



MINISTERUL CULTURII AL REPUBLICII MOLDOVA

ACADEMIA DE MUZICĂ, TEATRU ȘI ARTE PLASTICE

str. A. Mateevici 111, MD 2009, Chișinău

info@amtap.md

Tel/Fax.: (+373) 22 24-02-13; (+373) 22 23-82-14

website: www.amtap.md

INVITATION

Dear Madam/Sir,

The Academy of Music, Theater and Fine Arts organizes on **November 14, 2025**, at 10:00 a.m. the **Methodological Scientific Seminar** with the generic name ***Methodological-didactic and quality assurance problems in higher artistic education***, activity with participants researchers in the field of education, culture, artistic education.

Sections of the Scientific Conference:

- | | |
|--|---|
| - <i>Musical Art;</i> | - <i>Theatrical, choreographic, cinematographic art;</i> |
| - <i>Fine, decorative and design arts;</i> | - <i>Socio-Humanities sciences, Cultural studies and Artistic management.</i> |

Within the ***Musical Art*** section, the subsection ***Current Methodological Problems of Safeguarding the Musical Heritage of the Republic of Moldova*** will be organized. The activity of the subsection will be carried out on the basis of the realization of the scientific project the ***“Doina” Academic Choral Chapel at a Centenary of Activity (research and digitalization of historical materials and the choral creations of composers from the Republic of Moldova, included in the repertoire of the Chapel)***.

We have the special honor to invite You and your colleagues from your institution to participate in this event. The seminar will be held in a **mixed format** (offline and online).

Conditions for participation:

Should be sent in electronic format:

- 1. Until October 20, 2025 the confirmation of participation** in the Methodological Scientific Seminar (***Annex 1***);
- 2. Deadline for the presentation of works in extenso – November 14, 2025.**

The presentation of the article *in full* according to the (compulsory) **Requirements for writing scientific papers (*Annex 2 and Annex 3*)**.

The connection link (Google Meet) will be announced additionally.

We kindly ask the participants to respect the deadline for sending the materials.

The scientific-methodical articles are subject to the peer-review procedure. If the works are not accepted for publication, **they are not returned** to the author.

The Methodological Scientific Seminar is registered on the ANACEC Platform of scientific and scientific-methodological events from the Republic of Moldova. The collection of seminar materials will be published in electronic format. Articles have CZU and DOI identifier.

The scientific-methodical articles are subject to the peer-review procedure. If the works are not accepted for publication, they are **not returned** to the author.

The Seminar participants will receive **Certificates of participation** (in electronic format).

All the documents will be sent electronically to the following e-mail addresses:

Musical Art section -

larisa.balaban@amtap.md

Theatrical, choreographic, cinematographic art section -

tatiana.caraus@amtap.md

Fine, decorative and design arts section -

ion.jabinschi@amtap.md

**Social and humanistic sciences, cultural studies and
artistic management** section -

ludmila.lazarev@amtap.md

Participation fee for authors from institutions outside the Republic of Moldova (with which collaboration agreements **have not been** signed):

- The cost of scientific papers up to **7 pages - 50 euros**;
- from **8 - 12 pages - 5 euros / per. page**.

Additional information on:

GSM +373-686-39-914; +373-674-33-088; +373-681-06-106; +373-796-63-377

Sincerely yours,

Vice-rector for Scientific and Creative Activity AMTAP,

Doctor in Sociology, Associate Professor,

Tatiana Comendant

e-mail: tatiana.comendant@amtap.md

GSM +373-0674-94-806

Academy of Music, Theater and Fine Arts,

Alexei Mateevici street, nr. 111, of. 309, bloc I

MD-2009

Chişinău, Republic of Moldova

<http://www.amtap.md>

ANNEX 1

PARTICIPATION FORM

in the Methodological Scientific Seminar

Methodological-didactic and quality assurance problems in higher artistic education

November 14, 2025, Academy of Music, Theater and Fine Arts

Surname, first name	
Subject of the paper (in Romanian or Russian and in a foreign language)	
Full name of the country and of the institution where you work	
Position at work	
Scientific degree	
Scientific-pedagogical degree	
Electronic address	
The researcher's alphanumeric code (ORCID)	
Landline telephone, mobile telephone	
The work scientific section of the Seminar	

REQUIREMENTS (compulsory) for writing scientific and scientific-methodological works

The format of the WORK

PROGRAM: WORD. **FORMAT:** A4. **FONT:** Times New Roman (TNR), Normal. **Margins:** *left – 3.0 cm; right – 1.5 cm; top, bottom - 2 cm each.*

TITLE: in **two** languages (English and Romanian): centered, TNR 14, block letters, **bold** (English), after a space follows the title in English, without bold. A space is left after the titles.

