



# FUJARA

## MUSICAL INSTRUMENT AND ITS MUSIC

Candidature for Its Proclamation as Masterpiece  
of the Oral and Intangible Heritage of Humanity

Submitted by Pro Musica  
Bratislava, Slovakia

# 1. IDENTIFICATION

## a) Member state

Slovakia

## (b) Name and the form of cultural expression

Fujara – musical instrument and its music

## (c) Name of the community

Inhabitants of Podpoľanie – the Central area of Slovakia and its neighboring regions.

## (d) Geographic location and forms of cultural expression:

- The town of Detva and neighboring villages and towns.
- Association of Slovak Fujara Players, Hriňová-Korytárky 313, Sk-96204, Slovakia.
- Competitions of Fujara playing at the Podpoľanie folklore festival and other locations in central Slovakia – as Východná, Zvolen, Hriňová, Očová, Kokava nad Rimavicou and others.
- Festival of fujara and fujara player held yearly in June in Detva-Korytárky.

Location of the communities concerned See maps 1, 2 and 3.

## (e) Frequency of the form of cultural expression

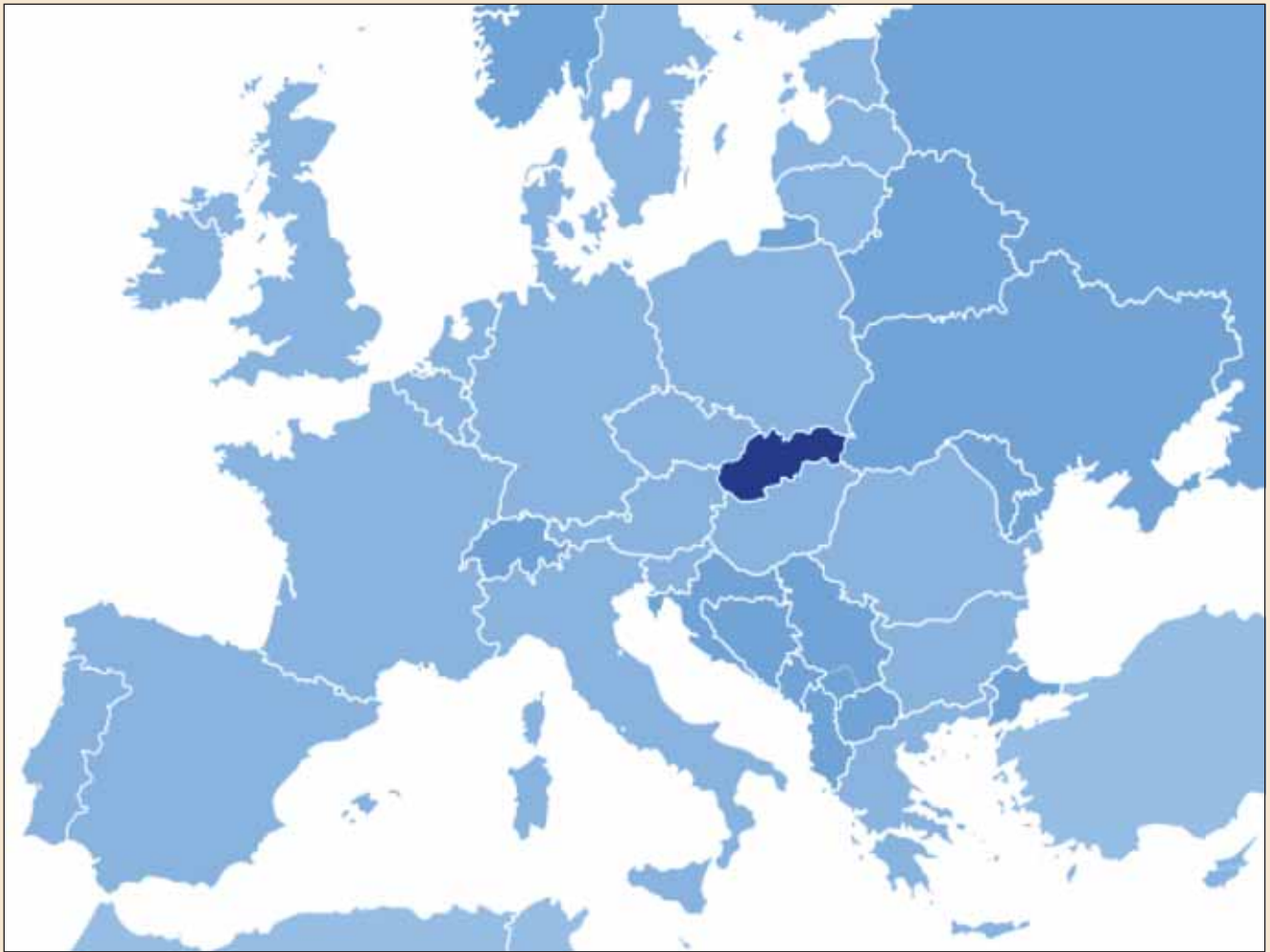
*Throughout the whole year, but mainly from spring to autumn played by shepherds, as well as on performances executed at festivals, namely in Detva, Východná, Heľpa, Kokava nad Rimavicou and others, with about 60 fujara makers, producing yearly 300 – 400 instruments.*

## (f) Organization and persons responsible in the community involved:

- Association of Slovak Fujara Players (Spolok slovenských fujarášov) Hriňová-Korytárky
- Tutorial Center of Podpoľanie (Podpoľianske osvetové stredisko), Zvolen.
- Pro Musica, Bratislava.

### Persons responsible

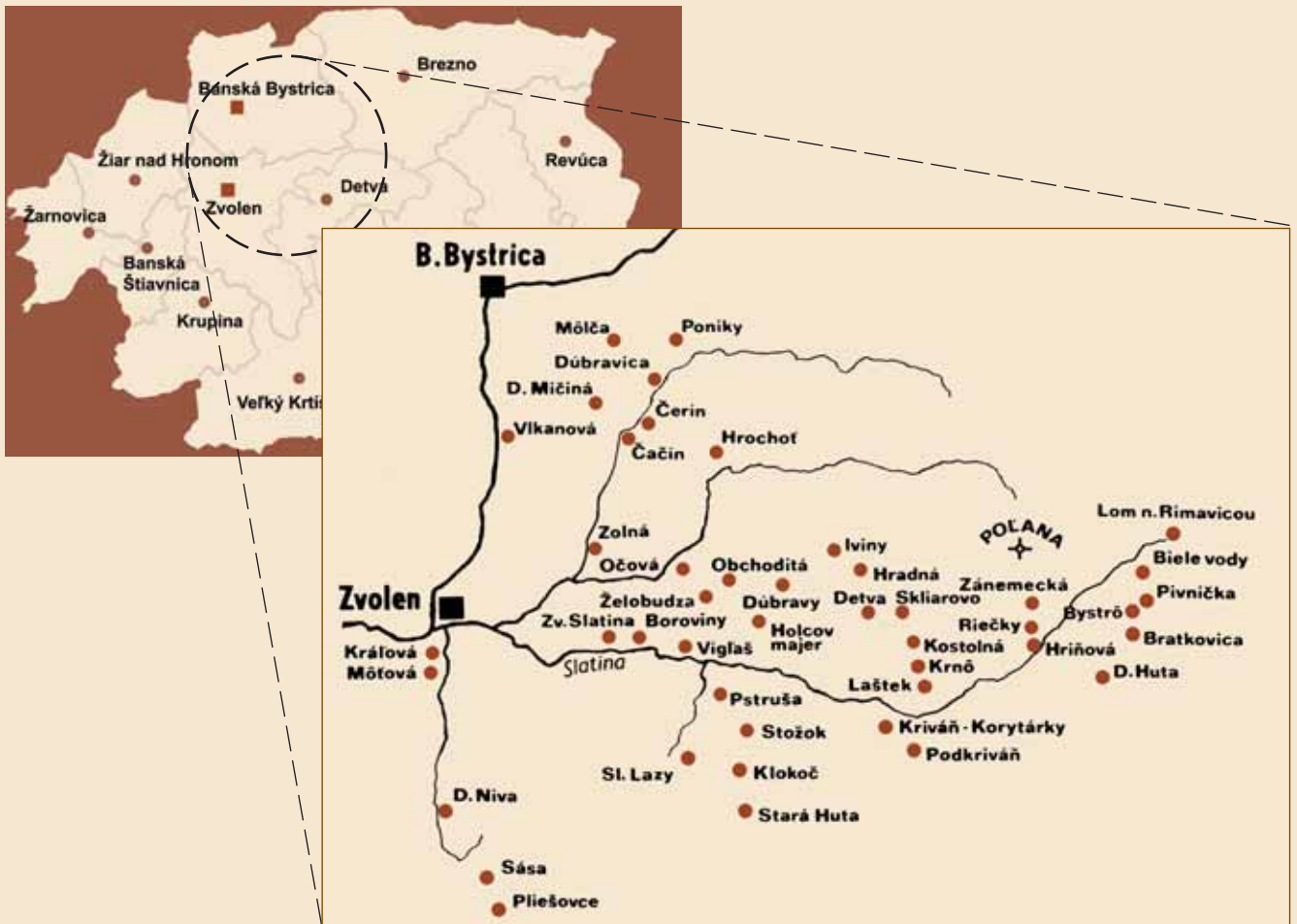
- Roman Malatinec, President of the Association of Slovak Fujara Players, Hriňová-Korytárky 313, SK-96204 Slovakia. Further persons involved in the presidium of the association: Karol Kočík (Kováčová) the past president a.o.
- PhDr. Igor Danihel, director of the Tutorial Center of Podpoľanie (Podpoľianske osvetové stredisko), Bystrický rad 1, 96026 Zvolen.
- Prof. PhDr. Oskár Elschek, DrSc., past Chairman of the Ethnomusicological Department of the Institute of Musicology, Slovak Academy of Sciences, Beskydská 6, 811 05 Bratislava, and member of the Institute of Ethnology, University of Sc. Cyril and Method, Nám. J. Herdu 2. 917 01 Trnava.
- Prof. PaedDr. Bernard Garaj, CSc., Katedra etnológie a etnomuzikológie (Institute of ethnology and ethnomusicology), University of Constantine the Philosopher, Hodžová 1, 94974 Nitra.
- Ing. Miroslav Ruttkay Dauko, director of Pro Musica, L. Déreza 10, 83101 Bratislava.



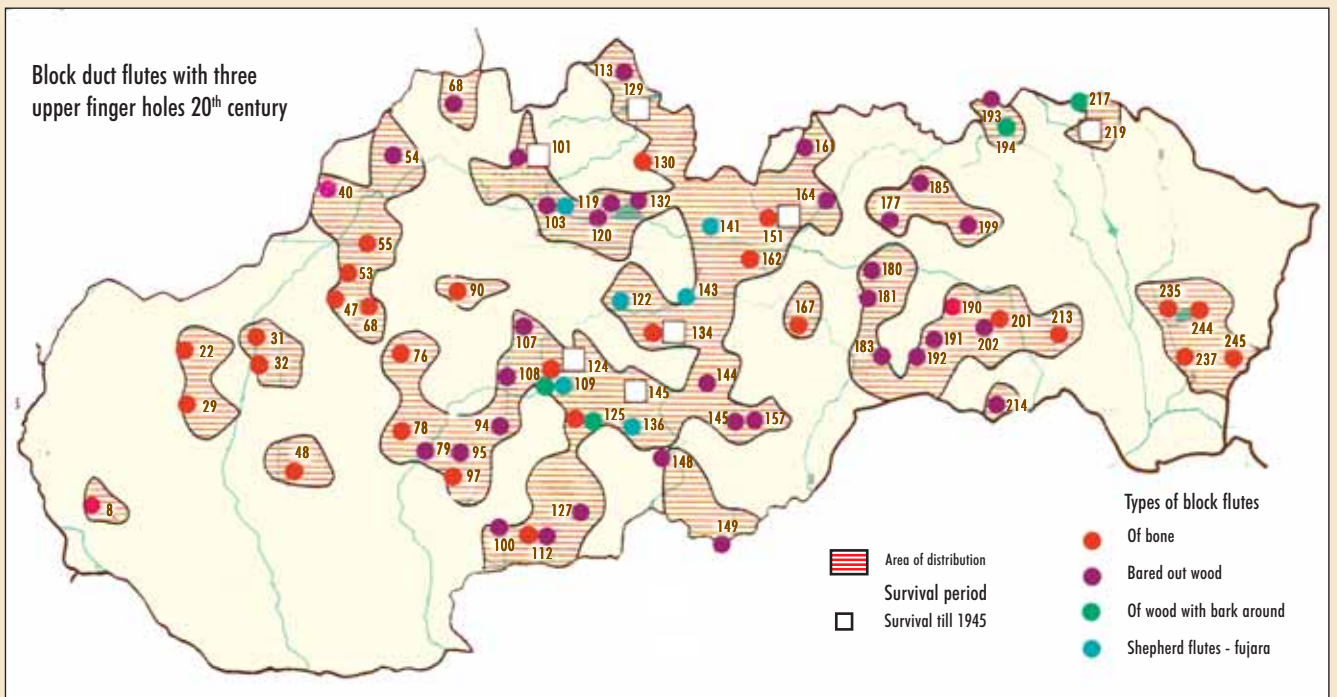
Map 1. Slovakia in Europe



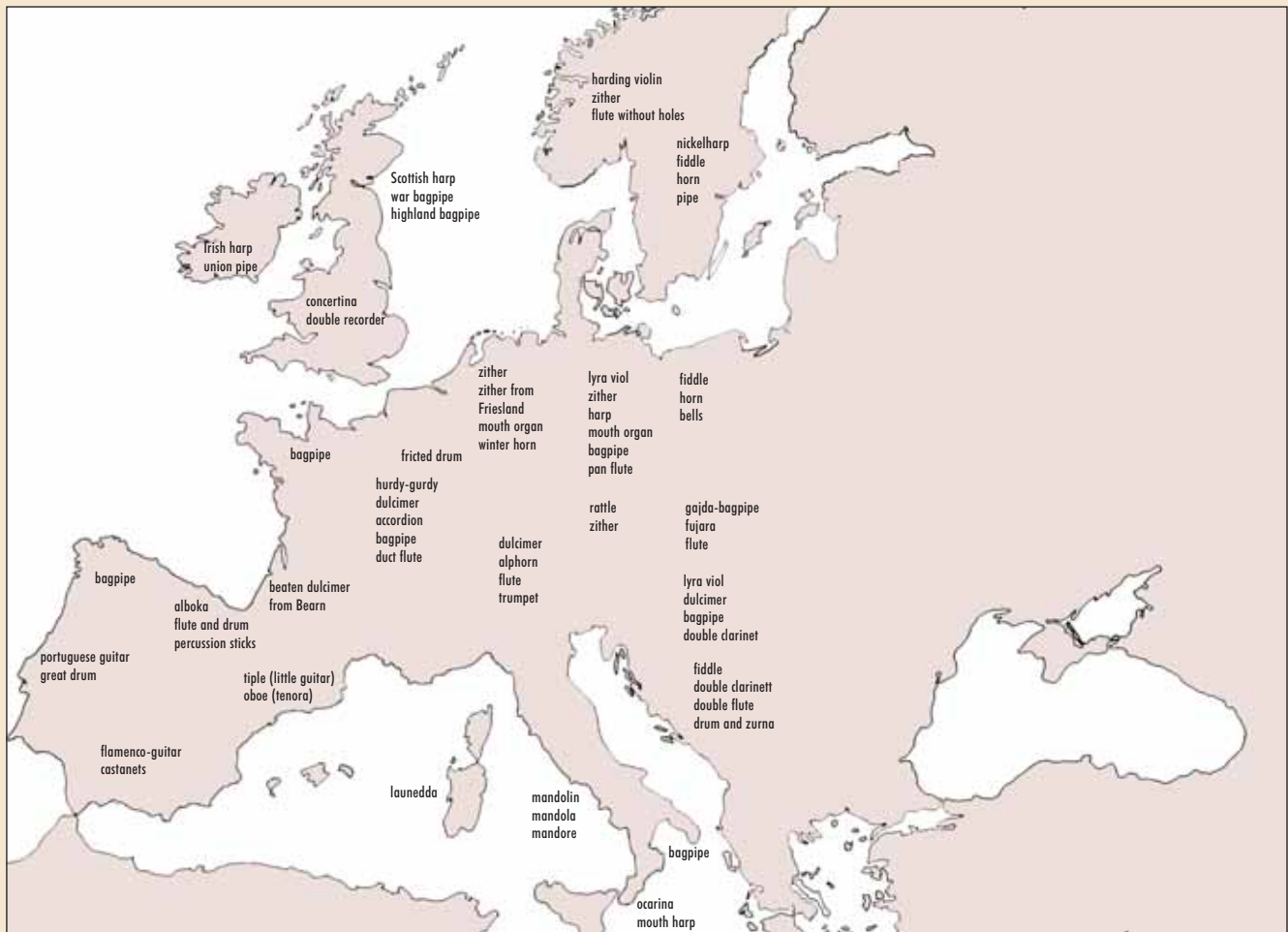
Map 2. Slovakia



Map 3. Villages in the region of Podpoľanie



Map 4. Distribution of flutes with three finger holes, including the Fujara (Ethnographic Atlas of Slovakia 1990, No. XIII., 3). Concerning the time table of distribution of the instruments, especially the fujara, gained new dimension. In the 21st century started a new revival. It is expected that about 200 maker of the fujara are now active in Slovakia.



