caio costa campos

miniatura1

for faces

General Remarks - *miniatura1 / facePiece*

The piece 'miniatura1' is a first exploration for the *facePiece,* a series of pieces and an instalation 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**, alongside with some recordings that can guide the performance.


About the notation used in the piece

Only graphic notation was used, with a time measurement 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:
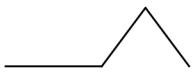
Solid straight lines indicate precise gestures, that should be performed as much closer to the indicated as possible
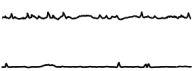
More curvy and uneven lines indicate pseudo-random movements that, while being performed by every face, will have different timings and muscle activations depending on the performer interpretation. The important parameters to take from these lines, which are always followed by expressive indications 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, related to written cues on the score, assure that.
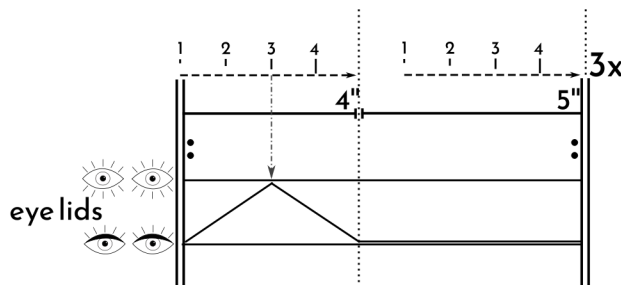
The intention of such notation is to provide as much information as possible about the explorations to be performed, thus allowing for a study that does not aim only for an exact realization of what is prescribed, but a specific and precise exploration based on the composed materials and temporal discourse.

Performance setup

This piece was thought as a video performance and installation. A live performance can still be done, though, with multipe 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 capibality of movement as much as their connection with other groups and the expressiviness 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 an out of the face direction, towards the extremities of it. Can be perceived as a smile intention without smiling
	lNoseUp rNoseUp	left/right muscles not in the nose but right by it, that pull it up. It is possible to move these without moving the nose itself at all!
	ChinUp	just chin up. Can be done with mouth closed or open!
	eye lids	eye lids in three positions: exagerately open, netural and closed
	jaw	jaw open or neutrally closed. If asked to exagerate, follow the intentions of the score!
	forehead	forehead / eyebrows up or neutral. Can also be thought through both 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. This 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 face in its way to reach the inverse movement - an upward force - with 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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Caio Costa Campos (2024)

1

1   2   3   4   1   2   3   4   1   2   3   4

12"   9"   7"

only cheeks moving!
as fast as possible!
as short as possible

simile

f **neutral face**
a *relaxed but anxious/active*
c *fixed gaze,*
e *blinking freely*

lCheekUp
lCheekOut
rCheekUp
rCheekOut

neutral face
no movement,
fixed gaze,
no blinking

lCheekUp
lCheekOut
rCheekUp
rCheekOut

precise
but gentle

eye lids

2

1   2   3   4   1   2   3   1   2   3   1   2   3   4   1   2   3   4   1   2   3   4

6"   6"   11"   4"   5"   **3x**

100%

lCheekUp

contraction

0%

freely blinking again

eye lids

f lCheekUp
a lCheekOut
c rCheekUp
e rCheekOut

don't move the mouth or nose!
just eventually
as short as possible

face

lNoseUp
rNoseUp
ChinUp

3

1 2 3 4 1 2 3 4 1 2 1 2 3 4 1 2 1 2 3 4 1 2 1 2 3 4

4" 5" 8" 6" 7"

tension neck!
as fast as possible!
[tense, agressive]

j
a
w

l
Cheek
Up

100%

0%

eye lids

all as fast as possible!

f
a
c
e

lCheekUp
lCheekOut
rCheekUp
rCheekOut
lNoseUp
rNoseUp
ChinUp

f
a
c
e

lNoseUp
rNoseUp
ChinUp

4

3x

1 2 3 4 1 2 1 2 3 4 1 2 1 2 3 4 1 2 1 2 3 4

8" 7" 6" 7"

no blinking!

forehead

UpCheeks

100%

0%

100%

nose

0%

keep it as tense as possible!
tension neck!
[tense, agressive]

j
a
w

exagerate!
lips up too!

eye lids

100%

nostrils

0%

5"

2

5

forehead

1   2   3   4 | 1   2   3   4   1   2   3   4
          8"   4"   12"

calm, continuous →

face

?

neutral face
no movement,
fixed gaze,
blinking freely