AUTHOR: the author's **FIRST NAME** (TNR 12, capital letters, **bold**) and **SURNAME** (TNR 14, capital letters, **bold**) - centered. The author's **e-mail** is indicated in a footnote (TNR 10). Under the author's first and surname, after the comma, the scientific and didactic title is mentioned; below, after the comma - the official name of the institution where you work (TNR 12) - centered. Two spaces are left after the name of the institution.

ORCID (the alphanumeric code of the author). A space is left.

SUMMARY: in **two** languages (English and Romanian), using TNR 11, italics, one line spacing, Justify option, approximately 8–10 lines.

KEYWORDS: in **two** languages (Romanian and English), TNR 11, *italics*, maximum eight words separated by a comma, with small letters including the first word, one line spacing, Justify option. **There is no period at the end of keywords.** After 2 spaces:

TEXT: characters **12**, at **1.5** line spacing, Justify option, 5–7 standard pages in English or in another language of international circulation. **Pages are not numbered.**

The **STRUCTURE** of the scientific article will obligatorily contain: **introduction**, **chapter titles** (with or without subchapters) in the exposition of the basic content, the results and their interpretation, **conclusions**, **bibliographic references**.

EXPLANATORY NOTES – are written using characters **10**, one line spacing, Justify option in the form of footnotes.

Bibliographical References - centered title, TNR 12, **bold**, at a distance of two lines from the last line of the text of the paper. No more than **15** bibliographic references with TNR 11, one line spacing. **Papers without bibliographical references are not accepted.**

OTHER SPECIFICATIONS

➤ **The titles** of all the documents in the text will be written *in italics*, without quotation marks.
Example: The monograph *Stylistic trends in the compositional creation from the Republic of Moldova* (instrumental music), author Vladimir Axionov, is a fundamental work...

➤ **Figures, graphs, tables, images drawings, musical examples** are placed directly **after the respective reference in the text**, are numbered - TNR 11, **bold**, *italics* + the name, TNR 11. The source: **below the figure**, centered TNR 10, *italics* + the source name, TNR 10 (**eg.:** **Figure 3.** A. Watteau. Morning Toilet. *Source:* The Art Museum. London. The Wallace Collection. 594 x 700 mm, oil/canvas). Duplication of material in the text, tables and figures is not allowed.

➤ **Explanatory notes** (if any) in the text must have a well-motivated presence, be concise and suggestive. References will be made through Arabic numerals placed to the right of the targeted word as an exponent (superscript). The notes will be given at the bottom of the page (footer) after a line, in the form of specifications, comments, with the indication of Arabic numerals, in the successive order of the text.

Example:

It is important to know different concepts¹ related to Information Culture, in order to choose the safe way to develop some programs.

QUOTATIONS

A quote is a fragment of a written work, reproduced exactly and usually with the exact indication of the source, in order to strengthen and illustrate an idea or an argument. The quote must be complete, without spontaneous abbreviations of the quoted text and without distortion of the author's idea. The omission of words, statements, paragraphs in the citation process is allowed if it does not affect the quoted text and is marked by ellipsis (...). Any text that belongs to someone else and is used in the form of a quote is enclosed in quotation marks "..." and the source from which the quoted fragment was extracted must be indicated [1 p. 125].

NUMERICAL QUOTATIONS

The quotation is the short form of the reference that allows the identification of the publication from which the quote or commented idea was extracted.

Numerical quotes **in the text** are indicated **by Arabic numerals in square brackets** immediately after the word to which the remark refers.

The number is assigned to the document **when it is first cited** in the text citation. **Subsequent citations** from the same document **receive the number of the first citation**.