Map. 5. Significant European folk music instruments and their geographic areas of distribution – including bagpipe, fujara and double flute in Slovakia (as marked in R. J. M. van Acht: *Volksmuziek en volkinstrumenten in Europa*. Haags Gemeentemuseum, Den Haag 1983, p.18 – 19, commentary p. 62). The map contains a very reduced information having in mind the main groups of instruments used in traditional music. Meanwhile are offered overviews in the series *Handbuch der europäischen Volksmusikinstrumente*. DVM Leipzig 1967 – 1983, as well as in other national monographs on European folk music instruments. Especially in handbooks and dictionaries in Russia as Vertkov K., *Atlas muzykalnych instrumentov SSSR* (*Atlas of Musical Instruments of USSR*), Moskva 1963. European traditional musical instruments are covered also in the edition by Midgley, R. a.o. (ed.): *Musical Instruments of the World*. Paddington Press Ltd. London 1976), in a short pictorial overview concerning Europe.

## 2. DESCRIPTION

### (a) Description of the cultural space and form of cultural expression

#### The instrument

The fujara is an extreme long flute with three finger holes, which is distributed exclusively in Slovakia, concentrated in its appearance in central Slovakia. The proper tube of the flute has prevalingly the length of 160 – 200 cm, and is supplemented by a shorter tube, 50 – 80 cm long, with the function of canalizing the airflow to the edge of the proper large bass flute. The large tube has an open end and is in the upper part closed. The smaller tube is closed on both sides. The small tube has two mouthpieces in order to lead the airflow into the split of the block of the large flute. (See the construction of the fujara in a drawn scheme Fig. 3. and in an X-ray photograph Fig. 4). The fujara has a special construction in its head in order to concentrate the inflation pressure in the most economic and effective mode for the sound production. The instrument has always only three widely spaced finger holes, positioned in the nether part of the fujara (see Fig. 5). The fujara is known and almost exclusively played as a single flute, but was traditionally built also as a large symmetrically or asymmetrically constructed double flute. Infrequent is the so-called little fujara or “piccolo”, built as to the length of 100 – 120 cm. For the fujara elder, maple trees as well as other wood (acacia, arrow etc.) is used.

#### The users

The fujara is an instrument of the Slovak sheep shepherds, played mainly on the pasture and before their chalet. The fujara was played before all by the chief of the shepherds (called *bača*), being responsible for the fold and the accessories working in the sheep. In this unique role also its foremost social and functional position is expressed, depending not only on the large size of the instrument, but also on the status of its user. The chief shepherd was a man with a notable authority in the community, and typically belonged to the rather better off persons. Having in mind this background, the instrument was by the users often called the “king” of Slovak folk music instruments. But in the course of the 19<sup>th</sup> and 20<sup>th</sup> century the fujara became a respected musical instrument also outside of the shepherd’s tradition. It was played in the villages and on



Fig. 1: The fujara player Martin Kubinec from Kokava nad Rimavicou (Foto: Tibor Szabó)

different musical occasions. The instrument used by players from the Podpoľanie region gained recognition in broader circles of our society, and through festivals finally did win popularity throughout Slovakia. It became the proper folk music instrument of the Slovaks, and is regarded as a symbol of our musical heritage. According to the social content of the song repertory commonly joint with the fujara and fujara performance, the instrument has achieved the reputation of an instrument of the brigands, living outside of the villages in the central Slovak mountains. Living in the neighborhood of the shepherds and their moving chalets on the high ranged



Fig. 2: The fujara playing Kubinec family: Juraj, Matúš and František from Utekáč (Photo Tibor Szabó 1977)

grassland, the brigands were supported by them throughout centuries. This socio-cultural coexistence and background was characteristic and is preserved in some form by the fujara users and players to this day.

### Cultural context

The instrument is an integral part of the traditional culture of Middle Slovakia, which has contributed to the characteristic forms of the musical heritage in this area in a substantial way. The fujara is concentrated in the Podpoľanie region (see map 3.), which is situated round the wide and wooded 1500 m high peak of the Poľana Mountain. This region offers not

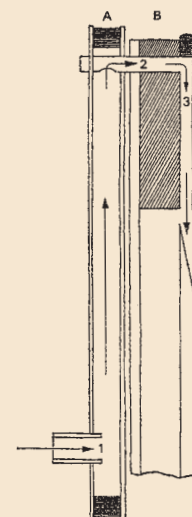


Fig. 3: Construction of the fujara. (Elschek 1983, p. 152)<sup>1</sup>

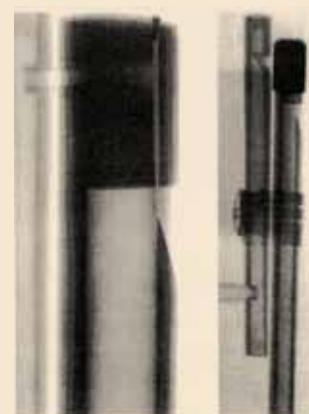


Fig. 4: X-Ray photograph of the head of the fujara, showing the air channel and edge. (Elschek 1991, Fig. 45 – 46).

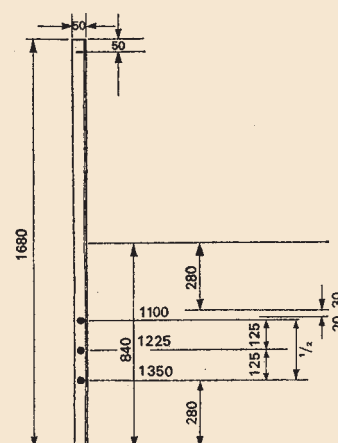


Fig. 5: Finger holes placed in the lower part of the double fujara. (Elschek 1983, p. 155).

<sup>1</sup> All references are related which are attached at the end of the study



Fig. 6: Women and girls from the Podpoľanie, the village Detva. (Photo: T. Szabó)



Fig. 7: Characteristic costumes of shepherds and brigands from the Podpoľanie region, the village Hrochoť. (Photo T. Szabó)

only a specific set of musical instruments, especially aerophones and edged flutes, but also a musical tradition and life style of its own. Part of this tradition are the costumes. The costumes of the women use wealthy and colorful embroidery (Fig. 6.), as well as those of the men (see Fig. 7.), characterized with wide sleeves, short shirts and trousers. The people of the Podpoľana region is known as excellent dancers, singers, and narrators, keeping and evolving their cultural tradition in an impressive way. More than 40 years ago, they founded the Central Slovakia's folklore festival, one of the best in Slovakia – The Folklore feast under the Poľana (Folklórne slávnosti pod Poľanou – FSPP), with a highly international reputation. A part of the festival was the competition of makers and players of folk music instruments, dating back to 1975, with remarkable activities as to day. Until 1981, 38 makers of the fujara have taken part in this competition, presenting more than 60 new built instruments. Since the year 2000, the competition has been supplemented by an incredible performance of fujara players, dedicated to old traditional players from the past, and not so much to the instruments itself.

### Folk music tradition

Folk music holds an outstanding place in the region of Podpoľanie. This in part is due to the flute tradition and especially the use of the fujara in Central Slovakia. All the instruments mentioned have a repertory of their own, based on stylistic features known only in this region. It is a repertory consisting of genres of shepherd's songs, songs of brigands and outlaws, who were fighting



for freedom and sovereignty of the Slovaks as expressed in the idea of independence, which became widespread from the 17<sup>th</sup> century onwards. All these thoughts are concentrated in the music, songs, dances – the hajduk and brigand's dances.<sup>2</sup> These dances make use of some uncommon performance techniques, based very much on improvisation, variation, and free forms as interpreted by individual subjects. The large portion of embellishment technique used in violin music and violin dance ensembles (Fig. 8), are mostly derived from the archaic manner of playing the flute, enlarged and adapted to other instruments (Fig. 9). Among all these features the fujara has a separate place in the regional music context, using parts of repertoires generated by signaling and calling. However, this repertoire is also of a very expressive character, sometimes based on rhapsodic style as well as on ballads, and aiming at a noble, proud manner of performance.

<sup>2</sup> Elschek, O.: Hajduktänze in Geschichte und Gegenwart. In: Historische Volksmusikforschung. PWM Kraków. D. Stockmann L. Bielawski (ed.). 1979, 45 – 71.

### The fujara music

It is of unique character. This means not only from the content of the repertory, but also viewing its stylistic features. The whole repertory of the fujara is based on mixolydic melodies, far away from the modern European tonal base, determined by the technical acoustic peculiarities of the instrument. The melodies prefer phrases comprising four, five and extended six sections, with large descending motives, which are rather uncommon in such an intensity in other regions of Slovakia and in Central European traditions. The rhythmic peculiarities, with their voluminous, free, rhapsodic slow and expressive performance are interwoven with the similar vocal interpretation. In practice, fujara players are also excellent singers, creating an integrated vocal-instrumental style of performance. The repertory of the fujara seems to be almost endless in its variants with the vivid and new stylistic elements, which are constantly renewed in the creative process, in which hundreds of players and singers take part.<sup>3</sup> They are all focusing on the fujara-repertory. There is a balance between stylistic boundaries, being respected at large by the players and singers, on the one hand, and subjective adaptations and manners of interpretation, on the other. This creative process of individual shaping of the repertory is characteristic for every fujara player. They generate their own musical world in the framework of the living tradition. The mixolydic blowing up (an initial signaling formula) at the beginning of every performance, is the most preferred musical tune, used by all the players, as a sort of signal, which indicates the start of a performance – as shown in Fig. 10. To this part of the repertory belong also the sound of the brook, the mumble of the spring, and other native sounds, expressed in fujara music. It can be understood as a special soundscape of the countryside, surrounding the shepherds in the mountains and highland pastures, as the very place of their living. Signals and calling elements are in use, to guide the herds, the sheep, as well as communication

<sup>3</sup> The following music monograph should be mentioned: Mikušová Lýdia, Elschek, Oskár, Podpoľanie: Podpoľianske osvetové stredisko Zvolen 2003.

Fig. 8: Violin music from Podpoľanie – village of Hrochoť – Quintet string dance music. (L. Mikušová, O. Elsček: Podpoľanie. Podpoľianske osvetové stredisko Zvolen 2003, No. 401 – 402).

Fig. 9: Flute variations from the village Hriňová played by J. Nosál. (Elsček 1991, p. 145 – 146).

1. A, fuje-ra, fuje-ra bo-daj sa spu-ka-la,  
A(a) (b)

keď si mi v tej noci dobre ňe-pi-ska-la.  
B(c) (d)

2. Veď som ňa napojil pod skalov v doľi-ňe, veď som ňa na-pojil  
A(a) (b) A(a)

pod skalov v doľiňe, žebis mi pískať, v noci po deči-ňe.  
(b) B(c) (d)

Fig. 10: The so-called “rozfuk” – the starting formula of the fujara, from Poniky, played by O. Madoš. (Elsček 1991, p. 191).

items, which are in function among the shepherds, are a usual part of the semantic content of the fujara music. There are relations also with traditional wooden horns and trumpets used by the same shepherds. These signals are in function on the shed, supplementing the music of the fujara. At this point, some basic acoustic features of the instrument should be briefly mentioned. Fujara music to a considerable extent is based on over blowing this flute into its higher harmonics, namely, as to the 13<sup>th</sup> – 15<sup>th</sup> partials, continually analyzed (as shown in Fig. 11. and 12.). The acoustics and sonology of the fujara in the last thirty years has been the subject of special research, which will be discussed later, and with references to the bibliography attached on the p. 50 atc.

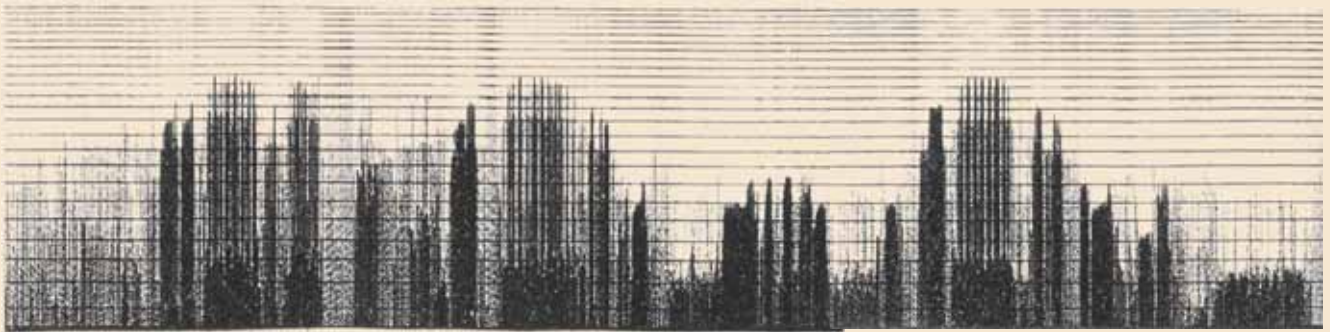


Fig. 11: Spectrogram of the fujara “rozfuk” (over blowing initial signal), played by I. Weis from Hriňová with the melogram.

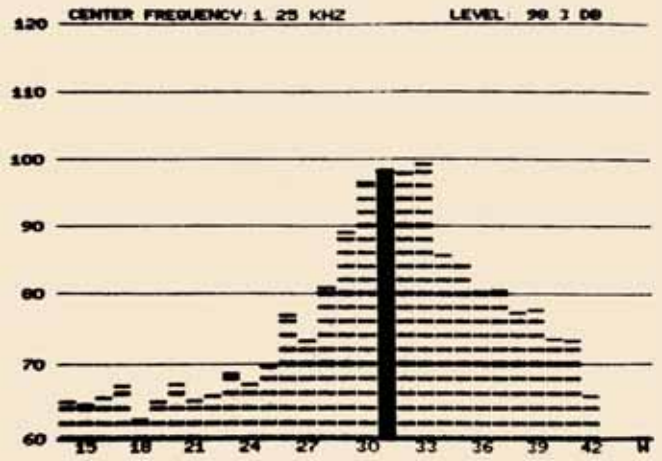
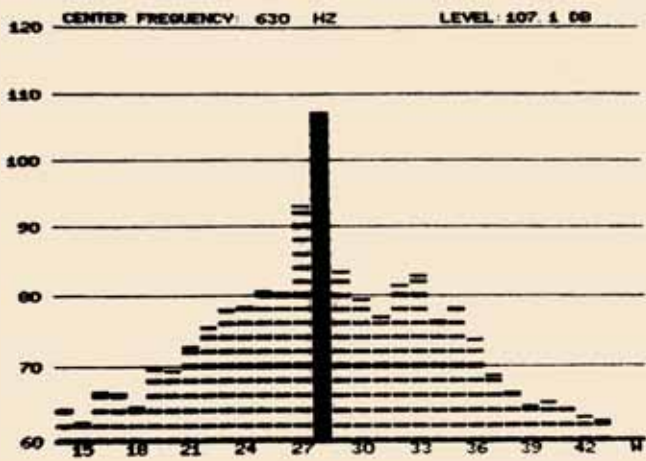


Fig. 12: Spectral analysis of two tones of the fujara.

