

## General Remarks - *miniatura1* / *facePiece*

The piece '*miniatura1*' is a first exploration for the *facePiece*, a series of pieces and an installation for faces. Facial muscles -with their complexities and limitations of movement- are the core materials of this composition performed in 'unison' across many faces, searching for new articulations of expression. Some of which may evoke a sense of musicality.

Although focused on facial expressions, this work challenges the traditional view of expressions as mere reflections of emotion, instead exploring a broader array of ways that faces can communicate expressively. Specifically, the piece aims to:

- (1) dissect the face into its components, analyzing each muscle's material properties and movement capabilities, with attention to their ranges and movement qualities;
- (2) establish new connections between muscles, grouping them not only by spatial proximity but also through movement coordination;
- (3) introduce a sense of 'polyphony' in facial movement, engaging multiple muscle groups to express different intentions and movement qualities simultaneously;
- (4) explore differences between multiple performers' faces, using precise timing and synchronized movement to emphasize these distinctions;
- (5) investigate physical excesses in facial expressions, such as wrinkles, tension, and traces left by certain movements;
- (6) create opportunities for each performer to explore and highlight unique aspects of their own facial characteristics.

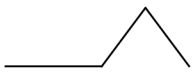
This score has a video-score attached, with audio cues that are essential for the synchronization of all performers. It can be accessed at [eucaio.art/en](http://eucaio.art/en), together with some recordings that can guide the performers.

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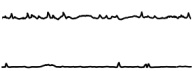
### About the notation used in the piece

Only graphic notation was used, with a time measurement of that sums up 30 seconds per system, unless when indicated differently, as in parts where repetitions happen.

Two types of lines were used to indicate movement:

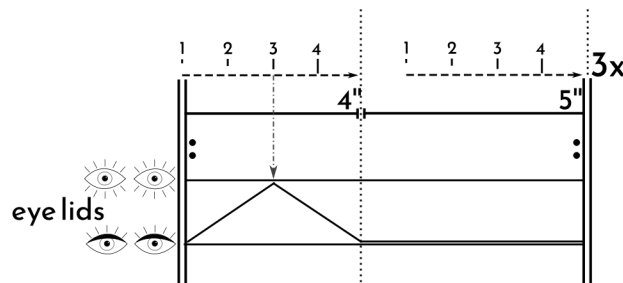


Solid straight lines indicate precise gestures, that should be performed as much closer to the indicated as possible



More curvy and uneven lines indicate pseudo-random movements that, while being performed by every face, will have different timings and muscle activations depending on the performer interpretation. The important parameters to take from these lines, which are always followed by expressive indications descriptions, is the amount of activity and size of muscle contractions, as shown in the example

**The timing needs to be precise**, though. The audio cues on the video-score assures, related to written cues on the score, assure that.



The intention of such notation is to provide as much information as possible about the explorations to be performed, thus allowing for a study that does not aim only for an exact realization of what is prescribed, but a specific and precise exploration based on the composed materials and temporal discourse.

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### Performance setup

This piece was thought as a video performance and installation. A live performance can still be done, though, with multiple cameras capturing each performers's faces and projecting on screens or walls.

While it can be ideal, the piece doesn't need to be memorized for the performance. The video-score can be used to auxiliate the performance recording, **while performers should be fixedly looking at the camera.**

## Staves - dissection and groupings inside faces

As said, one of the intentions of the piece is to dissect the face in its isolated muscle groups components, exploring them for their own capability of movement as much as their connection with other groups and the expressiveness of the whole face.

**The performers must train to be able to move each of these dissected groups separately.** While this can seem and maybe even be impossible for certain faces, the strive to perform it should be apparent on the recordings. In certain extreme group movements the physical connection with other groups will for sure move them too: but this doesn't mean that for other qualities of movement the separation shouldn't be done.

The muscle groups dissected for this miniature are the following:



lCheekUp rCheekUp

left/right cheek up: these are groups of the bottom eye lids movement and the up part of the cheeks, closer to the cheekbone, that, when applied contraction, move only upwards



lCheekOut rCheekOut

left/right cheek out: these are the outward movement of the biggest part of the cheek, by the mouth's height. Applying contraction should move it as if in a out of the face direction, towards the extremities of it. Can be perceived as a smile without smiling



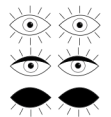
lNoseUp rNoseUp

left/right muscles not in the nose but right by it that pull it up



ChinUp

just chin up. Can be done with mouth closed or open!



eye lids

eye lids in three positions: exaggeratedly open, neutral and closed



jaw

jaw open or neutrally closed. If asked to exaggerate, follow the intentions of the score!



forehead

forehead / eyebrows up or neutral. Can also be thought through bow eyebrows activation

nostrils

both nostrils, 100% open or closed

nose

all the muscles of the nose, including the NoseUps already explained, 100% tensioned up or completely relaxed

Two other notations were used in different manners:



Open face. The performer can choose a face to express at this time, following the temporal notation of the score.

**neutral face** Just a neutral face, without any tension.

The *blinking* indications must be precisely articulated. Holding without blinking/or blinking freely really changes the expression of such an exploration of faces, shouldn't be overlooked!

**face** staff was used when more then one muscle group had the same quality of movement explored.

--➔ were used to indicate transitions between faces / qualities of movement explorations.

## Downwards-Upwards movement - ending of the second page

After the second page's repetition, there is a notation that seems somewhat complex, when its actually pretty simple to perform.

After the nostrils + eyelids movement, the intention is a movement that departs from an downward force - the tense open jaw - and travels through every muscle group of the in its wayto reach the inverse movement, a upward force - the forehead up.

Thinking about it as this change of downwards to upwards tension in the whole face, while still feeling the tension of this direction change in every muscle of the face, can for sure help the performance of it.

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*many thanks to all the performers that helped me in the tests  
during the development of this miniature piece.*

*Especially, I'd like to thank Eliza Renner, for helping me since  
the beggining of it and allowing me to 'dissect' her face.*

# miniatura1/facePiece for faces

Caio Costa Campos (2024)