After the number, indicate the page number [1 p. 125].

If the quoted idea comes from several works, the citations are separated by a comma (,) [1, 7].

The cited documents are presented in numerical order according to the appearance of the citations in the text.

► ***The language of the bibliographic description of the cited document is the language of the original.***

SAMPLES OF BIBLIOGRAPHICAL DESCRIPTION

Books

...with an author

CIAICOVSCHI-MEREȘANU, G. *Invățămîntul muzical din Moldova: (de la origini pînă la sfîrșitul sec. XX)*. Chișinău: Grafema Libris, 2005. ISBN 9975-9899-9-0.

DOSOFTEI. *Opere poetice*. Sel., coment. și postf. de P. Balmuș. Chișinău: Literatura Artistică, 1989. Ed. cu caractere chirilice.

OPREA, Gh. *Studii de etnomuzicologie*. Vol. 2. București: Almarom, 2000. SBN 978-973-9403-42-9.

...with two authors

BÂRCĂ, M., POPOVICI, V. *Cîntece basarabene armonizate pe 2 și 3 voci egale*. Chișinău: [s.n.], 1939.

PĂUN, E., POTOLEA, D. *Pedagogie: fundamentări teoretice și demersuri aplicative*. Iași: Polirom, 2002. ISBN 973-681-106-9.

...with three authors

DASEN, P., PERREGAUS, Gh., REY, M. *Educația interculturală: experiențe, politici, strategii*. Iași: Polirom, 1999. ISBN 973-683-223-6.

LUNGU, N., BRANIȘTE, E., POPESCU, Ch. *Cîntările Penticostarului*. București: Editura Inst. Biblic și de Misiune al Bisericii Ortodoxe Române, 1980.

...with four or more authors

BOELKE-HEINRICHS, A. et al. *100 de personalități ale secolului XX: Pictori*. Trad. de D. Dinulescu. București: ALL Educațional, 2003. ISBN 973-684-506-0.

¹ In the result of the search through the search engine, 1765 results were obtained regarding the request "CI" and "concept".

DĂNĂILĂ, N. et al. *Școala ieșeană de teatru: istorie și actualitate*. Iași: Artes, 2010. ISBN 978-606-547-013-2.

...which are described in the title

Florilegiu folcloric: prelucrări folclorice pentru pian. Alcăt. S. Pojar; red. Iu. Țibulschi. Chișinău: Hyperion, 1992.

Глобализация образования в современном мире: тез. науч. ст. междунар. науч.-практич. конф., Бэлць, 20–22 марта 2009. Chișinău: IUC, 2009. ISBN 978-9975-9935-8.

Printed music documents

BÂRCĂ, M., POPOVICI, V. *Cîntece basarabene armonizate pe 2 și 3 voci egale*. Chișinău: [s.n.], 1939.
DANILOV, A., DANILOVA, S., PARASCHIV, C. *MuzicasecoluluiXX: transcrieripentruclarinet și pian*. Chișinău: Căpățâna-Print, 2012. ISMN 979-0-3480-0159-3. ISBN 978-9975-4430-1-2.
CAMPAGNOLI, B. *41 de capricii: pentru violă: op. 22*. București: Grafoart, 2007.
ZAGORSCHI, V. *Sonata-fantezie [Соната-фантазия]: pentru pian*. Red. I. Hatipova. Chișinău: Grafema-Libris, 2011. ISBN 978-9975-52-119-2.
РИВИЛИС, П. *Унисоны*. Партитура. Москва: Музыка, 1976.

Author's abstract

DĂNILĂ, A. *Apariția și evoluția teatrului de operă în Moldova. Interpreți și spectacole (1918–2000)*: autoref. tz. doct. habilitat în studiul artelor. Chișinău, 2009.
GUPALOVA, E. *Repertoriul pianistic autohton în Republica Moldova*: autoref. tz. doct. în studiul artelor. Chișinău, 2008.
ЛАВРОВА, С.В. *Цитирование как проявление принципа комплементарности в творчестве композиторов последней трети XX века*: автореф. дис.... канд. искусствоведения. Санкт-Петербург, 2005.