### Handicraft, art and the fujara

The fujara is not only a musical instrument, but also an artifact of high artistic value. The unity of cultural expression, music, social function and artistic challenges is derived to the fact that players of the fujara are almost always also makers of their instruments. Not only does the instrument in its musical construction and function have importance for the players and makers. They work on all the ornaments and decorations on the instrument, which belong to the most typical features of the fujara. The makers use different techniques of painting, carving, burning, drawing, and metal engraving, with highly abstract, symbolic and artistic concepts. They spend much time in order to attain the assumed image of the fujara as well as to achieve its perfect sound. Their efforts on ornamentation are very much based on individual patterns and images, giving to the instrument its non-recurring view and value. This also is a reason for the popularity of the fujara, being very much in favor as a museum artifact as well as a gift because of its artistic value. For example, one specimen was given to Pope Paul II. by the old fujara maker I. Weis, another was handed over to Prince Charles on the occasion of his visit to Slovakia. Those who are familiar with the fujara, its shape and sound, describe the character and use of the fujara as did, for example the musician Jan Marmenout who said: "It's undoubtedly the strangest, biggest and most majestic flute of Europe and maybe it isn't wrong to say it could be our Western equivalent (although much taller, differently shaped and with another playing technique) of the world-



Fig. 13a: Three examples 1. A traditionally drawn, carved and burned out ornaments with acid, 2. black type of fujara with inset metal slips, 3. with accentuated flower ornaments.



13 b: 1. carved, 2. with ornamented metal had, 3. with romantic flowers and emblem from 1906, with led bail, 4. traditional metal decoration, 5. similar ornaments on the fujara and air flute, 6. often undecorated but accented structure of the wood.



13 c: Typically ornamented fujaras: 1) drawn and burned, 2) with metal inlaid, 3) carved and ornamented, 4) with a deep carved structure, 5) supplemented also by structural elements inside of the ornaments.

(Photo O. Elschek, P. Janek and M. Mešša. Descriptions and measure of instruments presented in the figures, can be found in the publication Elschek et al. 2006, catalogue pp.32 – 40).

known Japanese Shakuhachi”. See the web site <http://fujara.sk>, which is the newsletter of the Association of Slovak Fujara Players - from Korytárky - where more such statements and evaluations are quoted.



Fig. 14: The old traditional fujara player Juraj Kubinec from Untekáč, was also an excellent singer and player on the single and double flute (Photo T. Szabó 1980).

## (b) Historical background, development and social, symbolic and cultural functions

### History, terminology, sources

The reconstruction of the history can be realized at least as a sketch, making use of literary, linguistic and iconographic sources. We have an acknowledged continuity of about 300 years in Slovakia. The term which is used for the fujara has its universal side, based on the onomatopoeic word connected with the blowing sound – f-f-f-f – and the derived forms as expressed in the Indo-European, especially the Latin and Slavic languages. It is enlarged in syllables as fu flu, fru, fug, fuj etc. In this linkage can be understood also the notion fujara and the used diminution as *fujarka*, *fujaruočka* (read fujaruochka) etc. The terms as frujara and flujara, flojara and others, which we can find in the poetic sources of the 18<sup>th</sup> century, are now out of use. In Slovak, fujara exclusively is used for the great long flute the fujara actually represents. Other edge flutes in Slovak employ the notion *píšťala* (read pishchala), also documented from the 17<sup>th</sup> and 18<sup>th</sup> century. This one is in relation to the word *pískať* (to whistle) – *pisk* means in the Slovak and Slavic languages lip. An analogue term is used by the Huzuls in the West Ukraine, as experienced by J. Podolák during his fieldwork in the 1960ties (in one single case), which probably was imported from Slovakia, without any further references in the Carpathian Mountains. In South Poland the similar *fujarka* or *fujara* (*beskidzkie*), without a separate tube, is but used only in shorter flutes without finger holes, but in general used for short flutes.<sup>4</sup> From the 17<sup>th</sup> century the term *fujara* have to be mentioned, which is used in German organs for a special labial register (of 4 and 8 foot) with a narrower dimension of the pipe than the Principal is, with a clearer and striking sound. One of the first undoubtedly document from the 60ties of the 18<sup>th</sup> century says in a shepherd's poem "An other Christmas song" in the 11<sup>th</sup> and 12<sup>th</sup> lines<sup>5</sup>:

11. Kubo takes the flujeru: /

/: and opens the great holes.: /

12. Take Miška the mulitanku: /<sup>6</sup>

/: and you Andrash the barborku: /<sup>7</sup>

The "Poem" from the shepherd's songs in the Bruk collection from the late 18<sup>th</sup> century is of the same terminological evidence and is documented in the Bruk collection, already quoted.

Similar terms used in neighboring countries as *furuja* (in the northern part of present Hungary), *fujarka* in South Poland, *flujera* (Ruthens) are used for flutes, which regularly doesn't exceed 40 – 50 and maximum 80 cm. In Slovak the term *fujara* is applied also to the long horns (type of 5 – 6 m long Alphorn) with the wording *fujara trombita* – *fujara trumpet*



<sup>4</sup> Kamykowski Zbiegniew, *Polskie instrumenty ludowe*. Polskie Wydawnictwo Muzyczne Kraków 1978, pp. 56 – 58.

<sup>5</sup> Lányi Ján: *Zbierka rôznych skladieb*. Ms. Matica slovenská Martin.

<sup>6</sup> *Mulitanka* is ment as a type of pan pipe.

<sup>7</sup> It is a diminution of a girl name, *Barbora*, *Barbara*, in this case used for a type of violoncello.



Fig. 15: Painting from the tradition of miners art in the form of long sheets of rolled paper or as glas paintwork. Museum Liptovský Hrádok.

(mainly in northwestern Slovakia).<sup>8</sup> In the 19<sup>th</sup> century was also common that the term fujara was separated from other flutes as it is documented in literary sources (see p. 15).

Regularly all fujara players are also excellent player on other short single flutes (about a length maximum 60 cm) and on double flutes. Moreover the fujara playing technique is transferred to these instruments, in the so-called *trojčenie* (to play on three holes). Of the instruments with six finger holes, only the lower three are used, the others are constantly closed with the fingers. There are also interconnections between the fujara and the instruments mentioned in the song repertory and technique of variation. Beside this fact all the three types of flutes have also a repertory of their own.

The fact, that the fujara is a European and worldwide unique instrument, including art history instruments as well as folk music instruments at all, makes the answer on its origin and history difficult and hardly to clarify. That refers to the largeness and construction of the fujara, compared with other related instruments. From its longitude is of evidence the use of extreme long flutes by the Slavs, as reported in the 10<sup>th</sup> century by the Arab traveler Ibn Rusta. He mentioned for the Slavs the use of flutes of

<sup>8</sup> Elschek Oskár, Slowakische Volksmusikinstrumente. Handbuch der europäischen Volksmusikinstrumente I. 2. Deutscher Verlag für Musik Leipzig 1983, p. 233.

a length of two elbows.<sup>9</sup> Taking into account this well-known commercial measure unit in the Middle age- the elbow – this flutes ought to have a length of about 130 – 150 cm. That means that among all the known Slavic flutes the fujara is the only instrument fitting into this reference. What does not mean that we have here in fact a direct predecessor of the fujara. It is a report, which documents the possibility and probability that such long flutes were in use by the Slavs at a very early age. It has to be noticed, in this respect, the discovery of a set of eight early bone pipes from the Bronze Age graves around the Nitra area of Slovakia. Here continuation seems to be in the direction of little bone pipes – with three finger holes, used still today in the Upper Nitra region.<sup>10</sup> The fujara – its name, so its functional context as the repertory are often mentioned in Slovak folk songs, in the texts from the 17<sup>th</sup> and 18<sup>th</sup> century, referring to the life of the pasture, the different forms of nativity scenes and plays, mirroring the life of the shepherds, their instruments and music.<sup>11</sup> So we can read the following lines in a song recorded in Burk's collection:

Bystú chlape, ustup sa mi!  
 Hneď ťa zrazím gajdami.  
 Nemyslíte milý Páni,  
 že snáď jen sami kompani  
 znaji o muzike mluvit  
 a ji neslychane chválit.  
 Quote by týchto vedeli  
 Na muziku jiť nesmeli.  
 Verte tomu, milý Páni,  
 že to pri košjaroch neni.  
 Tam máme gajdy, frujeru,  
 dudy, trubu, i pišteli.  
 Bača ti hrá na frujeru,  
 valach piska na pišteli.  
 honelnik nadúva dudy,  
 trubi druhý valach z truby.  
 všecká hora sa ozýva,  
 kedyž taka muzika biva.  
 Tam biva nje tu veselost,  
 keď sa najeme syra dost.  
 len si tak podskakujeme,  
 u zeme hajduchujeme.  
 To by sa všetkým zdálo vám,  
 keby ste, raz, dva prišli k nám.

Hallo, go out of my way,  
 I knock you down with my bagpipe.  
 Don't thing my dear lords,  
 That may be only fellows  
 Can chat on music,  
 And to praise it unheard-of?  
 What they could know?  
 If they could not attend a right music.  
 Believe my lords,  
 At the fold it runs in another way.  
 There we have bagpipes, the frujera,  
 Bagpipes, trumpets and flutes.  
 The bača (the chief shepherd) plays the fruieras,  
 The shepherd's servant whistles the flutes,  
 The sheep-boy blows the bagpipe,  
 The second one plays the horn,  
 All the mountains resound,  
 When such a music is going on.  
 There is gladness,  
 When we dine enough cheese,  
 We jump here and there,  
 By the earth we dance the hajduk,  
 That would enjoy you too,  
 If you would at once, quickly visit us.

In: Burk's collection: Duidam opilio, sua laudat musicau. The manuscript originates from the 90ties of 18<sup>th</sup> century.<sup>12</sup>

<sup>9</sup> Kresánek, Josef: Slovenská ľudová pieseň so stanoviska hudobného (Slovak folk song from the musical point of view). Slovenská akadémia vied a umení. Bratislava 1951, p. 26. This fact was questioned by Jan Raup in his review.

<sup>10</sup> Batora Jozef, Staššiková-Štukovská, Danica: Einzelflöten aus der Frühbronzezeit in der Slowakei. In: Actes du XIIe Confgrč International des Sciences Préhistoriques et Protohistoriques. Bratislava 1 – 7. Septembre 1991 – 4 Istitut Archéologiques de l'Académie Slovaque Sciences, Bratislava 1993, 291 – 319; Elschek, Oskár: The Beginning of Music in Slovakia, In: O. Elschek (ed.): The History of Slovak Music. VEDA Publisher of the Slovak Academy of Sciences. Bratislava 2003, p.47.

<sup>11</sup> Elscheková, Alica: Slowakische Volksmusikinstrumente in den weihnachtlichen Hirtenliedern des 17. – 19. Jahrhunderts. In: Studia instrumentorum musicae popularis- Musikhistoriska museet. Stockholm 1977, 96 – 105.

<sup>12</sup> Leng Ladislav: Škola hry na fujaru. Stredoslovenské osvetové stredisko. Banská Bystrica 1970, p. 4.



In the 19<sup>th</sup> and 20<sup>th</sup> centuries a remarkable series of poems, novels and reports in contemporary literature appear,<sup>13</sup> focusing on the fujara as a symbolic rural and national instrument, namely in the epic poem *Detvan* by Andrej Sládkovič (written 1846 and published 1853, 1951 etc.), which is one of the most popular Slovak lyrical heroic poem. The literature concentrated also on the tradition of shepherds and heroic persons, rebels and fighters for freedom, was joint with the fujara as their instrument, which was of symbolic importance. Into the series of iconographic instrumental sources in the 18<sup>th</sup> and 19<sup>th</sup> century, belongs the painting tradition of miners and shepherds. On the painted nativity background pictures and in the carved wooden figures of shepherds,<sup>14</sup> we find many figures playing folk music instruments, also the long fujara. The fujara became in the 20<sup>th</sup> century a favorite subject of painters, designers, sculptors and artists in general. The roots and proper origin of the fujara was but rather handled in a hypothetic way, taking into account many sources. Some seems of outstanding importance.

1. The development of flute instruments has been documented in Slovakia in iconographic sources from the 12<sup>th</sup> century;

2. Long flutes in different forms, as the 90 cm long flute, without finger holes, was and is known in many forms and variants as now; their typological connections in the whole group of Slovak aerophones have been reconstructed by O. Elschek<sup>15</sup>. We can follow a line of continuity between the types of Slovak edge flutes, connected with different social, historical and cultural context.

3. From the typological point of view, flutes with three finger holes are known in Slovakia in different, length, material and forms, ranging from little bone flutes and splitted wooden flutes as to the fujara. Historical long flutes are known from the 18<sup>th</sup> century, and are preserved in the Slovak National Museum, originating from Gemer and the East Slovak region, not far from the center of fujara production;

4. The construction, to supplement the long flute with a tube, in order to be able to play the flute and to reach the finger holes, is known from the late Middle Age and especially in the Baroque types of musical instruments. The bassoon and the bass flute are of similar construction, and based on the same idea. These models could serve in the course of the development of musical instruments as a form of solving the mentioned technical difficulties, to be able to play the long instruments.

5. We have to be conscious about the fact, that outside of Europe and without European influence, such types of instruments have been developed. That refers to the longitude of the flutes, especially by the Indians living in the Mato Grosso Mountains (the Kamayurá) and other areas, using extreme long instruments, longer than 200 cm (as pan-pipes or the type of marakatap in Brasilia)<sup>16</sup>. But especially the South American Indians have a large and developed, as well as variable flute culture. As it was doc-

<sup>13</sup> Boháčik, Ján: Slovenské ľudové hudobné nástroje v písomných pamiatkach a literatúre do roku 1850. Diss. Katedra hudobnej vedy a výchovy. Comenius University. Bratislava (Ms. 1965).

<sup>14</sup> Plicková, Ester: Maľované sallaše (Painted sheds). SVKL Bratislava 1982; Bednárík Rudolf: Pastierske rezbárske umenie (Shepherds woodcarving art). Tatran Bratislava 1965; Komorovská Marta: Pastierske umenie (Shepherds art). SAV Bratislava 1987.

<sup>15</sup> Elschek Oskár: Typologische Arbeitsverfahren bei Volksmusikinstrumente, in: *Studia instrumentorum musicae popularis I*, Stockholm 1969, p. 39, Tab 10, for the used method see also Elschek Oskár, Stockmann Erich, *Zur Typologie der Volksmusikinstrumente*, dtto, pp.11 – 22.

<sup>16</sup> Pinto Oliviera, Brasilien. *Weltmusik*. Schott Mainz 1986, pp. 55 – 56 a.o.

umented from the 30ties by C. Izikowitz and later on by many South American organologists. In some cases are some flutes provided by a decorated, carved and colored supplementary tube, but in general with a different cultural and musical context as the fujara. But mainly played without the supplementary tube and with a different number of finger holes. The other example of a somewhat shorter instrument can be found at the island of Nias in Indonesia<sup>17</sup>, where long flutes of about 90 – 120 cm use supplementary tubes in order to lead the blown air to the edge of the flute – in a similar way as the fujara. That means that also in the field of traditional musical instruments have been found technical solutions similar to the European bass-flutes. 6. An aspect more has to be mentioned, which refers to the function and use of the fujara. That is its linkage to shepherds and especially to the rebel's tradition, which arose in special intensity in Slovakia in the late 17<sup>th</sup> and 18<sup>th</sup> century. It was probably a time, when bass-flutes entered the music culture and have been used also in Slovakia, as well as in other European music cultures. We have in mind instruments, as documented in Michael Praetorius *De Organographia* (1619 and 1620), as the Bass Stamentien Pfeiff, with a different construction of deflecting the air into the head of the fujara. The finger holes of the "Pfeiff" are placed extreme low and it has a backside finger hole. In the Podpoľanie region is such a combination of finger holes of the fujara seldom (2+1) and used only in the village Priechod. We know only two historic instruments in Slovakia with such a combination of finger holes, as reported by I. Mačák<sup>18</sup>.

