

**Proceedings, scientific conference *Contemporary and traditional in Music Creativity***  
**Academy of Music, University of East Sarajevo**  
**Vuka Karadžića 30, 71126 Lukavica, East Sarajevo, Bosnia and Herzegovina**  
**E-mail: [dvknaucniskup@mak.ues.rs.ba](mailto:dvknaucniskup@mak.ues.rs.ba)**

**INSTRUCTIONS FOR AUTHORS**  
**PREPARING A MANUSCRIPT FOR PRINTING**  
**(Technical instructions for creating an article's text)**

Submitting a paper implies that the article is unpublished, original and that its publication is not considered at the other conference or journal. The article must represent the result of own research, copyrights must not be violated. Respect the rules of positive practice of citing and citing sources and literature.

Papers are submitted by email (Word format .docx, .doc): [dvknaucniskup@mak.ues.rs.ba](mailto:dvknaucniskup@mak.ues.rs.ba), font Times New Roman (Font Size 11, Line and Paragraph Spacing 1.0, for summary, keywords, footnote, title of example, literature - Font Size 10). Authors are obliged to comply with the proposed technical instructions - the author is responsible for the technical preparation of the paper (article's text) and the proofreading of the paper.

**Review**

Submitted papers will be reviewed. Reviewed and approved papers will be published in the Proceedings of the scientific conference *Contemporary and traditional in Music Creativity*, publisher - Academy of Music, University of East Sarajevo.

**Languages**

Submitted papers can be in Serbian, English or Russian language.

Translated texts (abstract or paper) should be proofread.

**Text volume**

Text with examples should contain 3000–5000 words (with musical examples, tables, graphs, etc.).

**GENERAL INSTRUCTIONS**

**Title and Subtitles** are aligned on the left margin.

Below titles, subtitles and examples (tables, sheet music examples, etc.), the line is not indented. Use the option to align the text of the paper to the left and right margins - *Justify*.

Subsequent new lines are indented with the automatic option Tab, *First line 0,5* (or Enter).

Avoid abbreviations (for example: etc.). For quotation mark should use "term", and for semi-quotes 'term'. Use a long line without spaces between numbers (1903–1963), 23–26. The century is written in Arabic numbers (20<sup>th</sup> Century). Name of Institution – to write Normal: University of East Sarajevo, Primary music school *Vojin Komadina*.

## Names in a text

Names should be written etymologically (Hugo Riemann). For each person who is first time mentioned in text, Name and Surname should be written etymologically and the years of Birth and Death (Hugo Riemann, 1849–1919).

## Citiranje i reference

Documentary notes (bibliographic data) should be written in parenthetical style (author data style). In the text, the last name of the author, the year of publication, and the page number for quotations are indicated in parentheses: (Bogunović, 2010) or (Bogunović, 2010: 73–75).<sup>1</sup> If a name is mentioned in the text, the year of publication of the bibliographic information is indicated in parentheses: according to Bogunović's research (2010)....

If there are two bibliographic units of the same author published in the same year, they are marked with the year and a, b etc... (Bogunović, 2005a) (Bogunović, 2005b)

If the data refer to several bibliographic units in a part of the text, they are all listed in one parenthesis: Referring to the articles (Bogunović, 2005a; Bogunović, 2005b) author is...

Bibliographic information with two authors - both surnames should be written (Belković, Futač Homen: 2017).

Bibliographic information with three to five authors - for the first time, all authors should be mentioned (Popović Mladenović, Bogunović, Perković: 2014), each subsequent time – first author and et al (Popović Mladenović et al: 2014).

Bibliographic information with six or more authors - first and every subsequent time, mention the surname of the first author and et al (Fitzpatrick et al.: 2019).

## Examples

Examples (sheet music examples, pictures, columns, graphs etc.) should be send by mail in the text and as files named with Name and Surname, and the number of example (Marko Marković, example 1). Examples should be technically prepared in format jpg or tiff, high resolution, minimum 300, maximum width of the example should be 12 centimeters. Number of example must be precisely mentioned in a text of article and should be numbered continuously (example 1) (example 2) without divide section of the same example (not as 1a, 1b etc.). Example should be written in a text of article (example 1) and above the example (jpg, tiff...):

### Example 1

L.V. Beethoven, *Third Symphony, Es major*, Allegro con brio, t. 1–13

Note: In the paper prepared for the printing, shorter examples will be included in the text, and longer examples - at the end of the text, after the Literature and the Summary in a serbian language.

Explicative notes (supplementary explanations, critical remarks, text variants, original text of quotations, etc.) and reference notes (referring to other sources or other parts of the same source) in the text are typed as Footnotes, options in word - Footnotes (References–Insert Footnote) , that is marked by consecutive

---

<sup>1</sup> **Explicative notes** (supplementary explanations, critical remarks, text variants, original text of quotations, etc.) and **reference notes** (referring to other sources or other parts of the same source) in the text are typed as Footnotes, options in **WORD - Footnotes (References–Insert Footnote)** , that is marked by consecutive Arabic numerals written above the word or punctuation mark. Footnote text is written at the bottom of the Page. Footnotes are not characteristic of parenthetical style and should be used selectively.