Unpublished works

Протокол заседания кафедры общего фортепиано (30.11.1972). НАРМ. Ф. 3050. Оп. 1. Д. 640. Л. 117.
Список произведений, написанных композиторами ССК МССР за 1948–1949 гг. Архив общественно-политических организаций. Ф. Р-2941. Оп. 1. Ед. хр. 42.
Собрание Союза художников Молдавии (21 янв. 1963 г.): стеногр. отчет. AOSPRM. F. 51. Inv. 23. D. 189. F. 20–21.

Electronic documents

...with local access

MARIN, M. *Portofoliul învățătorului modern* [CD-rom]. Chișinău: PPR „Învățătorul modern”, 2009. Cerințe sistem: Windows 98/2000/EXP, 32 Mb hard. ISBN 978-99745-9826-0-3.

...with remote access

CAROLL, L. *Alice's Adventures in Wonderland* [online].Textinfo ed.2.1. [Dortmund, Germany]: Windspiel, novem. 1994 [accesat 10 febr. 1995]. Disponibil: <http://www.germany.eu.net/books/caroll/alice.html>
DRĂGĂNESCU, M. *Societatea informațională și a cunoașterii. Vectorii societății cunoașterii* [online]. [accesat 15 sept. 2007]. Disponibil: <http://www.academiaromana.ro/pro-pri>
БОРОДИН, Б. *Комическое в музыке* [online]: монография. Екатеринбург, 2002 [accesat 15 noiem. 2012]. Disponibil: http://music.rulitru.ru/v420/бородин_б._комическое_в_музыке

Contributions:

...from monographs, collections

BATSON, G. Researching Dance Cognition. In: G. BATSON with M. WILSON. *Body and Mind in Motion: Dance and Neuroscience in Conversation*. Bristol: Intellect, 2014, pp. 53–72.

GRIGORAȘ, N. Familia și ascendenții lui Ștefan cel Mare. In: GRIGORAȘ, N. *Țara Românească a Moldovei de la întemeierea statului până la Ștefan cel Mare*. Chișinău: Universitas, 1992, pp. 187–191.

САБИНИНА, М. Дебюсси. В: *Музыка XX века: очерки*. Москва: Музыка, 1977, ч. 1, с. 238–274.

БАУЭР, С. Модальность как категория мышления и специфика ее воплощения в музыкальном тексте. В: *Звук, интонация, процесс: сб. тр.* РАМ. Москва: РАМ, 1998, вып. 148, с. 16–36.

...from dictionaries

ЛОСЕВ, А. Хаос. В: *Мифологический словарь*. Москва: Советская энциклопедия, 1991, с. 583–584.

Псалом. В: РИМАН, Г. *Музыкальный словарь* [online]. Москва: Директ Медиа Паблишинг, 2008 [accesat 12 oct. 2013]. Disponibil: <http://slovari.yandex.ru/~книги/Музыкальный%20словарь/Псалом/>

...from scientific journals and yearbooks

AXIONOV, V. Tendințe metastilistice în creația componistică contemporană (muzica instrumentală din Republica Moldova). In: *Arta*, 2005. Ser. Arte audiovizuale. Chișinău: Epigraf, 2005, pp. 89–92.

CIOBANU, Gh. Organizarea intonațională în concertul pentru vioară și orchestră „Momente” de Ghenadie Ciobanu. In: *Studiul artelor și culturologie: istorie, teorie, practică*. 2017, nr. 1, pp. 24–30. ISSN 2345-1408.

BRIGALDA, E. Peisajele basarabene ale Eleonorei Romanescu. In: *Akadosmos*. 2009, nr. 3, pp. 111–112. ISSN 1857-0461.

...from the materials of symposia, conferences

COZLOVA, N. Particularitățile compoziției și dramaturgiei în Trio pentru clarinet, violoncel și pian de B. Dubosarschi. In: *Arta și învățământul artistic în Moldova la confluența secolelor: conf. șt. consacrată aniversării a 60 de ani ai Conservatorului de Stat din Moldova (noiembrie, 2000)*. Chișinău: Tipogr. Univ. Ped. de Stat, 2001, pp. 52–53.