Taking into account all the mentioned aspects, we have to state that the fujara was probably developed and constructed in Slovakia in the 17<sup>th</sup>/18<sup>th</sup> century, and perhaps under the influence of musical instrument models used then already in "art music" (as opposed to folk tradition). Its own way of development however was the result of the inner continuity of the flute, tradition within Slovakia. The fujara was generated in the process of making and inventing instruments, constructing and playing such aerophones. They got their special social function and place in folk music culture, in coincidence with the social context in which they grew up. These instruments also gave rise to the creation of a specific repertoire, as fujara related songs document it, with a strong cultural awareness as it was common in the Slovak society in the 17<sup>th</sup> and 18<sup>th</sup> century. The songs reflected the fight against the Turks, alien soldiers and armies occupying at that time Slovakia, resulting in a series of uprisings and rebellions. The mixolydic outlaw songs are in this sense and content summarized in special collections, prepared from the twentieth of the 20<sup>th</sup> century.<sup>19</sup> Even Béla Bartók, who at the beginning of the 20<sup>th</sup> century was engaged in collecting Slovak folk songs, was very much interested in this song genre and marked them, as the most interesting style of Slovak folk songs of archaic origin.<sup>20</sup>

Other technical and organological aspects concerning the history of the fujara have been mentioned before. Probably the most important stimuli in

<sup>17</sup> Kunst Jaap, *Music in Nias*. Leyden 1938.

<sup>18</sup> Mačák Ivan, *Die Fujara*. *Studia organologica*. H. Schneider Tutzing 1987, p. 346. Such instruments can be found also in the Museum collection of Liptovský Hrádok.

<sup>19</sup> Horák Jiří, Plicka Karol: *Zbojnícke piesne slovenského ľudu* (The outlaws song of the Slovak people). SVKL Bratislava 1965.

<sup>20</sup> Bartók Béla: *Slowakische Volkslieder* SAV Bratislava 1959, p. 72 and in other issues.

the development of the instrument were connected with its repertory. Its social and mental content was closely related to the live of the Podpoľanie people. What doesn't mean that in other or neighboring regions in Slovakia such processes have not influenced deeply the singing tradition, the development of instruments and their music. The specific situation and its reflection in the repertory of the Podpoľanie have educed some remarkable consequences, expressed in topics of the songs and their regenerated instrumental shape. Among them the permanent fight for freedom, protection against Turkish invaders in the 16<sup>th</sup> and 17<sup>th</sup> century, resist against tyranny and colonial behavior of the Habsburgs, the defense against permanent supremacy, exploitation, oppression and plundering by foreign armies, Hungarian (Magyar) powers or later Czech gendarmes and unjustness in general, have gained a central position in the song repertory connected with the fujara. The ideas of personal and social equity, to live in harmony with the nature, and the ideas of an inner redemption of the man, were always preferred motives, joint with a deep sense for morality and human behavior. This is expressed in the poetics, poems, narratives, epics, tales, novels, proverbs, and many other orally preserved genres. Also the back glass painting, sculptures with rebel's motives, color paintings, designs, metal art objects and others, create specific genres of artistic expression. In this context the fujara became a status symbol for all this ideas, in its largeness, carved and drawn motives, specific monumental sound, representing the shepherds live and the whole rebellious movement of the Podpoľanie. Lastly all this is expressed in their music, in the extreme variation technique of the fiddler's music, in the ordering songs and rebel's dances, in a very impressive manner of performance. These features have their historic, cultural and social background, arisen in the 17<sup>th</sup> century, continuously growing and developed in the following centuries, reaching their present actual forms, their own content and semantics. It was a traditional world, but modified for contemporary social and artistic functions. Their historic but also present meaning is summarized in an impressive edition of outlaw songs, supplemented partly by their respective vocal versions of the fujara melodies, in the monograph *Zbojnícke piesne slovenského ľudu* (Outlaw songs of the Slovak people) with 700 pp. (published by J. Horák and K. Plicka, SVKL Bratislava 1965). They are ordered into 12 groups uniting the main motives as: Shepherds, shepherds, I must be a rebel, When I went to spoil, For spoils you need to have peasant's shoes and a merry hart, You were a nice darling, The youngsters are scrambling, Old and new ballads, I was beaten, Why do you seize me, I am in jail, Jánošík, Jánošík (the Slovak Robin Hood), The gibbet. All were very close joint to the fujara performance.



Fig. 16: Triple-fujara made by T. Koblíček

**(c) Technical description, authenticity, style, genre, influential schools and (for material objects) materials, functions, method of production and use.**

The fujara is an extreme long (as 200 cm) open bass-flute, with three, usually forward placed finger holes in the lower part of the tube of the flute. To enable to play the fujara, a 50-to 80cm long blowing tube is affixed at the back of the fujara. Both are connected with a leather strip or a metal band. The fujara is an open flute; the blowing tube is closed on both sides and linked together with a little blowing tube. The air pressure is passing through a little pipe in order to reach the exact edge in the head of the fujara tube. In the case that a double fujara is built two blowing tubes must be attached, as documented on p. 20. The fujara has a construction of its own, which differentiate it from other similar instruments, compared with the mentioned Baroque Pfeiff, the Mato Grosso Indians long South Americas flutes and the Nias flute of Indonesia. The fujara has a unique construction intended for reaching a high effect of the blown air pressure, enlarged especially by double and triple fujara types (see on pp. 20 and 19). The sound peculiarity supplements the instrument, using two as three octaves. It has a special roughness of sound, mainly in the high calling motives and the mumbling character of the deep register. It is tuned in the mixolydian mode, which generates a unique sound style and color, immutable joint with the fujara. It is the character of sound style but also the genre structure, the style of the shepherds songs remarkable enlarged in the rebel's song. From 4 section melodies they are broadened to 5 and 6 section melodies. The balladic, melancholic, and rhapsodic expression is an important attribute of the fujara tunes. They are structured according to the content of the songs, related to the shepherd's daily life, their work, and the ideas of rebellion and fight for freedom and rights. The idea of removing the rich and support poor people returns in many types and variants. The rebel's movement is connected with the numerous uprisings taking place in Slovakia in the late 17<sup>th</sup> and the 18<sup>th</sup> century. Among them also with the figure of Jánošík (read Jánosheek) as a folk hero, who was executed in the year 1713 in Liptovský Mikuláš in the region of the High Tatras. One of his important operating areas was also Gemer and partly Podpoľanie, as legends records, which are the dominating areas of the distribution of the fujara.

Attention have to be turned to the fact, that from the organological point of view in the rough construction, we can notice some parallels in the European artistic instruments but transformed and changed in a very sophisticated and originally concept. Other special characteristics of unique mode are in its acoustic features, tuning, the playing technique and repertory, with a high portion of authenticity. The uniqueness of the instrument is accented in all encyclopedias of musical instruments as The New Grove Dictionary of Musical Instruments – Stanley Sadie, ed., MacMillan London



1980, 1. vol., p. 800 – 801; Bunte Welt der Musikinstrumente – Alexander Buchner, Artia Prague 1981, pp. 93, 294, 300; R. J. M. van Acht, Volksmuziek en volksinstrumenten in Europa, Haags Gementemuseum 1983, pp.18, 62; Lexikon der Musikinstrumente – Wolfgang Ruf, ed., Meyers Lexikonverlag Mannheim Zürich 1991, p. 142; Fotografický atlas – Hudební nástroje evropské hudební kultúry (Musical instruments of European music culture. Bohuslav Čížek. Aventinum Praha 2002, p. 230.) a. o.



Beside the attention which was given to the fujara (that is to the proper instrument); mainly the repertory connected with the fujara has met great resonance in the music world, especially at the end of the 19<sup>th</sup> and at the beginning of the 20<sup>th</sup> centuries, respectively. Famous musicians, composers, interpreters, and man of science, were much impressed by the musical values and contents of the songs of the outlaws. We have noticed the admiring words and analytical approaches given by the composer Béla Bartók, being a laborious collector of Slovak folk songs, using them in numerous compositions. He arranged these types of songs in his composition *Five Slovak folk songs* (1917 for male chorus), returning to Slovak rebels songs and dances, which he has already used before in his arranged Slovak volume for piano: *For children*, in 1908 – 1909. He was not the only one interested in this repertory and style. Slovak rebels and rebels songs connected and located to the fujara region of Podpoľanie was also one of the subject of the Moravian composer Vitěslav Novák, being the chief of the master-class of Composition in Prague, and very much interested in Slovak music. He wrote 1900 a piano composition *Eroica* – dedicated to the idea and memory of Juraj Jánošík. He had also the idea to write an opera on this Slovak folk hero 1907, starting with composing some dances. The leading Moravian composer Leoš Janáček arranged 1916 *Písňe detvanské – Zbojnické balady* (Songs from Detva – Outlaws ballads). Detva is the Slovak village with the most vivid fujara tradition and outlaws song repertory. Bohuslav Martinů, the leading Czech composer of modern music, followed him. He arranged Slovak outlaw songs (Variation on Slovak folk song – for piano and cello), 1959 – in the year of his death. The Polish composer Karol Szymanowski wrote his ballet *Harnasie* in the 20ties, based on the outlaw's song tradition as known in the Carpathian region. Also Antonín Dvořák has to be mentioned in this connection, because of using the *Odzemok* (the rebels Slovak dance – from the earth), as a representative example in his second cycle of Slavic dances, composed 1886. This focusing on the fujara and outlaws tunes by foreign composer's document the artistic and aesthetic value of this tradition. Some possible circumstances have to be mentioned, according to which the fujara gained some popularity at the end of the 19<sup>th</sup> century in Middle European countries. In the year 1895 the fujara was exhibited on the *Česko-Slovanská výstava* (Czecho-Slavic exhibition) in Prague. The exhibited instruments have been preserved in the Ethnographic museum in Prague as now. One year later (1896), was in Bu-



Fig. 17: Jaroslav Augusta *Fujara Player on a Pasture*. Printed in the early 20<sup>th</sup> century. (*Museum of Detva*)



Fig. 18: Miloš Alexander Bazovský (1899 – 1968) *Detva Melody*

dapest organized the so called Millennium exhibition, where the fujara was shown with many other Slovak folk art and art artifacts from Slovakia, which have not be returned to Slovakia. From this time some fujara instruments are preserved in the Ethnographic Museum in Budapest. From the end of the century the Slovak rebels hero Juraj Jánošík and other named outlaws from the Zvolen region, have been inspiring subjects of numerous Slovak compositions. Viliam Figuš Bystrý was the author of the first Slovak national opera *Detvan – the man from Detva* – the center of the fujara tradition, which was composed 1918. The leading Slovak opera composer Ján Cikker presented 1953 his opera *Juro Jánošík*, reflecting in its style the Central Slovakia music tradition (where he was born), especially that of the Podpoľanie. Also the list of Slovak painters focusing on the rebel’s tradition is long. The famous painter Miloš Bazovský has as one of his best-known work the portrait “the fujara player”. Also Martin Benka, the leading Slovak artist from the 30ties has often used the fujara in his paintings with shepherd motives, being also an excellent musician.<sup>21</sup> The fujara and fujara players are throughout centuries returning artistic topics, in music, art and literature. Two leading Czech folklorists and literary historians Jiří Horák and Karol Plicka were collectors and editors of a summarizing monograph devoted to the Slovak outlaw’s songs, as reported before.

<sup>21</sup> Muntag Emanuel: *Martin Benka a hudba. Život umelca v symbióze dvoch umení.* (Martin Benka and music). Matica slovenská Martin 2004.

#### (d) List of recognized practitioners of the tradition

The practitioners are living largely in the regions of Podpoľanie and Gemer of Central Slovakia. In the last twenty years the fujara has gained admirers and practitioners also in other parts of Slovakia, as well as abroad. In the regions mentioned till the 50ties of the 20<sup>th</sup> century, the fujara was exclusively used in its original social and cultural context. Since the 19<sup>th</sup> century the fujara was a well-known instrument in the Slovak society, originating from the Podpoľanie (especially Detva). It was respected as a marvelous instrument because of its regionally determined language, song style, and ideas of freedom expressed in its song repertory, for the special playing technique and social context. Its transfer to other regions but was limited because of these peculiarities, very much interlocked with life style and socio-cultural feeling. In the 60ties has L. Leng in his monograph on Slovak folk music instruments listed 50 fujara players, among them 44 descending from the mentioned central regions (see attached list).<sup>22</sup> Only 6 among them used the fujara beside this region. But the list didn't reflect all the users living in the villages, because the really ethnoorganological research started in Slovakia later one. To improve the changing situation and stop loosing the tradition has L. Leng published for young people a School of fujara playing (KOS Banská Bystrica 1960, reed. 1970). In the course of the 60 – 70ties some 30 new names of fujara players and makers have been recorded in fieldwork. In the 70ties the use of the great questionnaire for the Ethnographic Atlas of Slovakia started, including also questions concerning flutes with three finger holes. They were lastly summarized in separate maps showing the stratigraphy of the instruments, including the fujara (map and commentary supplemented). The results have been published in the 90ties.<sup>23</sup> Special research directed to the fujara have found a further synthetic summary in 1975, when special instrumental competitions started at the Folklore festival under the Poľana, where more than 50 makers took part with their instruments. Many other instruments followed as to 1985, but probably every five-year the fujara makers and players appeared on the program with new names. These activities could be developed successfully only partly, because of some specific circumstances:

1. The fujara was from the 30ties more and more accepted, and became popular as a symbolic instrument for the Slovaks, their folklore and national consciousness. For artificial Slovak music became the instrument and its sound a basic source of inspiration in general. Also for other genres of visual art and literature became the rebel's songs of Podpoľanie an important starting point, as it was practiced also in the 19<sup>th</sup> century. The liberation from the Habsburgs – Austrian-Hungarian oppression opened but after 1918 new possibilities for the artistic development in Slovakia. This happened without a detailed knowledge of the instrument and its sizeable repertory.

<sup>22</sup> This list is based on a general questionnaire worked out in the Ethnomusicological Department of the Slovak Academy of Sciences and used from 1962.

<sup>23</sup> Kovačevićová Sonja (ed.), *Etnografický atlas Slovenska. Národopisný ústav, Slovenská kartografia, VEDA Slovenská akadémia vied Bratislava 1990, Chapt. XIX* (ed. O. Elschek), map 4 – showing a remarkable distribution of three finger hole flutes in Slovakia; *Ethnographic Atlas of Slovakia. Translations and explanations of the texts. Ethnographic Institute of the Slovak Academy of Sciences Bratislava 1994, pp. 219, 222.*

2. The following increase of folklore research and respective attainments of this culture have found wide cultural resonance and entered deeper into the roots and spirit of this tradition. Young people visited villages, shepherds and museums, in order to see and gain experience. In the 80-90ties started a remarkable revival concerning Slovak folk music and folk music instruments. In the consequence also the fujara was included in this movement.

3. Lastly two new questionnaires – projects were realized in summer 2004, which results are included in the supplementary material of this prepared file.

To be aware of the present situation concerning the art and especially the fujara, see chapter 6. The bibliography, where the sources concerning the fujara are marked, can serve for a better understanding of the instrument. Here two new activities should be mentioned:

a) In the year 2000 the Association of Slovak Fujara Players has been founded, with remarkable challenges for the people interested for and playing the fujara. The list of its members is attached. They organized every year a two-day festival and discussion of the members and musicians interested, last time in June 2004 and also 2008.

