

# **Immersing educators in senses and artistry through the artistic experience of the online music-theatre piece PaPI Opus 8.z**

## **Ana Isabel Pereira**

Musicology Department, School of Social Sciences and Humanities (NOVA FCSH) CESEM -  
NOVA University of Lisbon, IN2PAST  
Lisbon, Portugal  
[anapereira@fcsb.unl.pt](mailto:anapereira@fcsb.unl.pt)

## **Helena Rodrigues**

Musicology Department, School of Social Sciences and Humanities (NOVA FCSH) CESEM -  
NOVA University of Lisbon, IN2PAST  
Lisbon, Portugal

## **Paulo Maria Rodrigues**

Communication and Arts Department, University of Aveiro Inet-md  
Aveiro, Portugal

## **Abstract**

Companhia de Música Teatral (CMT)'s artistic-educative constellations model has linked education and artistic practice. The need for immersive training experiences based on the concept of communicative musicality is advocated in this model. That was accomplished in the GermlnArte project (2015-2018) and pollinated for the Mil Pássaros project (Thousand Birds). This comprises the musical-theatre piece PaPI-Opus 8.z shared with educators, parents, and children and conceived to be performed by Zoom to family audiences during pandemics.

Over thirty online performances were presented between 2020 and 2022 to families with babies and children, kindergarten classes and educators, primary school classes, and children at the hospital. There were spectators from Portugal, Brazil, the USA, Israel, and Spain.

The piece is part of *z.Lab Thousand Birds*, an online training program in arts for childhood that views training as a holistic process that includes the fruition and deconstruction of artistic experiences, such as PaPI-Opus 8.z. The program aims to demonstrate ways to provide educators and teachers with a vivid way to engage in arts during training courses and lifelong learning.

Recorded video excerpts that might catalyze educators' involvement in arts for childhood and their artistry are presented. They illustrate how PaPI-Opus 8.z emphasizes communication experiences. It is possible to relate the overall approach with mother-infant interactions, arguing that arts provide a special attachment and collective intersubjectivity. We deconstruct the piece reflecting on the common ground between art and playfulness in a continuum that involves all senses (despite PaPI-Opus 8. z being presented in Zoom), which is a strong focus in the SenseSquared project.

The *z.Lab Thousand Birds* training program is being improved and expanded in the scope of the *SenseSquared* project. Future work involves searching for ways to help educators and teachers feed their communicative impulses and “open the gates of their inner musicality.” We argue that educators must have first-person experiences and feel the arts’ benefits. Then they will be ready to share their own experience with children and families.

**Keywords:** z.Lab Thousand Birds, arts for childhood, immersive training, communicative musicality, *SenseSquared* project, PaPI-Opus 8.z, audience studies