benutzte Melodie ist äußerst eingängig und wurde von den Komponisten als authentischen Musik aus der Mitte des 20. Jahrhunderts inspiriert.



Der mittlere Abschnitt basiert auf einem arabischen Rhythmus, der in der Volksmusik und (sehr unterschiedlich) in der klassischen (siehe untenes Notenbeispiel) und der häufig in den populären Liedern dieser



Auch die verwendeten Harmonien gleichen diesen, die von den meisten Kompositoren aus jener Zeit in dieser oder vergleichbarer Weise benutzt wurden.

Dem Stück kann ein improvisierter Abschluss folgen, der von dem Komponisten nicht vorgesehen war. In dieser Form hat es bisher nur der Komponist selbst (im Jahr 2003) und ich (im Jahr 2013) gespielt. Während eines Konzerts mit dem deutschen Ensemble Der 16. Februar (Köln, 19. Januar 2013) –

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دندرون

قام المؤلف بكتابته العمل بتتكليف من مجموعة ماسكوسوفورته الالمانية عام ٢٠٠٣، وقد كان أول عرض لها في العام التالي بمقر الإذاعة الالمانية بمدينة كولون، حيث شارك المؤلف بالعرض على الطيور بصحبة مجموعات ماسكوسوفون المذكورة.

تم إصدار المقطوعة
في شهر أكتوبر من عام ٢٠٠٤، وقد تم نشرها في مصر في شهر ديسمبر من نفس العام.

ت، واستُخدمت في منتصف القرن العشرين بمدينة القاهرة.

للمزيد من المعلومات [الضغط هنا](#)

ويُبني الجزء الأوسط على إيقاع **النحو**، بينما يُبني الجزء العلوي على إيقاع **الدراويش**، وللوضع يتأثر

المعالجة الهازمونية مستوحاة من موسيقى الفرقة أحشارة البيه،
الجاز المصرية آنذاك.

قام المؤلف بإضافة خط إيقاعي لآلة الطبول، والذي قام المؤلف بتأديته بنفسه عام ٢٠٠٤، ثم في عام ٢٠٠٨ عندما تم تقديم العمل مع مجموعة Der Fuenfte Mann بمتحف الملاهي بمدينة برلين الألمانية.

محمد سعد باشا

القاهرة، ٢٠١٣ / ٦ / ٢٤

Dandourmah

Mahomed Saad Basha

*1972

Soprano Saxophone
in B \flat

Allegro

mf

Alto Saxophone
in E

mf

Tenor Saxophone
in B \flat

p

Bassitone Saxophone
in B \flat

mf staccato sempre

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Musical score page 8, measures 11-13. The score consists of five staves. Measures 11 and 12 show sixteenth-note patterns with dynamic markings *b*, *f*, and *f*. Measure 13 begins with a dynamic *f*.

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Musical score page 8, measures 14-16. The score shows continuous sixteenth-note patterns across all five staves.

Musical score page 8, measures 17-19. The score shows continuous sixteenth-note patterns across all five staves.

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Musical score page 27. The score consists of four staves. The top two staves are in common time (indicated by 'C') and the bottom two are in 2/4 time (indicated by '2/4'). The key signature is A major (no sharps or flats). The music features various note heads and stems, with some notes grouped by vertical lines. Measure 27 starts with eighth-note patterns in the top two staves, followed by sixteenth-note patterns in the bottom two staves.

Musical score page 31. The score consists of four staves. The top two staves are in common time (indicated by 'C') and the bottom two are in 2/4 time (indicated by '2/4'). The key signature is A major (no sharps or flats). The music includes dynamic markings 'mp' (mezzo-piano) and 'f' (fortissimo). Measure 31 begins with eighth-note patterns in the top two staves, transitioning to sixteenth-note patterns in the bottom two staves.

Musical score page 35. The score consists of four staves. The top two staves are in common time (indicated by 'C') and the bottom two are in 2/4 time (indicated by '2/4'). The key signature is A major (no sharps or flats). The music features eighth-note patterns in the top two staves and sixteenth-note patterns in the bottom two staves.

Musical score page 39. The score consists of four staves. The top two staves are in common time (indicated by 'C') and the bottom two are in 2/4 time (indicated by '2/4'). The key signature is A major (no sharps or flats). The music includes a dynamic marking 'rit.' (ritardando) at the beginning of the section. The patterns continue with eighth-note and sixteenth-note motifs across all staves.

Meno mosso

Musical score page 10, measures 43-46. The score consists of four staves. Measure 43 starts with eighth-note pairs followed by sixteenth-note pairs. Measures 44-45 show various patterns of eighth and sixteenth notes with dynamic markings like f and p . Measure 46 concludes with a series of eighth-note pairs.

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Musical score page 10, measures 47-51. The score continues with four staves. Measures 47-48 show eighth-note pairs and sixteenth-note patterns. Measure 49 features a dynamic marking *mp*. Measure 50 concludes with a series of eighth-note pairs. Measure 51 begins with a dynamic *f*.

Tempo primo

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