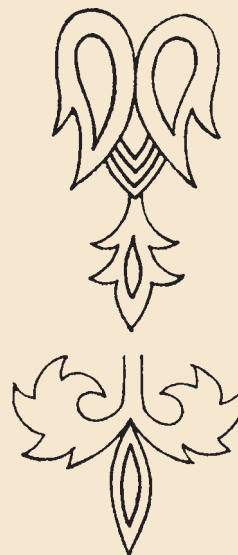
b) In the course of preparing this candidature file, the mentioned festival and workshop of fujara players took place in Korytárky, Detva and Hriňová. Thereafter a new questionnaire was proposed and sent into 393 Central Slovak villages (see the attached map showing the results). University students took part on the research, and an actual compendious video-documentation was carried out in September 2004, which is attached to this proposal. Some other video documents produced in the last twenty years are also a part of this proposal. The list is included, with the names of the performers and producers.

Although the number of practitioners has an increasing tendency, the original tradition has in general lost position in society and cultural activities, as well as in its spiritual and social meaning. That is the reason for starting new efforts for a better understanding and practice for the forthcoming ten years. We have to achieve serious conditions and possibilities for its development under new social and cultural conditions.

**(e) Sustainability and possible risk of disappearance, pressures or constrains due to:**

**Economic or technological developments, climatic changes and pollution**

The social and economic development in Slovakia and in the Podpoľanie region has caused a decrease of the folk music tradition at all, including the use, making and playing musical instruments, and among them also the fujara. These social changes were introduced in the second half of the 19<sup>th</sup>





century, caused by a growing political, nationalistic and cultural oppression in the Austro-Hungarian empire Especially a ruthless Hungarization (Magyarization) was practiced as to 1918, with their consequences as to the 30ties of the 20<sup>th</sup> century. The changes in the time of communism, the lost of the ground in the process of collectivization, the reduction of individual and collective rearing cattle and sheep in general, has moved over also the joint music tradition. It has changed the position of the fujara from a daily-life context to a rather extraordinary event of private character and interest. To illustrate this process we can mention ethnographic documentary films: *Za slovenským ľudom – After the Slovak people* (1928), *Po horách po dolách – Over mountains and valleys* (1929) – and *Zem spieva – The earth sing* (1934), shot by Karol Plicka<sup>24</sup>, who was engaged in the *Matica slovenská*. In the movies we can see sequences in the village Hrochoť, with a gathering of 6 fujara a flute players, whereas at present there is on player from the older generation a one newly interested maker and player of the fujara. The process of leaving the villages by youngsters, to find jobs in the towns has changed the social and cultural structure of the traditional village life and its social structure. This process of loss position and function in the society continued in the 50 – 60ties. In the last 30 years some interest was rising, but under changed conditions, with some support given for such activities from the 70ties – in the form of festivals and competitions. After the “velvet revolution” of 1989 governmental and state support was step by step for cultural activities reduced and stopped. In such a situation was settled the Association of Slovak Fujara Players – in order in some way renew activities concerning primarily the fujara. Also in the former years (70 – 80ties), realized scientific research and education projects, have been cancelled or limited in the process of influencing culture by general commerce and business. On the other side it has to be mentioned that with the technical changes those makers who produce fujaras, started to apply new technologies, improving in a remarkable way the rank and quality of the instruments. In the effect the circumstances and cultural conditions have been falling away, but the interest arose with new qualitative aspects in building and using the fujara. The consciousness about the artistic, cultural, musical and aesthetic values have been preserved in the awareness of the people, the fujara has not lost by now its symbolic a national character.

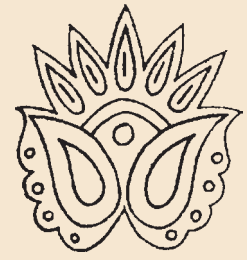
Rather socio-economic and political inputs have changed the life conditions of the instrument, more than the climatic or other natural influences. That can be stated about the material of the fujara – mainly made of elder, maple tree, which is still the mostly preferred wood used. The special problem is to find the wood of the required length and quality, but that was a problem also in the past.



*Fig. 19: Boy with Fujara (Slatinské Lazy. Photo: K. Plicka)*

<sup>24</sup> The first film was shown on the I. International Congress for folk art in Prague 1928 (where also B. Bartók took part); the second one gained the Golden Medal at the first photographic exposition in Florence 1932 and in the same year in Venice; the third film got 1933 on the II. Biennial in Venice the Cup of the town Venice.

## The development of tourism

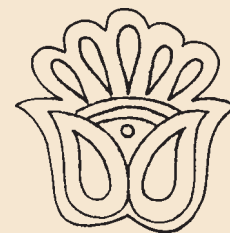


Tourism had in the past no influence on the development of the fujara. In the 70 – 80ties a very limited impact arose on the fujara making and playing, although the favor of the instrument grew up. Especially scientists, musicians, and educators from abroad, and people from museums noticed the specific cultural and artistic role of the fujara. One of the most influential aspects was the decoration of the “great” flutes and from this point of view played the fujara music and its song tradition a complementary role. Moreover it was too specific and difficult to handle and master it, connected also with the language and song texts, not to mention the performance peculiarities. The interest had its place especially on festivals and some commercial shops – as the Ústredie ľudovej umeleckej výroby (Center of folk art production, Bratislava), established in the late 40ties, with their chain of stores all over Slovakia. The fujara was by them always one of the offered folk art artifacts. From this point of view there is no great European museum of musical instruments or museums in general, where the fujara is missing. The really impact of tourism on the fujara started probably ten years ago. The opening of borders, canceling the taxis in the last year (for countries of the European Union), made possible the export of instruments, which play nowadays some role. Many of the interested musicians came from overseas. Also the increasing interest from the Slovaks, especially by people with a strong national consciousness and young people of local and regional cultural integrity evoked a new movement. The economic conditions of the fujara makers, the “tourist” impact has caused that the price of the fujara has an increasing tendency, which limits not so much foreigners, than Slovak users of the fujara. As far as fujara players as yet made their instruments for themselves this limitation has no decisive importance for the existence of the instrument. Three aspects have to be considered analyzing the “touristic” and revival question.

1. We have at present a strong reduced group of maker and players of the fujara. That refers mainly to the traditional areas of the existence of the fujara, where all the efforts are running now, to contribute to a rise of the people involved. On the other side we can find all over Slovakia makers, partly originating from the Podpoľanie, but often young people, who have learned and studied the tradition by old informants on the spot.

2. We can follow a differentiation by the active makers and players on the fujara. One group was keeping very much the tradition in the renewing processes, studying the roots, technique and repertory of the fujara. The other group with a much more commercial make-up is producing instruments of a lower quality, not so sophisticated in their approach to their work. That is probably the greatest problem by now, influenced by a new “economic” access to the tradition, which in the past didn’t exist. In this part of the community educational work can change these tendencies and further projects are directed to this problem.

3. The activities in the last decades concentrated on festivals and competitions contributed in the past to the safeguarding process of the folk music tradition and also to that of the fujara. Some efforts have been introduced to revive them. The other special aspect is to find the right portion of influencing the “normal”, the continually developing tradition in a rather limited circle of fujara makers and players. That is at the moment the aim of the shortly established Association of Slovak Fujara Players, struggling with difficulties and lack of support. It has the chance to renew in a long-term program the tradition on a modern base, which meets the actual approaches of our time. On the following document the Sanitrár brothers, Martin and Ján evaluate their produced instruments.



*Fig. 20: The Sanitrar brothers from Kováčová-Trebuľa in their yard, evaluating the newly built fujaras. Martin is an excellent player and singer, Ján concentrates on making wooden sculptures, bagpipes, fujaras and flutes. (Photo: T. Szabó 1976).*

### 3. JUSTIFICATION OF THE CANDIDATURE

#### (a) Outstanding value as a masterpiece of the human creative genius

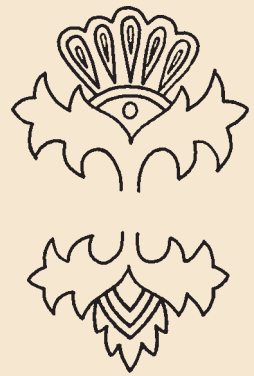
**The instrument, its peculiarities and repertory. The outstanding value of the fujara we can appreciate from different points of view:**

1. To see in the fujara a unique musical instrument, in its construction and technical parameters, as a special way of handling an extreme long flute. Its originality is in the construction of the head of the instrument, leading the air in a balanced pressure to the edge of the flute. Independently of its longitude this makes possible to play the extreme long flute subtly and in an economic, effective way. We have led attention to solutions of playing long instruments (the baroque "Pfeiff", the long flute of the Mato Grosso Indians, and the solution of an supplementary tube in Nias). There are principles comparable, but in every case a special sort of solution was found, documenting a really differentiated access to the problem and to create an original resolution. Moreover the fujara was in no case in a direct relation to art instruments. The authenticity of the fujara was pointed out in all international music and instrumental encyclopedias (as listed before). The uniqueness of the fujara can be considered as an authentic Slovak but also representative European folk music instrument.

2. The fujara has a special form of decoration, which makes from the fujara also a highly appreciated and evaluated Slovak folk artifact, as an integral part of the aesthetic and musical facilities of the instrument. It shows a high portion of stylistic unity, but connected also with individual variation and creativity in its concept and materialization. Almost all techniques and technologies of decoration are used and mastered by the fujara makers.

3. The fujara has compared with all the mentioned similar instruments in history and ethnic context, uncommon acoustical features, which are the result of some special conditions: the combination of a rather usual over blowing technique, but connected with specific determinants because of its longitude, the tuning (explicitly the mixolydian one), the three finger holes and a special sound, combining roughness and clear melodic shape as a sound ideal of its own. It depends on the construction and the repertory of the fujara. Its uncommon character – incomparable with any other instrument, impressed all who met and received its sound in the past or to day. The acoustic peculiarities are documented in melographic and spectral analysis, and have been published in acoustic issues.

4. The fujara calls for a playing technique of its own, in order to fulfill the demands and mentioned sound ideal. It is created in close connection with the function and repertory of the instrument. This facet is probably the most unique output of the instrument, which was noticed by all persons, who met the fujara.



5. On the before mentioned features depend the proper social contents and function of the fujara repertory. It must be stated, that 90 % of the repertory is of vocal origin. Its song repertory has an unconventional content, refers to the live of the shepherds, the outlaws and the live in the solitude of the highland of central Slovakia. The topics circle round the timeless problem of reach and pure, the yearning for freedom, on simple natural life, based on moral criteria, with a strong linkage to family, to the parents, comrades and human solidarity. In the songs often appear symbolic but also real figures representing these ideas and behavior, as it was identified in the person of the Slovak Robin Hood – Juraj Jánošík, hang 1713 after a well-documented lawsuit. But not only he and similar persons – folk heroes, were models and symbols in the outlaw songs, mainly joint with the fujara tunes, but also simple poor fellows, struggling in the mountains for a better life in freedom and dignity.

### **The language**

The language played by the distribution of the music culture of the Podpoľanie region and the fujara repertory a definitive role. Because of the fact, that in the 40ties of the 19<sup>th</sup> century the writer, educator, scientists and politician Ľudovít Štúr has appointed and promoted the dialect of central Slovakia as the literary language – after in the 18<sup>th</sup> century the Western Slovak dialect served in this function. Novels and poems have used this new literary standard, also for the reason, that many of the literary engaged writers were born or were living in this area. Therefore their poems reflected central Slovakian problems, and their ideas and ideals became in the whole Slovak society part of an active challenging movement. The most preferred motives and topics where those expressed in the fujara songs and melodies (as in the most respected poem Detvan by Andrej Sládkovič, the poems of Janko Kráľ a.o.), fighting for freedom and national independence. They have found continuation and were expressed in the uprising against Magyar/Hungarian oppression in the year 1848 a 1944 in the Slovak uprising against fascism and the German occupation army. The role of the Podpoľanie was extraordinary, due to the fact that the partisans were fighting mainly in the highland of central Slovakia. In this situation were much preferred songs of the outlaws, fujara melodies and actualized traditional texts. According to all of this content a melancholic, balladic manner of expressive performance became for the fujara repertory symptomatic. There are in Europe some similar functionally determined song traditions, those of the Hayduk on the Balkan, in the Tatra Mountains, also on the Polish side of the Carpaths, referring also to the outlaw hero of Jánošík, the songs of the Clefts in Greece, or those of Robin Hood in England etc. In the mentioned cases doesn't exist such a clear coupling between instrument, acoustical phenomena and repertory.

### Meaning for the community

The mentioned historical background, with its actual radiation is as to the presence part of the maintenance of the tradition, in which the interrelation between instrument, songs and repertory in general is intervening. This idea is practiced not only in the Podpoľanie society but has its deeper meaning for the Slovak society at all. The fujara and its tradition is an influential phenomenon of social and cultural integration, part of a characteristic behavior in the sense of national tradition and understanding. It is fully accepted not only in central Slovakia, but these ideas are respected in the distinguished cultural traditions in West and East Slovakia. In this meaning the symbolic function of the fujara and its songs are a uniting factor, going through the last two centuries and stretching back to historical layers and situations, generating the ideas of freedom and self-existence.

### The creative character of the fujara tradition

Analyzing the fujara and its music, we can state, that it is in all the determining components the result of a creative process in the fully sense of the word. It grew up for centuries. The roots and the development of the fujara took place in the region of Podpoľanie, reaching also some of the neighboring areas with a somewhat different character. In spite to the fact that its tradition has remarkable common signs, one of its vital sources is the remarkable variability, which we can observe in different villages and commonalties, but also in a strong individual and individualistic access to the single components of the fujara tradition. That refers to the fujara - the instrument itself, in characteristic details, in the construction, in the decoration, the manner of playing and performing the typical parts of the repertory, as e.g. the “rozfuk” (initial blowing signal) is. These signs are not typical only for the fujara tradition, but they are characteristic for the mentality of the people involved, are expressed in the form of their scattered settlement, architecture, in the costumes (with clear conscious individual dominants) and almost in all artistic forms and genres. To make the instrument was and is in general as today a single master work, individually handled and without noticeable standardization, but with a clear stylistic frame. It is limited mostly to the asked tuning and the fundamental tone of the instrument. Also makers who produce a greater quantity of instruments avoid in general being much obliged to one model, which they use only temporarily, not for a longer period. But standardization is a newly observed tendency, as yet without remarkable impact on the tradition in general. But it will probably play in the process of commercialization its influential role. The aim to revitalize the fujara tradition lies in the desire to limit this tendency. But as yet without doubt creative individualism prevails.



*Fig. 21: Two instruments document the newly preference of decently decorated instruments or those without any ornaments – accenting the natural structure of wood.*

## Orality

The fujara, the type of instrument, its process of making, the songs and instrumental repertory are fully embedded in oral tradition. That refers to the past and is preserved as to day. That is the starting point not only of its originality, its artistic differentiation, but also of its vitality and artistic subjugation. In spite of the fact that for more than one century are at disposal published transcriptions of texts, melodies, educational resources and sound records as well as film and video. They were used as yet scarcely, rather in an informative way. Imitation, reproduction and many other impulses have been used mainly as sources of inspiration, as it is practiced in really artistic manifestations. This will maintain its role also for the future, even when there are tendencies to establish special source collections – as by the Association of Slovak fujara players. Imitation has its importance only in the cases, to try straightening the manner of playing or singing, as practiced by the most popular masters in the past. It is again a form of deeper studies, without becoming a spiritless imitation. Individuality and subjectivity are regarded always as the highest achievement. In this meaning the fujara tradition represents a typical form of intangible cultural heritage. This idea is the basic target of the revitalization program for the next years.

To demonstrate the mentioned process, supplementary material is attached, texts originating from oral sources, published and demonstrated by audio and video records.

### **(b) Its roots in the cultural traditions or cultural history of the community concerned**

The tradition of the fujara and attached cultural forms are the result of a long time development, which was formed according to different roots and layers.