BELĂH, M. Unele particularități ale compoziției sonore pe baza exemplului Axis de V. Beleaev. In: *Învățământul artistic – dimensiuni culturale: conf. de totalizare a activității șt.-didact. a profesorilor [АМТАР] (anul 2003)*. Chișinău: Grafema Libris, 2003, pp. 134–137.

...from electronic resources

DABIJA, N. Un artist al sușului. In: *Literatura și arta* [online]. 2013, 22 aug. [accesat 25 aug. 2013]. Disponibil: <http://www.literaturasiarta.md/pressview.php?1=ro&idc=284&id=4445&zidc=3>

ЕНДУТКИНА, О. Жанр музыкальной картины в симфоническом творчестве русских композиторов второй половины XIX – начала XX веков [online]: автореф. дис. ... канд. искусствоведения. В: *disserCat – электронная библиотека диссертаций*. [accesat 21 apr. 2014]. Disponibil: <http://www.dissercat.com/content/zhanr-muzykalnoi-kartiny-v-simfonicheskom-tvorchestve-russkikh-kompozitorov-vtoroi-poloviny-#ixzz2zX0r3b87>

ЛЕСОВИЧЕНКО, А.М. Принципы оценки уровня развития художественной культуры европейского типа. В: *Культуролог: [site]*. 11 iul. 2012 [accesat 17 noiembrie. 2013]. Disponibil: http://culturolog.ru/index.php?option=com_content&task=view&id=1236&Itemid=6

ЛОТМАН, Ю.М. Текст и полиглотизм культуры. В: ЛОТМАН, Ю.М. *Избранные статьи в трех томах* [online]. Таллин, 1992, т. 1: Статьи по семиотике и топологии культуры, с. 142–147 [accesat 27 sept. 2013]. Disponibil: http://www.gumer.info/bibliotek_Buks/Culture/Lotm/13.php

НАСОНОВ, Р.А. Музыкальная риторика Афанасия Кирхера. В: *Музыкальная наука на постсоветском пространстве* [online]: междунар. интернет-конф. РАМ им. Гнесиных. 2010 [accesat 15 noiembrie. 2012]. Disponibil: <http://musxxi.gnesin-academy.ru/wp-content/uploads/2010/03/Nasonov.pdf>

ЧОБАНУ-СУХОМЛИН, И. Музыкальный лик хазарской принцессы: развитие традиции и современная интерпретация в моноопере Г. Чобану. В: *Сборник научных трудов Института уйдаики* [online]. Кишинев, 2011, вып. 2, с. 64–76 [accesat 22 sept. 2014]. Disponibil: <http://cdce.wvu.edu/r/download/130455>

...from reviews and newspapers

ISTRU, B. Vasile I. Popovici. In: *Viața Basarabiei*. 1938, nr. 6/7, pp. 554–556.

DRUMI, V. Naționalul „M. Eminescu” a cucerit la Iași noi spectatori și noi parteneri. In: *Jurnal de Chișinău*. 2005, 4 noiem., p. 11. ISSN 1857-3223.

MARTEA, G. Sistemul de învățământ – promotor al identității naționale. In: *Literatura și arta*. 2014, 1 mai, p. 7.

► **References to information resources are presented in their numerical order in a numbered list.**

EXAMPLE:

Quotings in the text

Deși am folosit terminologia propusă de V. Martînov care împarte întreaga istorie a muzicii în patru perioade (cantus planus, muzica res facta, opus-muzica și opus post-muzica [1]. Conform muzicologului și culturologului A. M. Lesovichenko, cultura muzicală de tip european se distinge printr-un „complex de elemente muzical-culturale, constituite în Europa în decursul secolelor XVII și XVIII și răspândite apoi în întreaga lume devenind la mijlocul sec. XX drept proprietate universală a culturii umane” [2 p. 114]. Fiind și pictor-amator, conform informațiilor bibliografice din dicționare și enciclopedii (vezi, de ex., [3 p. 53–55]). Schița istorică atestă faptul că „începând cu anul 1884 instruirea în școala Capelei se efectuează după programele conservatorului cu eliberarea certificatelor de liberi profesioniști tuturor absolvenților, confirmând nivelul de studii superioare” [4]. Numele compozitorului este menționat în componența colectivului didactic al Gimnaziului nr. 2 din Chișinău...: „Profesorii: <...> de cânt – pr. Berezovschi Mihail Andreevici, de muzică — capelm. Iosif Iosifovici Sedleacek” [5 p. 22]. Instituții de învățământ care asigură instruirea muzicologilor [6]. V. Gutor a activat ... și în Odesa în calitate de profesor la conservator, care a fost fondat pe baza colegiului, transformat, la rândul său, din clasele de muzică de pe lângă IRMO [7]. Fapt, dovedit de T. Danița în teza de doctor [8]. Foarte rar aflăm o contribuție egală a unui muzician în domeniul componistic, interpretativ și muzicologie [9].