Arabic numerals written above the word or punctuation mark. Text of the footnote should be written at the bottom of the Page (Footnote section). Footnotes are not characteristic of parenthetical style and should be used selectively.

## **Literature**

References (in the section Literature) should be written in a consistent manner, in alphabetical order. If several bibliographic units refer to the same author, they should be written chronologically. References (in the section Literature) should not be translated into the language of article.

*Line spacing:* Single; first line aligned, other lines: *Hanging 0,5* – example:

Surname, Name. (year of publication). *Title, title, title, title, title, title, title, title, title, title, title.* Town: Publisher.

### **Book:**

Surname, Name. (year of publication). *Title.* Town: Publisher.

### **Book – two or three authors:**

Surname, Name and Name Surname. (year of publication). *Title.* Town: Publisher.

Surname, Name and Name Surname, Name Surname. (year of publication). *Title of the article.* Town: Publisher.

### **Translated titles:**

Surname, Name. (year of publication). *Title.* Translation: Name Surname. Town: Publisher.

### **Proceeding article:**

Surname, Name. (year of publication). Title of the article. In Name Surname of the Proceeding's Editor (Ed.). *Title of the Proceeding.* Town: Publisher. Pages from–to.

### **Journal article:**

Surname, Name. (year of publication). Title of the article. *Title of the Journal.* Town: Publisher. Pages from–to.

### **Other media:**

Surname, Name. (year of publication). *Title.* [CD, DVD, sheet music's number, piano excerpt]. Town: Publisher, specific signs (sheet music's number, compact disc series number with issue number etc.).

**Summary** (after **Literature**) – can be abstract (100 words) or summary text (200–400 words) - English language - will be translated by the organiser of the scientific conference (Serbian language) – includes: Title, summary text and key words (font 10).



- Bogunović, Blanka. (2005a). Atribucioni model tumačenja postignuća u muzičkom obrazovanju. *Nastava i vaspitanje*. 54 (4–5), 348–357.
- Bogunović, Blanka. (2005b). Porodica učenika osnovne muzičke škole. *Zbornik instituta za pedagoška istraživanja*. 37 (2). 99–114.
- Bogunović, Blanka. (2010). *Muzički talenat i uspešnost*. (2.izdanje). Beograd: Fakultet muzičke umetnosti – Institut za pedagoška istraživanja.
- Bosnić, Amra. (2017). “Muzički portreti. Izvori i sjećanja”: Impozantno društvo muzičara. *Oslobođenje*, 11.10.2017. Rubrika Kultura, <https://www.oslobođenje.ba/o2/kultura/muzika/muzicki-portreti-izvori-i-sjecanja-impozantno-drustvo-muzicara> pristupljeno 24.11.2019 u 22:25.
- Ђоковић, Предраг. (2013). Утицај Мокрањчевог мелодрафског стила на записиваче црквених мелодија у 20. веку. *Мокрањац* (15), 2–17.
- Ђоковић, Предраг. (2017). Towards perfect unity: himnography and some musical reinterpretations within serbian chanting practice. *Fontes Slavicae Orthodoxae* (2017/1). Olsztyn: Uniwersytet Warmińsko-Mazurski w Olsztynie - Instytut Słowiańszczyzny Wschodniej. 71–79.
- Heidegger, Martin. (1962). *Being and Time*. J. Macquarrie & E. Robinson (Trans.). New York: Harper & Row.
- Husserl, Edmund. (1970). *The Crisis of European Sciences and Transcendental Phenomenology: An Introduction to Phenomenological Philosophy*. D. Carr (Trans.). Evanston: Northwestern University Press.
- Komadina, Vojin. (1986). *Modra rijeka. Za mješoviti zbor*. Stihovi Mak Dizdar. Sarajevo: manuscript [Family archive owned by Zoran Komadina]
- Komadina, Vojin. *Zaostavština* [Family archive owned by Zoran Komadina].
- Mulić, Vesna i Saša. (1985). Pismo direktoru Škole za osnovno muzičko obrazovanje Gnjilane. Typewriter, Date: Februar 1, 1985. Family archive.
- Popović Mladenović, Tijana, Blanka Bogunović & Ivana Perković. (2014). *Interdisciplinary Approach to Music: Listening, Performing, Composing*. Belgrade: Faculty of Music.
- Рогановић, Весна. (2009). Исидора Жебељан: Опера у метроу. <http://www.politika.rs/scc/clanak/92001/> приступљено 24.11.2019. у 22:35.
- Samson, Jim (2013). *Music in the Balkans*, e-book, p. 332, acc. at <http://booksandjournals.brillonline.com/content/books/9789004250383>
- Scruton, Roger. (1979). *The Aesthetics of Architecture*. London: Methuen & Co. e-book at <https://archive.org/details/292038207RogerScrutonTheAestheticsOfArchitecturePdf>

## SUMMARY

SUMMARY TITLE - VERZAL, ENGLISH LANGUAGE (EXAMPLE: ARCHETYPE OF ARHAJA: THE SIGNIFICANCE OF TONAL PROLONGATION IN THE NARRATIVE FLOW OF STRING TRIO ARHAJA BY LJUBICA MARIĆ)

*Name Surname* (use the letters of the original language: č, ć, dž, š, ž...)

Summary text – 200–400 words.

**Key words:** word, word, word, word, word.