1. Firstly we have to consider the development of the instrument as such. Aerophones and their binding on the social and cultural structure of Slovakia have a long history going back as to prehistoric remnants, documented in a series of excavations of flutes in the Early Bronze Age in the Nitra region.<sup>25</sup> Also findings from the 9<sup>th</sup> century have to be mentioned (the so called frčák); in the 10<sup>th</sup> century is reported a rather general information by the Arab geographer Ibn Rusta about the use of two ell long flutes by the Slavs<sup>26</sup>; from the 12<sup>th</sup> century we have a sculpture from East Slovakia with a transverse flute<sup>27</sup>; in the 13<sup>th</sup> century starts sequences of iconographic sources with aerophones. In a direct relation to the fujara can be mentioned two long flutes from the 18<sup>th</sup> century, made by K. Waczek originating from the monastery of Jasov, preserved in the East Slovak Museum of Košice, with three finger holes as the fujara. But in this case both instruments are without the supplementary blowing tube, as the fujara has.

<sup>25</sup> Batora Jozef, Staššiková-Štukovská, Danica, Einzellängsflöten aus der frühen Bronzezeit in der Slowakei. In: Actes du XIIe Congress International des Sciences Préhistoriques et Protohistoriques. Bratislava 1 – 7 Septembre 1991. 4. Institute Archéologique de l'Académie Slovaque des Sciences, Bratislava 1993, 370 – 375; Staššiková-Štukovská, Danica, K problematike stredoeurópskych aerofónov 7. – 13. storočia (On the problem of Central European aerophones of the 7<sup>th</sup> – 13<sup>th</sup> centuries). In Slovenská archeológia XXIX/4, 393 – 424; Elschek Oskár, The Beginnings of Music in Slovakia. In: A History of Slovak Music, Slovak Academy of Sciences Bratislava, 2003 pp. 46 – 47.

<sup>26</sup> P. Ratkoš (ed.), Pramene k dejinám Veľkej Moravy (Sources to the History of Great Moravia). Bratislava 1968, p. 299.

<sup>27</sup> Elschek, quoted before 2003, p. 49.

But they are somewhat shorter and don't need such a tube to be played. This historical background on the development of aerophones in Slovakia, have to be completed by information of instrumental research, referring to folk music instruments. As to the 90ties have been recorded in Slovakia 204 types of folk music instruments, and from this bulk more than 50 % are represented by aerophones (103 instruments). 74.75 % from them are different types of flutes – edge flutes. From this point of view can be evaluated the root of the fujara, embedded in an immense number of different and similar flutes used in Slovakia.<sup>28</sup> The development of the fujara has probably reached its typical form in the 18<sup>th</sup> century (as literary sources document), and in the 18<sup>th</sup> and 19<sup>th</sup> century attested by iconographic records and sculptures. In the second half of the 19<sup>th</sup> century is the instrument justified by instruments preserved in the museums (Slovak National Museum Martin, also in Prague and Budapest, having in mind the 19<sup>th</sup> century). Furthermore, we have to take into account the development of the fujara, which didn't stop. Because of newly constructed types, partly referring back to other older types of fujaras, which have been built up according to the models of the traditional shorter double flutes, in the form of double fujaras (in symmetric and asymmetric form), and enlarged of the triple fujara. These acoustical principles have been known and used, referring to the four and five sound bagpipes in Central Slovakia. The interconnection between tradition and actualized development, documents the life of the instrument throughout the last two centuries, without which the fujara could not be upraised, sans this permanent dialog between the past and presence. This stood always behind the activities of makers and users of the instrument, to react permanently to new developments, but keeping the most impressing and important features of the instrument – as a musical instrument. To understand this dynamic of development two details should be pointed out. That is the production of folding fujaras – mentioned in the past, but gaining extraordinary actuality in presence. Moreover the special construction of the head of the fujara was transferred to the somewhat shorter – but for Slovakia significant flute without finger holes. This uncommon solution was practiced by makers from the village Likavka in the Liptov region, with the aim, to improve the playing possibilities of the instrument without finger holes. The interference between different instruments could enrich techniques and technologies, on which the fujara very much depends. It is the only chance – as in the past – to be preserved for the future music and tradition of the Podpoľanie region.

2. The second aspect of the root of the fujara, appropriate to analyze, is its music and music tradition, which we can connect with the fujara, lasting from the late 17<sup>th</sup> century as now. That is the process of forming the shepherds and outlaws tradition, which was an integral part of the central Slovak shepherds live. This was very much interwoven with expression realized with the help of different musical instruments, among them main-

<sup>28</sup> Elschek Oskár, Slovenské ľudové píšťaly a ďalšie aerofóny (Slovak folk flutes and further aerophones). VEDA Slovak Academy of Sciences Bratislava 1991, pp. 7 – 8.



ly with the flutes, and especially with the fujara. The fujara determines the musical style according to its tuning, the scale, the possibility of tone and sound production, the manner in which the live feeling was transferred into the fujara repertory. That means that the songs, their content, expressions, performing modes and many other details, are an inseparable part of their existence, and arose in close connection with the fujara tradition. From this point of view, referring to creativity in ethnic, organological and aesthetic sense is the fujara joint with one of the most typical Slovak folk music tradition, which belongs to one of the unique Middle European ethnic and historic layers. They haven't lost their artistic actuality as now. They are an integral part of the feeling and thinking of the people of the Podpoľanie, with its importance for Slovak folk music tradition in general and as one of the most interesting output of European folk music development.

3. The fujara had also its influence as an artifact of art, on the visual art of the Podpoľanie. Its decoration connected with motifs of embroidery, costumes, pictures, drawings, sculptures and many other genres, influenced moreover also the Slovak high art. Professional art reflected the fujara and its shape in numerous forms from the 19<sup>th</sup> century as now. Poems, novels and many other literary genres were inspired by the poetics and songs of the shepherds, the life of the outlaw, permanently returning to their ideas of freedom and independence. The artistic forms in decoration have developed in the case of fujara, special divided elements, incorporated on different parts of the instrument. A type of elements for the head, marking the edge, the main "flower", the elements around the holes, at the closing part etc., which have been and should be also in the future the object of a special comparative visual arts research.

4. Considering the influential position of the fujara in Central Slovakia and the music of Slovakia in general, we have to draw attention also to ensemble music, to quartet and quintet string folk music groups, playing in the area of Podpoľanie, with one of the most impressing repertory of dance music, which was in its tuning, variation technique and improvisation of oral tradition very much formed by the flute technique, the tuning and character of the fujara repertory.<sup>29</sup>

### **(c) It role as means of affirming the cultural identity**

The importance and meaning of the fujara we can evaluate from two aspects. At first from its symbolic and instrumental character, as the fujara is, according to its longitude, rich decoration and sound, influencing the sound scope of the country, with which the people of the Podpoľanie is much identified. It is a sort of sound symbol, fitted into the nature and environment they live in. The fujara is a symbol of identity of the Podpoľanie people. It not only represents the sound ideal they prefer, but yet also

<sup>29</sup> This can be documented in many edition, lastly in the monograph: L. Mikušová, Elschek Oskár, *Podpoľanie – ľudové piesne a hudba* (Podpoľanie folk songs and music). Podpoľianske osvetové stredisko Zvolen 2002.

means of musical expression. This is rather surprising, because the fujara is a very quiet and soft sounding instrument in interpreting the song tunes, without great transparency and sound intensity. Its appreciation can be attributed to a more intimate and close mentality of the people of the Podpoľanie, which is a special phenomenon of their way of life. That influenced also the performance of the songs, which besides the signaling, calling syllables at the beginning are melancholic, balladic and without any aggressive character. Although the topics concerning the fight for freedom, self-identity is more directed to dignity, they reflected a self-understanding based on an inner concentration, manner of live and feeling. These ideas of general character concerning common live style are in contrast to the differentiation, which we can experience in the single villages of the Podpoľanie, where Očová, Hriňová, Detva, Priechod, Hrochoť etc. are known as people of different behavior and access to their cultural tradition, but also in making and using the fujara. They have also a song repertory of their own. This doesn't mean an absolute individualistic behavior, and isolation, although individuality and subjectivity is very much appreciated. They profess the same live ideals; they have a good mutual understanding – which is also documented in architecture, art, singing practice, common feasts, and meeting on the weddings, dance entertainment, folklore festivals, and competitions. Competitive behavior belongs to their nature, to create something new, independent from models or known facts. This is all reflected in the fujara making and fujara playing, to respect limitation but using in their frame all possibilities set free in handling and behaving. All this aspects play in the Podpoľanie region and in its cultural live an important role.

**(d) Excellence in the application of the skill and technical qualities displayed.**

Excellence and skill are integral part of the fujara tradition. On the first place stands the requirement to build an excellent and perfect instrument, concerning its sound quality. There is a set of makers, we have already mentioned before, known as masters of their instruments, respecting all the needed facilities. Therefore exist a multitude of procedures how to make the instrument, often practiced in an individual way of handling the material, to master the single techniques, and last but not least, to check permanently all the details and components, which influence the quality of the instrument (See the Video Imrich Weis – the man and his music, exemplifying the mentioned procedures). It must be stated also, that the fujara makers are not only persons devoted fully to the fujara. Fujara makers are also perfect producers of flutes, bagpipes, violins, and also players (See the supplemented video – Tibor Koblíček), as far, that the produced instrument is intended for their own use. In making the fujara not only exquisite workmanship is asked, but also aesthetical, artistic concepts have to be respect-



Fig. 22: Two types of ornaments are demonstrated: the geometrical or combined type with embedded metal slips and the type using scenes from the pasture.

ed. The fujaras known from the 19<sup>th</sup> century have ornaments of their own. In general decoration and different techniques applied are an integral part of making the instruments. In this relation also the fact has to be discussed, that as far as shepherds are engaged in producing instruments, they are in the same way also skilled artists, working with metal, wood (making sculptures or other for the shepherds use intended utensils). They work with leather, produce wide belts, bags, band wheels for the cattle and sheep; make often bells, trumpets and other instruments. It is a bundle of different professions, which they unite and have to master. Naturally, they are individuals, and hence very much different in regard of what they do, or refuse to do, and how they handle all these activities. In all the mentioned engagements, they are integrated in the regional style and practice, influenced by their own vision and experience. It has to be mentioned that their main profession is from the spring as to autumn the shepherds one, parallel also working in the inevitable agricultural field and commodities, especially when they are living in their isolated back-yard in the hills and mountains. They have to overcome this double profession and all the daily and artistic activities connected. Their live is closely attached to skills helping in to sustain daily life, mainly as excellent processors of wood in the near forests they are living. These conditions, taken together, are favorable to keep the old tradition and continue activities taken over from the past. Almost every maker of instruments and, in particular, those who make the fujara, is a very individual craftsman yet in most cases still bound to traditions of their respective family when it comes to make and play the instruments. However, quite often certain individuality develops in these musicians and craftsmen, which is the result of an intense self-education, and search for information necessary to master the art of making outstanding instruments.

### **(e) Its value as a unique testimony of a living cultural tradition**

The fujara is not only an instrument with unique music qualities, but it was formed through centuries as an expression of life and culture, which it represents and conveys. It is a result of a long process, lasting for centuries, as a process of growing and improving the attained achievements. The fujara is an interplay of such a specific cultural setting in the central Slovakian Podpoľanie region, but at the same time it contributed in a remarkable way to the concept to reach such specific features. To be sure, it was not only the fujara which we have to take into account, yet also the whole set of flutes found in this folk tradition, and all the songs and parts of a large repertory of instrumental music which belongs to the tradition. Of course, there was mutual influence between vocal and instrumental music. The shepherd and peasant population generated the live style, the customs,

feasts and all social events, in which the music and songs, and in particular the fujara and the flute tradition in general played a vital part. From this point of view it seems natural that the fujara as well as many cultural traits close to it are of great importance to the people of Podpoľanie, as an impressive form of their socio-cultural heritage.

#### **(f) The risk of its disappearing**

As in all oral traditions, there is the risk that these might disappear sooner or later given by the substantial social and economic changes, which have been set up in the course of the 19<sup>th</sup> and 20<sup>th</sup> century. These changes have affected our society, ideals, and ways of life as well as frames of daily activity; in fact, they have reduced cultural and artistic manifestations. This all bears its mark also the fujara tradition, mainly from the 1950ties on. Both the Second World War and the social changes of collectivism, generated by the communistic and socialistic politics thereafter, to some degree have changed also the life style in the Podpoľanie region. The strong individualism and mentality of its people in some respects have played a positive role in maintaining traditions. Moreover the vivid and traditional character of the fujara and folk music tradition in the Podpoľanie region ensured for their bearers a chance to be included in the more “official” cultural expression of the society and time. Finally, the concepts of freedom and cultural self-confidence as expressed in this tradition contributed to the fact, that it was respected, protected and even slightly supported by government activities. A rapid decline of the tradition, however, came in the years 1970 – 1990 as a negative consequence of a radiating political crisis. This was somewhat balanced by special activities, such as mentioned here:

a) In organizing special festival, e. g. the *Folklórne slávnosti pod Poľanou* (Folklore feasts under the Poľana), established 1969, with remarkable preference given to the instrumental, song and dance tradition of those regions of Central Slovakia, where the fujara played an exceptional role.

b) In 1975, a competition of making folk music instruments was initiated, which started with a competition of the fujara makers (continued to the present in a somewhat different format).

c) In the 1960ies, intensive research on folk music instruments of Slovakia was initiated, which first covered the regions of Central Slovakia, focusing also on the fujara.

These three activities in a way have protected our folk music heritage, and have slowed down the process of oral traditions disappearing (including the fujara and the song and dance repertory connected to it). The negative effects of politics during the years from, roughly, 1970 – 1990, going along with social and economic dissociation, have been felt quite severely, and have led to a strong limitation of activities of protecting and safeguard-



*Fig. 23: Ján Sanitrár from Kováčová-Trebule playing the fujara in front of his shepherd's hut 1965 (Photo T. Szabó).*

ing folk traditions. They have influenced also the Podpoľanie and its instrumental and fujara tradition at last. The loss of governmental support, the disintegration of cultural institutions as well as the restricted cultural policy, had unfortunate effects on educational and tutorial concepts concerning traditions. Therefore a set of cultural programs arose and had motivated activities developing and supporting traditional culture in Slovakia which were started. At the moment, most activities are coming from individuals who still believe in the artistic and cultural values they have inherited. The result of their individual initiative eventually led to founding the Association of Slovak Fujara Players, which has specific tasks to fulfill, and goals to reach. Also research institutions such as the Tutorial center of Podpoľanie, the Ethnomusicological department of the Slovak Academy of Sciences as well as a number of individuals interested in cultural traditions and supporting the activities of local people, are working together now, being coordinated by the organization Pro Musica which has also prepared this proposal for the UNESCO.

## 4. MANAGEMENT

### (a) The organization or body responsible for safeguarding, preserving and revitalizing the form of cultural expression or cultural space

– Association of Slovak Fujara Players (Spolok slovenských fujarášov) – in Detva-Korytárky 313, Sk 96204, Slovakia. The responsibility of the activities of the association is in the hand of Roman Malatinec, President of the Association of Slovak Fujara Players, with further members of the presidium. Persons – fujara players – involved in the presidium of the association are: Karol Kočík (Kováčová), the past president a.o. It was founded as a spar-time, a non-profit organization in the year 2000. It has organized yearly a workshop for the members and also for interested people on the fujara, fujara playing, fujara making and discussing the requirements needed for safeguarding and developing the instrument. The last meeting has been realized in June 2004. The aim was to achieve such conditions for the uplift of the instruments and its music, which meet the essential requirements for a new revitalization of the tradition, to renew its place in the cultural life of Podpoľanie and in Slovakia. The purpose is to protect legal rights of the makers and players, especially in the growing process of media and publishers interests. The Association has built up an electronic network of informative and actual data publicly available, concerning the fujara tradition, for improving its social, musical, technical and economic position. Although the Association is a newly established organization, its activity is a continuation of important results achieved before, especially from the 60ties in making and playing the fujara. In the last year the association took over on the spot the greatest effort to revive the fujara tradition in the very place of the traditions – in Detva, Korytárky, Hriňova a. o. The association was founded in close connection with a similar Society of bagpipers in Slovakia, which was settled a decade sooner. It is a non-profit union of individuals, where financing depends on the members, and by means gained by implemented projects, supported by various organizations or the village community. The aim of the association is besides the concrete maintaining activities to promote the work of the members, to establish an archive of former documents. The intention is to cooperate with all organizations, which had such targets in the past and in present time. Among them intensive cooperation is running with the following organizations, engaged in their own or joint projects:

– Pro Musica, Ladislava Dérera 8, Sk-831 01 Bratislava – responsible Ing. Miroslav Ruttko Dauko, director (as a non profit organization) [office@pro-musica.sk](mailto:office@pro-musica.sk). The organization had the leading role in preparing all the proposals concerning the Masterpieces of the Oral and Intangible Heritage of Humanitz addressed to UNESCO mediated through the Slovak Commission of UNESCO. Including all the technical services connected

with the projects of revitalization, documentation, education and research on the fujara and related folk music instruments.

