

THESIS: Although Armenians were nearly wiped out in through wars and genocide, in this paper I will show Armenians survived and preserved their culture through the aid of the duduk.

“Jivan Gasparyan Jr took part in the celebration of his grandfather's 80th birthday anniversary in Yerevan and performed with guest musicians such as Zucchero, Andreas Vollenweider, Boris Grebenshikov, Alan Parsons Project, Planet X. Big Apple Music Awards cultural foundation recognized Jivan Gasparyan, Jr. as the best duduk player in New York and the prize was for continuing the art and tradition of Jivan Gasparyan SR and the Armenian tradition” (Jivan Gasparyan Jr. Website).

"The Centrality of National Identity to Perceptions of the Duduk," focuses on the duduk's history beginning with the 1920s, since-with the exception of some archeological evidence-there is a lack of earlier performance data and actual instruments. This invites the question of whether the current practice is based on an older tradition or if it is an invention influenced chiefly by centuries of Russian rule and cultural influence and manipulation.” (Moore 2006)

The duduk was one of the first instruments to grab attention once Armenians started using a notation system. The culture’s music finally developed and was preserved by adding more national instruments. As the music advanced, so did recordings of them. Broadcasts and

recordings were using music that was now arranged and not just played by memory. The duduk used what musicians know as a diatonic scale. The studying of the duduk in schools and conservatories helped Armenia develop from frightened cultivated people to an urban culture. Among this developing was the use of the duduk in films and recordings by a curious Armenian man who is now a legend, Djivan Gasparian. (Moore 2006)

Maestro Djivan Gasparian worked with the Kronos Quartet on a popular CD titled *Night Prayers*. Djivan also has a history of a collaboration with songwriters and composers. Lionel Ritchie, Peter Gabriel and Michael Brook are among a few. Accomplishments like these are ones that make the Armenian culture proud. Since we as an Armenian community are small, with a population of about 2 million people in Armenia, we are extremely proud when another Armenian comes along and brings success to our name. Djivan also has a reputation of working on film scores including *The Crow*, *The Russian House* and *Gladiator*. Most of his work incorporates the *duduk* in genres that Armenians have never associated with this instrument. Duduk is mostly used for funerals, and emotional events, but Djivan was able to take the instrument and transform it to be used in jazz pieces as well (Pahlevanian 2001).

Djivans accomplishments keep amazing Armenians across the world and bringing pride to our culture. His son has worked with modern popular composer Sebu Simonian on two projects that are titled “Hummingbird” and “Have you Ever Heard Somebody.” He performed alongside his father for the opening section of a concert for “Nelson Mandela’s 90th Birthday celebration,” which took place in London. This was a big deal because Djivan and his son were exposed in

front of celebrities such as Amy Winehouse, Quincy Jones and Will Smith (Jivan Gasparyan Jr. Website).

Sources

Jivan Gasparyan Jr Bio. (2018). Retrieved from <https://jivanduduk.com/bio/>.

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