

## Heritage Information

Unique Id:

BGD-20.84.2023.00068

### Section-1: Identification of the element

#### Heritage Location

##### Division

Chattogram

##### District

Rangamati

##### Upazila

##### Details Address

##### Geolocation(Latitude)

##### Geolocation(Longitude)

##### Community Category

Small Ethnic Groups

##### Community

Chakma

##### Name of the Heritage, (as used by the community or group concerned)

Dudhuk, a percussion instrument played with music and songs of the Hill Tracts.

##### Short title of the Heritage, (preferably within 200 words)

Dudhuk playing is part and parcel of the culture of the indigenous communities of Chittagong and is an important part of the domain of Performing Arts.

##### Concerned Community(ies)/Group(s), (who recognize the element as part of their cultural heritage)

##### Physical location(s) of the element/how often it is practiced

Chattogram Division

##### Short description of the Heritage, (preferably within 350 words)

The duduk (/du?'du?k/ doo-DOOK; Armenian: ??????? IPA: [du'duk])[1] or tsiranapogh (Armenian: ?????????), which means "apricot-made wind instrument", is an ancient Armenian double reed woodwind instrument made of apricot wood.[2] It is indigenous to Armenia.[3] Variations of the Armenian duduk are found in other regions of the Caucasus and the Middle East, including Azerbaijan, Georgia, Russia, Turkey, and Iran.[4][5] It is commonly played in pairs: while the first player plays the melody, the second plays a steady drone called dum, and the sound of the two instruments

together creates a richer, more haunting sound. The unflattened reed and cylindrical body produce a sound closer to the English horn than to more commonly known double reeds. Unlike other double reed instruments like the oboe or shawm, the duduk has a very large reed proportional to its size. UNESCO proclaimed the Armenian duduk and its music as a Masterpiece of the Intangible Heritage of Humanity in 2005 and inscribed it in 2008.[6][7] Duduk music has been used in a number of films, most notably in The Russia House and Gladiator.

#### ☐ Domains of the Heritage (applicable fields)

- ☐ Oral Traditions and Expressions
- ☒ Performing Arts
- ☐ Social Customs and Traditions
- ☐ Knowledge and Practices related to Nature and Universe
- ☐ Traditional Craftsmanship
- ☐ Food

### ☐ Section-2: Characteristics of the element

#### ☐ Practitioners(s)/performer(s) directly involved in the representation or practice of the Heritage (including roles, name, age, gender, social status, and/or professional category etc.)

#### ☐ Other tradition bearers (individuals/groups and their roles))

#### ☐ Language(s), register(s), speech level(s) involved

#### ☐ Associated tangible elements used (if any)

#### ☐ How are women and people of other genders associated with this Heritage?

#### ☐ Division of labour during the practice of this Heritage

#### ☐ Elements to which other customary practices or practices may be connected or accessed in any respect of the heritage (if any)

#### ☐ Modes of transmission to others in the community

#### ☐ Organizations concerned (non-governmental organizations and others)

### ☐ Section-3: State of the element (viability)

#### ☐ Threats to the enactment

#### ☐ Enactment Threats Description

☐ Threats to the transmission (if any)

☐ Threat to associated tangible elements and resources (if any)

☐ Viability of associated intangible elements (if any)

☐ Have been taken any safeguarding measures to preserve this Heritage practices? (if any)

#### ☐ Section-4: Data gathering/documentation, Consent and preparation of inventory entries

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☐ Consent of community/group/individuals concerned for data collection with a view to inventorying

☐ Restrictions on use of collected data, (if any)

#### ☐ Section-5: Resource Person

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☐ Data provider/Resource person (persons/groups, community representatives)

☐ Date of data collection

☐ Place(s) of data collection

#### ☐ Section-6: Safeguarding techniques

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☐ Existing safeguarding techniques adopted by the community for the safeguarding of the Heritage

☐ Suggestions for safeguarding of the Heritage from the community

#### ☐ Section-7: References to literature, discography, audiovisual materials or archives

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☐ References to/in literature

☐ Audiovisual materials or archives

☐ Discography or archives

## □ Section-8: Modalities for updating the information contained in the inventory entry —

□ Data Compiler (persons/groups, including community representatives, who compiled the information)

□ Date of Community Consent

□ Consent of community/group/individuals concerned for data collection with a view to inventorying

□ Present Condition of Heritage

□ Brief description of Present condition of the Heritage, (if any)

## □ Section-9: Community suggestions —

□ Brief description of suggestions for safeguarding of the element by community members/experts/holders, (if any)

□ Restrictions on use of collected data, (if any).

## □ Section-10: Upload Document —

### Heritage Images