– Tutorial Center of Podpoľanie (Podpoľianske osvetové stredisko), Bystrický sad 1, 96026 Zvolen. Responsible director is PhDr. Igor Danihel [igor.danihel@osvetazvolen.sk](mailto:igor.danihel@osvetazvolen.sk)

– Ethnomusicological Department of the Institute of Musicology, Slovak Academy of Sciences, Dúbravská cesta 9, 841 05 Bratislava. Responsible and chaired by Prof. PhDr. Oskár Elschek, DrSc, Beskydská 6, 811 04 Bratislava, who is also affiliated with the Institute of Ethnology and World Studies at the University of Sc. Cyril and Method, Nám J. Herdu 2. 917 01 Trnava.

– Institute of Ethnology and Ethnomusicology (Katedra etnológie a etnomuzikológie) of the University of Constantine the Philosopher, Hodžova 1 46974 Nitra, responsible Prof. PaedDr. Bernard Garaj, CSc. [bgaraj@ukf.sk](mailto:bgaraj@ukf.sk).

### **(b) Measures that have already been taken to revitalize the form of cultural expression:**

The revitalization was managed since the 60ties in different ways and carried out by special institutions, based on sophisticated field documentation, museums activities, special festivals, established competitions and medial presentations. They had in its sum a remarkable influence on the tradition's revival. As a process offering instruments, music, socio-cultural background and supporting the activities of involved players and makers of the fujara; it followed a long-time running activity. In the following list some of the activities are shortly mentioned:

1. Instrumental documentation was in the field carried out by the Ethnomusicological department of the Slovak Academy of Sciences from the 50ties. The results concerning mainly the fujara are summarized in the following selected monograph issues (for more details see the attached bibliography):

a) ELSCHEK OSKÁR: *Sólové ľudové hudobné nástroje* (Soloist folk music instruments). Antológia československého folklóru. Prague – Bratislava 1962, pp. 42 – 72 (supplemented by three gramophone records).

b) LENG LADISLAV: *Slovenské ľudové hudobné nástroje* (Slovak folk music instruments – provided by a grammorecord). SAV Bratislava 1967.

c) ELSCHEK OSKÁR: *Slowakische Volksmusikinstrumente*. Handbuch für europäische Volksmusikinstrumente, vol I, 2., Deutscher Verlag für Musik Leipzig 1983.

d) ELSCHEK OSKÁR: *Slovak instrumental folk music*. Opus Bratislava 1983 (with three LP records).

e) PLAVEC MARIAN: *Majstri. Výrobcovia ľudových hudobných nástrojov na Slovensku*. (Masters. Makers of folk music instruments in Slovakia). Euro-litera Bratislava 2003.

f) MEŠŠA MARTIN, OSKAR ELSCEK, PETER JANTOŠŤIAK: *Fujara the Mastery of Traditional Musical Instruments. Ten Thruths about the Fujara*. SNM Bratislava 2006 (Documentary Catalogue of the Exhibition). SNM Bratislava 2006.

g) ELSCEK OSKAR: *Fujara. The Slovak Queen of European Flutes*. Hudobné centrum Bratislava 2006 (with DVD).

In all publications great attention was given to the fujara, to its origin, development and characteristic features. Other special fujara issues are included in the bibliography.

In these issues the fujara was embedded into a wider Slovak and European flute tradition. A separate series of publications have paid attention to the folk songs of the Podpoľanie region, which are closely connected in style and expression with the fujara tradition.

Audio and audiovisual editions have been published on the fujara continuously from the 50ties as to presence. Some should be mentioned:

– Elschek Oskár, *Fujarové nôty z Podpoľania* (Fujara tunes from Podpoľanie). Opus Bratislava 1975. (LP record).

– In the frame of the 12 issues of the series *Slovak folk music instruments* (TV Film production Slovenská televízia Bratislava 1969) a title was devoted to the Fujara (director B. Hochel).

– A series of three films was produced by the Ethnomusicological department of the Slovak Academy of Sciences in 1975 – 1976, concentrated to the fujara and shot for the Folklore feast of Podpoľanie, with the titles: *Fujara – its tradition and presence, Fujara players, My fujara* (director O. Elschek).

– Outstanding personalities of the tradition have been documented in two films – *Juraj Kubinec* (1979) and *Imrich Weis* (1994). Both films were attached in VHS format to the Proclamations material.

2. 1966 have been founded the Folklórne slávnosti pod Poľanou (Folklore feast under the Poľana), where from the beginning the fujara and its repertory had in the programs a central position.

3. On the festival 1975 was established a special competition for makers of folk music instruments called – Instrumentum excellence of L. Leng, where the first competition was fully directed to the fujara; also that of the competition in the year 1977, as well as later competitions, as in the year 2008. In the following years the fujara was standing on the program three time more. It was always connected with an exhaustive audiovisual documentation and measurement of the whole bulk of fujaras. Engaged were the following institutions: Ethnomusicological department of the Slovak Academy of Sciences, later joint The Slovak National Museum Bratislava, Regional cultural center Banská Bystrica and the Folklore feast of Podpoľanie. They have contributed to a remarkable decrease of interest, knowledge and have started the revival as predicted in traditional culture of the



Podpoľanie region and mainly of the fujara tradition. In 2007 was established a new organization entitled *Duša fujary* – The soul of the fujara, in Očová, led by Dušan Holík, with an large membership, not only from Slovakia, but from many European as well as countries throughout the world.

4. In the course of new awakened traditional activities, in the frame of festivals, by practitioners and scientists, medially interested people have found their way to the fascinating fujara tradition and to their bearers. Two remarkable films more have been on fujara players produced by the Documentary film Slovenská televízia Bratislava and TV Košice: (When the wood revive – *On the fujara maker T. Koblíček*, TV Košice 1986), and *Sanitárovci* – The Sanitars (director D. Ursíny and M. Urban 1980), which was awarded with numerous national and international film prices (great price of Ethnofilm Čadca, Artfilm Olomouc etc.).

As it is known as yet there is for folklore and similar artistic products no responsible legal protection. The legal rights are protected only in connection with the media items – records or audiovisual documents published. In Slovakia have been paid from the 50ties rewards to the folk artists, singer, musicians and dancers consequently, by making records and documentation as well as especially for published records in medial issues. But this covers only incomplete the legal rights of the makers and performers in general. To this problem is directed the activity of the Associations of Fujara Players, in connection with their information given on their [www](http://www).

The activities have contributed to the legal protection of the fujara makers and players; have guaranteed an objective and sophisticated transmission of the traditional know-how. They have settled preconditions for the foundation of such a new organization with young and very much engaged people. They were united in the Association of Slovak fujara players. With the mentioned organizations cooperation for further projects is now coordinated, mainly by the founded organization Pro Musica.

The action plan has to attach to the as now successfully carried out activities, which have to be concentrated to the following fields.

## 5. ACTION PLAN

### (a) Title of the project:

Fujara – musical instrument and its music: Candidature for its Proclamation as Masterpiece of Oral and Intangible Heritage of Humanity and other organizations

### (b) Organization

or body responsible for the implementation of the action plan PRO MUSICA. Names of the person responsible: Ing. Miroslav Ruttkay Dauko, director of the Pro Musica. Postal address: L. Dérera 8, 831 01 Bratislava. E-Mail: [office@pro-musica.sk](mailto:office@pro-musica.sk)

### (c) Description

of the involvement of the individuals who are recognized as practitioners of the technical skill or know-how of the communities concerned:

Roman Malatinec, President of the Association of Slovak Fujara Players, Detva-Korytárky 313, Sk-962 04 Slovakia.

Persons involved in the association: Igor Danihel. Tutorial Center of Podpoľanie Bystrický rad 1, 960 26 Zvolen, [igor.danihel@osvetazvolen.sk](mailto:igor.danihel@osvetazvolen.sk);

Karol Kočík (Kováčová), Daniel Homola (Žiar nad Hronom), Pavol Bielčík (Kokava nad Rimaciou), further Dušan Holík (Očová), Tibor Koblíček (Cinobaňa-Turičky), who all are excellent fujara players and makers, based on traditional experience.

### (d) The administrative

or legal mechanisms for safeguarding the form of cultural expression or the cultural space concerned: In practice it is not an official administrative or legal mechanism for an efficient safeguarding of traditional art and values. The above mentioned institutions, as well as the involved individuals cooperate in supporting a rising consciousness to protect the performers and makers issues. The association is engaged also in maintaining not only traditional values but to protect them before misuse.

### (e) The sources and level of funding

In the form of festivals, discussions, meetings and workshops, supported by different institutions some limited sources are available for these activities. They come in a very modest size from the Ministry of Culture in the frame of grants, being supported by the Commission of the Cultural Heritage. The main sources come from the members of the association and academic institution, being able to give assistance to concrete projects, without any further institutional financial and other support.

### (f) The human resources available

(their competence and experience) and the opportunities for training in projects related to safeguarding, revitalization and dissemination.

The reported activities and outputs mentioned before ensure that those persons and institutions, who have realized them will the proposed program successful carry out. That refers to the proper documentation, the educational process, the events organized, and the technical means used for audio, audiovisual and computer processing. The staff available in the Association of Slovak Fujara Players, the Tutorial center of Podpoľanie, in some extent the Ethnomusicological department at the Slovak Academy of Sciences and those working at the universities, mainly in Nitra, Trnava and Trenčín will engage the interested and involved students into the safeguarding process. They will master the challenging work intended.

## **A detailed plan:**

### **1. Components of the project – general aims**

– To preserve the fujara in the regions of its birth-place (Podpoľanie, Gemer, Pohronie and in the neighboring areas).

– To give to the fujara and attached flute tradition the needed support for its further development in Slovakia and for those seriously interested for its musical and artistic qualities.

– To concentrate the efforts especially to young people, through activities in school, music schools, in societies, youth organizations, folklore groups on festivals and workshops.

– In a long term activity all sources gained in the past on the fujara tradition should be concentrated, archived, and protected and given at disposal for the whole fujara movement.

For the mentioned activities all types of logistic proceedings should be put into practice, coordinated in time and space.

### **2. Project schedule**

#### **Phase I.**

a) In the years 2005-2006 all audio- and audiovisual documents (as listed in the part Film- and Videography) will be digitized: transforming 35 mm, 16mm film documents, all analogous Videos on Betacam, Umatic, VHS and S-VHS records. That refers mainly to funds safeguarded in the Ethnomusicological archive of the Ethnomusicological department of the Slovak Academy of Sciences, in the TV station in Bratislava and Košice and the Film Production Bratislava. We have to revitalize and protect the documents for the future and to make them available for the fujara-movement. The Association of fujara players and makers should have a fund of learning and inspiring their activity. The digitizing process of such documents have been started, and the first digitized DVD issues from archive films and video are attached to the proclamation – the titles Juraj Kubinec and Imrich Weis, The Sanitrrars, Tibor Koblíček and Fujara players – Podpoľanie

– **Slovakia.** In total 18 documents have to be digitized. The contents of the documents are playing and making the fujara, as well as the social and cultural context in which its bearers live. In this connection the safeguarding process should be forced on DVCAM, but accompanied by a more practicable form of DVD available for the users.

b) In the frame of the digitizing process all on phonograph, gramophone records and magnetic tapes archived documents should be digitized – in the total sum of about 90 hours (that means a fund of probably 90 CDs), containing fujara-music. The first examples of digitized older archive documents are attached on the supplemented CD with the fujara repertory from the year 1960 – 1979, as a part of this file of Proclamation.

c) A separate safeguarding documentary area represent pictures, photographs, which are in the above mentioned institute available in slides, negatives or color print form, where the digitizing process have been started, assisted by a special computer retrieval program. As now about 300 pictures are digitized – which have been in a selected form of forty one pictures used for the attached publication Fujara – in pictures (color documents with commentary on the instrument and its bearers). The process should continue in the years 2005 – 2006.

## **Phase II.**

d) The most important part of the project has to start with new digital audio-visual documentation, in the course of the field work project, which should be directed to the following aspects and topics:

- Different types and individual forms of the contemporary fujara
- Foremost (outstanding) fujara players, their technical and stylistic peculiarities
- Different forms and practices in playing the fujara
- The fujara and its special song repertory
- How to learn to play, to use, and to develop the fujara in contemporary live.
- The art of fujara decoration

It is intended to build up an encyclopedic series of audiovisual documents, which should serve for the mentioned workshops, educational activities, for the learning process in music schools. The videos should be shot in a length of 30 minutes.

e) Every year will be organized a workshop named “Old traditions and new challenges” The aim is to confront permanently the generation of bearers and those interested in learning the fujara tradition today. The discussions, the workshops should be documented by audio-visual means, being available for the participants.

f) In the course of the 5 years program audio-documentation will be aimed, which should record in field work as 60 living fujara players and makers. Two aspects should be in this individually directed project respect-

ed: – the individual playing and singing repertory, – the individual technologies of making musical instruments.

g) The output in the fourth year (2008) should be concentrated to the preparation of a synthetic analytical publication, a monograph on the fujara. Such a monograph is as yet not available. It should serve for all those interested people who intend not only to expand their knowledge, but also to enter in an active learning process of playing and making the fujara.

h) Special attention should be shaped to the expansion and extension of the fujara in the to-day world music. The growing interest for the fujara in the Middle European countries and in oversea, and the presentation of the instrument in many forms in the so-called world music is a new challenge, which should be the object of special research. It should be the topic of an international meeting concentrated to the problem of Middle European folk aerophones.

i) The project analyzing the fujara as a work of art was the subject of an exhaustive video documentation in the years 2008 – 2009, realized by Pro Musica. With the aim to catch the most representative individuals, makers, player of the fujara. It was closed by a set of DVD titles and by the issue Fujara as a art work, which is going to be published by the Ústredie ľudovej umeleckej tvorivosti. Bratislava 2010, provided by an DVD document. Authors Oskar Elschek, M. Ruttkay Dauko.

### 3. Agencies implementing the project

Pro Musica, Ladislava Dérera 8, Sk-831 01 Bratislava. Ing. Miroslav Ruttkay Dauko, director, L. Dérera 8, 831 01 Bratislava, [office@pro-musica.sk](mailto:office@pro-musica.sk).

Association of Slovak Fujara Players (Spolok slovenských fujarášov) – in Detva-Korytárky 313, Sk-96204, Slovakia.

Roman Malatinec, President of the Association of Slovak Fujara Players, Detva-Korytárky 313, Sk-96204 Slovakia, [malatinec@stonline.sk](mailto:malatinec@stonline.sk) further persons involved in the presidium of the association: Karol Kočík, Imatra 2445/9, 96001 Zvolen, [fujarasi@pobox.sk](mailto:fujarasi@pobox.sk).

Tutorial Center of Podpoľanie (Podpolianske osvetové stredisko), Bystrický rad 1, 96026 Zvolen. PhDr. Igor Danihel, director, [igor.danihel@osveta-zvolen.sk](mailto:igor.danihel@osveta-zvolen.sk)

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Center of folk art production (Ústredie ľudovej umeleckej výroby). PhDr. Martin Mešša, CSc., Obchodná ul 64, 816 11 Bratislava, [craft@uluv.sk](mailto:craft@uluv.sk)

Folklore union in Slovakia (Folklórna únia na Slovensku). Mag.art. Štefan Zima. Pražská 11, 81639 Bratislava, [www.folklor.sk](http://www.folklor.sk)

#### **4. History**

The history of the phenomenon fujara is described in part 2. (b). The history of research is exemplified in the introduction to part 6. Essential accompanying documents and documentation carried out by different institutions and their outcomes can be found in an historical outlook of the activities of the single institutions in the chapter 4. (b).