Bibliographical References

1. МАРТЫНОВ, В. *Зона Opus Posth, или Рождение новой реальности*. Москва: Классика-XXI, 2005.
2. ЛЕСОВИЧЕНКО, А.М. Возможности измерения уровня развития музыкальной культуры европейского типа. В: *Музыкальная культура как национальное и мировое явление: материалы междунар. науч. конф.* Новосибирск, 2002, с. 114–119.
3. BUZILĂ, S. *Interpreți din Moldova*. Chișinău: Arc, 1996. ISBN 9975-928-02-1.
4. История Капеллы [online]. В: *Государственная академическая капелла Санкт-Петербурга*: [site]. [accesat 18 noiem. 2013]. Disponibil: <http://capella-spb.ru/ru/article/show/content/id/1>
5. *Бессарабский календарь на 1896 г.* Кишинев: Типогр. Бессарабского губернского правления, 1895.
6. БЕРЕЗИН В.В., ЛЕСОВИЧЕНКО, А.М. Системы подготовки музыкантов в профессиональных учебных заведениях: история и современность [online]. В: *Академическая музыка*: [site]. 2013 [accesat 22 noiem. 2013]. Disponibil: http://sibmus.info/texts/Berezin_lesovichenko/sist_podg_muz.htm
7. АРУТЮНОВ, В.Д. Реформаторская деятельность В.П. Гутора – директора Екатеринодарского музыкального училища в 1908–1911 гг. В: *Историческая и социально-образовательная мысль* [online]. 2012, № 2, с. 13–14 [accesat 24 noiem. 2013]. Disponibil: <http://cyberleninka.ru/article/n/reformatorskayadeyatelnost-v-p-gutora-direktoraekaterinodarskogo-muzykalnogouchilisha-v-1908-1911-gg>
8. DANIȚA, T. *Arta de interpretare corală din Basarabia în proces de devenire (sf. sec. XIX – înc. sec. XX)*: autoref. tz. doct. Chișinău, 2007.
9. ЛЕСОВИЧЕНКО, А.М. Принципы оценки уровня развития художественной культуры европейского типа. В: *Культуролог*: [site]. 11 iul. 2012 [accesat 17 noiem. 2013]. Disponibil: http://culturolog.ru/index.php?option=com_content&task=view&id=1236&Itemid=6

THE TITLE OF THE PAPER IN ENGLISH

THE TITLE OF THE PAPER IN ROMANIAN

FIRST NAME SURNAME²,

The scientific and didactic title,

The institution where you work

Author's ORSID

Abstract in English, abstract in English, abstract in English, abstract in English, abstract in English,
abstract in English, abstract in English, abstract in English, abstract in English, abstract in English, abstract in
English, abstract in English, abstract in English, abstract in English, abstract in English, abstract in English,
abstract in English, abstract in English, abstract in English, abstract in English, abstract in English, abstract in
English, abstract in English, abstract in English, abstract in English, abstract in English, abstract in English,
abstract in English, abstract in English³.

Keywords: keyword, keyword, keyword, keyword, keyword, keyword, keyword, keyword⁴

[illegible]

Cuvinte-cheie: *cuvânt-cheie, cuvânt-cheie, cuvânt-cheie, cuvânt-cheie, cuvânt-cheie, cuvânt-cheie, cuvânt-cheie, cuvânt-cheie*

Introduction

[illegible][illegible]² Email address

³ The abstract should not exceed 10 lines

⁴ The keywords - maximum 8 words

[illegible]

Bibliographical Reference