#### **5. Justification**

The proposed activities are justified by the historical background of all steps, which have been done for protecting and safeguarding the fujara for the future, as one of the most interesting and fascinating instrumental phenomenon in the Middle European Slovak folk art. Moreover the ideal and functional background of the songs, have an expressive social and cultural meaning reflecting all the remarkable processes of history, development and human life in this area. The proposals presented here for their protection and revival are exemplified in a bundle of operations (digitizing, field work, workshops, editions, monograph works etc.), which are necessary to ensure the future of the instrument and attached song culture. These ideas are in detail incorporated in the chapter 3. Justification of the Candidature.

#### **6. Long-term objectives**

The efforts realized in the last 40 years had in a decisive way protected the fujara and its attached cultural phenomena before destruction. That is the main goal of the Project presented. They have in addition also defended this phenomenon, before the pressure, which it is faced in the social and economic changes of the presence. The project has in the long run find effective ways how to reduce or stop these negative impacts. Naturally not before the processes, which belong to the standard or challenging changes influencing the adaptation of the instrument and its repertory to the live and new manner of thinking and practicing it?

#### **7. Short-time objectives**

As short time objectives we understand objectives, which can be reached

in a decade. Our proposals have in mind such a time-table. This started at the beginning of the 21st century, with renewed field work, trying to save the documents of the past (digitizing them), to settle new organizations, to involve more intensive than in the past students in this challenging work. Also competitions and meetings have been again reactivated. To these activities introduced from 2000 and reaching remarkable positive results should the Proclamation of Masterpieces of the oral and Intangible Heritage of Humanity, mobilize further studies. This happened already in fulfilling the intended and realized items in the course of the Preparatory assistance. In the result digitized CDs with fujara music and songs, on DVCAM documenting protagonists of contemporary fujara making and playing, in preparing a short photo documentary publications, as well as the preliminary version of a multimedia educational issue.

The following five years are aiming to prepare summarizing projects, as the fujara monograph, to shot 5 thematically limited audiovisual documents, to digitize the most important sound and iconographic sources of the fujara. In this intention, it is not only the aim to save documents of the past, but also to give them as the most valuable outputs for the following revival of the people seriously interested in this unique central European phenomenon.

## **8. Expected outcomes**

– To have at disposal the digitized 18 old fujara video documents, as well as the proposed 5 new audiovisual documents produced in the years 2005 – 2009.

– To be able to use in a modernized reconstructed sound form of digitized CDs probably 90 digitized CDs with fujara music and the connected songs.

– The prepare a publication and set of documents analyzing the Fujara as a work of art, concentrated on the decoration technique, its elements and conceptc. It is now in print.

– To start a research project: The acoustics, tonality and tone production of the fujara.

– The project planed for the years 2011 – 2013 will summarize and analyze the fujara repertory, the melodies as well as the specific songs connected. Stylistic aspects will be preferred in studies on the fujara.

– In connection with the fieldwork realized in the different areas of central Slovakia, after closing the respective field work project CDs will be published with commentaries. That means that from the five regional fieldwork projects will appear 5 special issues. They have to serve for better understanding of the different areas and their styles and also for reviving their specific forms in the local society.

- In the consequence in cooperation of the institutes involved a series of

yearly held festivals of 2 days will be organized, completed by workshops and competitions of newly built fujaras.

- The knowledge and experience achieved on the base of cooperation of practitioners, educators and scientists, will be summarized in a monograph, written and edited by outmost authors and experts.

- To implement the fujara and flutes “school” to the Music schools after consultations with the music teachers.



## 6. ESSENTIAL ACCOMPANYING DOCUMENTATION

### (a) Documentation included in the proper file:

1. Maps (see maps 1. – 4.);  
2. Photographs and illustrations are numbered and indicate the name of the photographers and/or the copyright holder; they are quoted completely in the chapter 1. Description Fig. 1. – 9. Included are also musical transcriptions with folk music played on the fujara, flutes, and their reflection in string music – supplemented by sound analytical issues (Fig. 8 – 12).

3. A video document (in VHS format) illustrates thoroughly the cultural expression or space presented. Attached are 4 video-films on VHS:

- a) Fujara Player Juraj Kubinec
- b) Imrich Weis – Man and Musician
- c) Tibor Koblíček – Maker of Musical Instruments
- d) Fujara Players

4. A part of the presented material is also a CD produced as a retrospective of the fujara documentation. *Fujara and its musical repertory. Classics of fujara playing*. The aim were to return to the classical representatives of the oral fujara tradition, on the hand of the records stored in the Ethnomusiological fund (1960 – 1979) of the Ethnomusicological department of the Slovak Academy Sciences. The issue was prepared by Mag.art. Lýdia Mikušová and Prof.PaeDr. Bernard Garaj.

5. A similar documentary value has the presented publication *Fujara in pictures*, viewing a selection from about 170 fujara photo documents, presenting in 41 color pictures the main areas of the living fujara in the Slovak society, in the traditional and non-traditional context. The publication was prepared by the photographer Tibor Szabó. He has made the pictures in the course of numerous fieldwork activities, in the frame of the Ethnomusicological department of the Slovak Academy of Sciences, and represents in the issue documents of this archive.

6. An analysis of reference works on the subject and a comprehensive bibliography set out according to common practice in the academic world is included. They are attached in the Bibliography and Videography and provided with an analytical introduction. Further studies in short segments should inform on the really attained results, knowledge and ideas – as listed.

The fujara was for more than a century object of research. A substantial interest started after writers, artists and culturally engaged historians, ethnographers and other scientists noted and perceived its extraordinary musical and artistic qualities in the mid of the 19<sup>th</sup> century. Especially after Andrej Sládkovič has in the 50ties published his lyric poem with heroic epic elements. He experienced this cultural tradition as a clergyman in Honcho, one of the centers of the symbolic and vital function of the fujara. This wakened the Slovak societies interest on this special central Slovakian phenomenon. This first stage was followed by conscious projects real-

ized by ethnographers, art-historians, folklorists, musicians, and musicologists and lastly organological aims have been introduced. A long-term systematic activity followed. In the 60ties of the 19<sup>th</sup> century the Friends of Slovak Songs started exhaustive recording projects all over Slovakia. In central Slovakian repertory the lydian and mixolydian songs belonged to the most-preferred songs, called *pastierske* (shepherds), *valašské* (sheep shepherds) and *zbojnícke* (outlaw songs). Discussion started on their origin, regional provenience and the use of old “Greek” scales, especially by Milan Lichard. At the end of the century between 1899 – 1902 the reverend of Detva Karol Medvecký, as an ethnographer, used his agency for writing a village monograph about Detva (published 1905 in Detva). For reasons of thoughtful interest on folk culture he started to use the phonograph for recording important phenomena. Among them also to the *fujara* and the *fujara* songs and tunes. He was aware that to transcribe the rhapsodic, free and irregular performance of the rebel’s songs in an exact way was possible only on the hand of sound records. He noticed also, that this part of the village repertory arose in close connection with the *fujara* and different flutes. In his monograph he presented a first precise description of the *fujara* and its function, its poetic peculiarities and meaning in the society. He named the *fujara* as “*detvianska fujara*” (the Detvan’s *fujara*). In his collection published in 1905 more than 30 melodies are provided by the notice *dľa fonografu* (according to the phonograph). As far as Medvecký was not a musician, he asked for cooperation the folk music expert Milan Lichard, who transcribed the songs. Lichard presented in the chapter on music a stylistic analysis and classification of the songs of Detva, but also for Slovak folk music in general. In the same time have Bartók spent in the year 1904 in Slovakia, in the near village of Grlica a vacation of half a year and returned also 1905 a 1906, when he started to collect Slovak folk songs in Central Slovakia. Bartók was acquainted with the monograph of Medvecký and the study of Lichard. Bartók has accepted his style classification in ordering Slovak folk songs in his large collection and took it over in his later studies in the 20ties, where the mixolydian tunes have played a central role, but without quoting Lichard’s study. Bartók himself has made 1906 his first *fujara* recording in the neighboring Gemer area, which he included with other instrumental transcriptions in his great Slovak folk music collection. It is astonishing, that although Bartók collected in this region of Zvolen folk songs, he didn’t mention and record later the *fujara* music. But we have to mention also, that Bartók in general, was not as much interested in instrumental music (only later in his Rumanian or Bulgarian, or Serb and Croatian studies implemented in the United States). Bartók was much more interested in the consequences of such instruments on the folk song tradition as such. Probably 90% of the *fujara* repertory is of vocal origin. His summarizing comments, after closing his studies and the great Slovak folk music collection (with 3409 tunes and 4500 texts), he drew attention to the

special group of “valaska melodies”, that is the group of A. I. a) 2. (heterometric parlando-rubato tunes with 6 syllable four section songs as he classified them). He concluded: “The valaska tune seems to be a specialty not only of Slovakia, but of a limited area of the Zvolen region and the western part of Gemer.”<sup>30</sup> Bartók is as much impressed by this style and attached melodies, that he wrote and arranged a man chorus mainly with these melodies<sup>31</sup>. He returned to these fujara melodies when characterizing Middle and East European folk music, as he did it in his most popular programmatic articles and every time when writing about Slovak folk music. The Belgian scientist and musician Denis Dille, the former director of the Bartók archive in Budapest, published three studies written by Bartók on this topic. In every one reference on fujara melodies Bartók wrote: “The amazing simple in rubato in the Zvolen area performed shepherds song (see the A. melody example) and the old harvest, lullaby and wedding melody originated probably also from the oldest times.”<sup>32</sup> His opinion he accented again in encyclopedic articles on Slovak folk Music ordering the single styles. The most important was for him as expressed: “I. As autochthonous Slovak form can be considered: a) the detvanska (from Detva) or under the name valašská (= shepherds) tunes; b) certain lullaby, meadow, harvest and wedding tunes.”<sup>33</sup> Again in an article written 1935 he stated with similar words the same evaluation of the Detva melodies.<sup>34</sup> According to Bartók’s opinion these melodies belong to the most authentic and oldest layers of Slovak folk music. The authenticity could be confirmed by research after 1945, not so much their age, because as mentioned, this style was developed not sooner than in the 17<sup>th</sup> and 18<sup>th</sup> centuries, although based on older layers of Slovak folk music. The period between the 18<sup>th</sup> and 20<sup>th</sup> century can be regarded as the most flourishing of this style. In Slovak folk music exists much older layers.<sup>35</sup> From this point of view has K. Medvecký, M. Lichard and B. Bartók contributed to the clarification of the fujara and shepherds tradition in the Central Slovakia repertory. Further research continued in two directions. The one was concentrated to the fujara from the organological point of view, the other tried to record a much wider repertory of the outlaw songs, to clarify its stratigraphy and distribution. The results have been summarized in a series of monographs, which should be mentioned in short. J. Kresánek analyzed the development at large, the regional and interethnic processes was the subject of the studies of A. and O. Elschek. Organology and especially the fujara was the subject of exhaustive field and museum work and have found their reflection in monographs published by L. Leng, O. Elschek, M. Plavec etc., as they are quoted in the attached bibliography.

<sup>30</sup> Bartók Béla, *Slowakische Volkslieder* vol. I. SAV Bratislava 1959, p. 72.

<sup>31</sup> *Five Slovak folk songs* 1917.

<sup>32</sup> *Documenta Bartokiana* 4. Budapest 1970, p. 106; Bartók összegyűjtött írásai. Zeneműkiadó vállalat Budapest 1966, p. 488.

<sup>33</sup> Bartók. *Összegyűjtött írásai*. Zeneműkiadó vállalat Budapest 1966, p. 490.

<sup>34</sup> *Dtto*, p. 493.

<sup>35</sup> Studies and research of J. Kresánek, A. and O. Elschek, L. Leng a. o., have presented a new style development theory.

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## Films and video have been mentioned before.

A list of audio and audiovisual records of songs and instrumental music of the Podpoľanie region, (as published in Podpoľanie, tradícia a súčasnosť. Obzor Bratislava 1979, pp. 156 – 173), as archived and edited as to the 80ties:

Some of the shorter articles are presented in fully length from monographs and some examples are selected.

1. Medvecký Karol: Detva. Monografia. Detva 1905. pp 236 – 237. Fujara: Picture of Jaroslav Augusta in the Monograph: Boy from Detva. The painting – aquarelle from his series from 1900: Detva in the aquarelles by Jaroslav Augusta 1900. Podpoľanie Múzeum Zvolen (from the collection in SNM Martin): Flute player from Detva. Augusta founded with E. Pacovský and G. Mallý the first art and exhibition association in Slovakia – Group Hungarian-Slovak painters.

Instruments, music and ensembles. Fujara transcriptions are a separate part of the soloist instrumental music as supplemented in the No. 358-366 of the collection, pp. 364 – 368.

13. Elschek Oskár: Research on Stylistic Areas of Slovak Instrumental Folk Music. The World of Music 1996, 3. pp. 51 – 69. International Institute for Traditional Music. VWB – Verlag für Wissenschaft und Bildung Berlin. The stylistic features of Slovak folk music are very much influenced by instruments and their repertory, mainly by flutes and string ensembles. The rising international interest in this important Middle European phenomena is reflected in international issues as the following one. Especially the sound ideal and “sound scape” is pointed out, as documented in the article supplemented.

14. Plavec, Marian: Majstri. Kniha reportáži o výrobcoch ľudových hudobných nástrojov na Slovensku (Masters. A book of reports on the makers of folk music instruments in Slovakia). Eurolitera Bratislava 2003. In the book a couple of fujara makers is reported with a great effort given to the artistic aspects of the instruments, its ornaments and system of decoration. Some examples of ornaments from the single makers are supplemented from the book, pp. 137, 18, 19, 201, 282 – 284.

15. Plicková, Ester: Maľované salaše (Painted pastorals). Tatran Bratislava 1982. In Central Slovakia in the miner’s home were in the 19th and 20th century in Christmas holidays by them painted pastorals installed. In this very subjective and individual folk art the fujara appears often in the hands of shepherds. A sample of such fujara pictures is supplemented.

16. Covers of 8 CDs and cassettes and booklets published in the last years with fujara players and their songs.

17. List of Films and video material with the topic of the fujara in the Ethnomusicological archives UHV SAV, as to 2004, (prepared by Mag. arte Margita Matúšková).

18. List of Fujara Sound recordings in the Ethnomusicological archive of the UHV Slovak Academy of Sciences (till 2004). (prepared by Mag. arte Lýdia Mikušová)

The list presents the item provided by detailed data from the archive documentation.

19. List of fujara players and villages where the fujara was documented

a) List of fujara player (village and birth year) in the monograph of L. Leng. *Slovenské ľudové nástroje*. SAV Bratislava 1967, pp. 262 – 263, based on a questionnaire used in the year 1962 in the Ethnomusicological department of the Slovak Academy of Sciences.

b) List of fujara players (2004), based on the questionnaire (with 35 questions) used by the students in the Institute of Ethnology and Ethnomusicology, at the University of Constantine the Philosopher Nitra, in September 2004; project chaired by Prof. PaedDr. Bernard Garaj, CSc.

c) List of answers to a questionnaire concerning the use of the fujara in Central Slovakia (into 393 villages), realized in June-August 2004 by the Ethnomusicological Department of the Slovak Academy of Sciences – with an attached map (marking the single villages). The questionnaire was directed by Mag. arte Margita Matúšková and Mag. arte Lýdia Mikušová, the map and the data retrieval was evaluated by Margita. Matúšková.

d) Actual list of the members of the Association of Slovak Fujara players as prepared by its president Roman Malatinec in Korytárky.



Fig. 24: Three differently ornamented fujara heads made by Ján Sanitrár from Kováčová-Trebula 1976. (Photo T. Szabó).