

Full Composition & Recording Portfolio
Vincent Nguyen AKA “The Espressos”
2021-2024

TABLE OF CONTENTS & FILEMAP

CATEGORIES	Page
COMPOSITIONS	-----
Project Crystalysis	3
-ACT 1	4
-ACT 2	“ ”
-ACT 3	4-5
Commissions (reduced)	5
RECORDINGS	-----
Classical FLUTE Recordings	6
-Flute and Piano	“ ”
-Flute Excerpts	“ ”
-Flute Recital	“ ”
-Piccolo Excerpts	7
Classical PIANO Recordings	-----
-Recital Hall	8
-Small Room	“ ”
Jazz GUITAR Recital Recordings	9
Symphony Orchestra Recordings	-----
-Concert 1	10
-Concert 2	11

COMPOSITIONS

Project Crystalalysis

Project Crystalalysis, also just known as *Crystalalysis* is a personal project of mine that I have been working on for the past 3~ years. The project is driven by both my curiosity for all the sciences, as well as an incentive to self-assign practice for composing music to a theoretical videogame/short film during the school year in order to experiment and refine my scoring skills. This way, by working on this project, I have an “excuse” to bolster my STEM knowledge and get scoring, orchestrating, recording, mixing and mastering experience.

The non-music components of *Project Crystalalysis* includes but is not limited to:

- Writing a comprehensive storyline
- Actively researching current and future technologies (for the science fiction-esque lore)
- Character and weapon design of all types (human, non human of all shapes and sizes)
- Reviewing current psychology research to better reflect character interactions
- Videogame setting and level design
- Videogame mechanics (movement, damage, enemy behaviors, abilities, etc.)
- Vehicle design, and rudimentary aeronautics and rocketry calculations

The narrative of *Project Crystalalysis* is one of a lone human who was rescued from a botched faster than light test flight by a near godly but limited in numbers species of aliens. These aliens, also called “Outerversals” act like the janitors of the multiverse, and maintain the integrity of all the laws of physics that allows for life as we know it. When a new, and destructive invading force discovers the outerverse and its inhabitants, the lone human, disguised as a rogue combat unit is tasked with infiltrating enemy lines to collect as much data on the enemies as possible, and train her sentient armor how to most efficiently combat the ever evolving invaders. During this mission, the lone human has to also process the fact that they are the only living and uncorrupted organism left among the stars. With survivors' guilt, and psychological manipulation from the invaders, the lone human must fight with her mind, body and soul for a future she might not ever see.

- The planned videogame will be a fast paced movement shooter (think Ultrakill or DOOM Eternal) tailored for both casual and highly experienced FPS players.
- The goal is to greatly reward those who have the ability to (manually) harness the full capacity of the abilities provided, as well as provide (in a separate difficulty) an empowering and fun experience for those who are less skilled.
- Estimated release if funds are acquired is 2035. At the moment, the only content available to the public will be concept albums and singles.
- When full scale development starts, a second iteration of the current soundtracks will be scored and re-recorded.

OST SUMMARY

OST #	TITLE	DESCRIPTION
1 (Act1)	Overture	Hybrid Orchestral (with organ, choir, synth, and guitars)
2	Desperate Times	“ “, slow and heavy, for an invasion cutscene
3	Awake Again	“ “, with more rock elements, for MC introduction scene
4	Born Anew	Church Organ feature, MC’s sentient armor introduction
5	Tenderizer Fist	Metal, mostly electric bass. Bossfight theme
6	Arthrodite’s Foundry	Percussion and synths. Theme for weapons dealer & lab
7 (Act2)	Shadow Scrambler	EDM, Orchestral, Trap. Scary timed chase level
8	Vector Beta	Ambient, EDM. Platforming/Parkour level
9	Warped Starlight	Lo-fi. Non-Euclidean space tutorial level
10	Brief Briefing	EDM+Organ. Botched mission briefing cutscene
11	They Know	Hybrid Orchestral. Traumatic cutscene for the MC
12	What You Are	“ “, timed “survival” level, against new enemies and threats
13	Shatterspine	“ “. Emotional encounter with new allies during time travel
14	Overdose	EDM+Choir. Optional stealth espionage mission
15	Star Shot	Space Disco. Colorful dogfighting mission set in orbit
15a	-TBA-	Synths, acoustic guitar and electric bass. Re-entry mission
16	Fractures	EDM+Metal. Intro to new enemies (cutscene and level)
16a	-TBA-	Ambient Synths. OST depicting a jagged glass desert
17 (Act3)	Overture Prime	Recap of old themes and introduction of new themes
18	Searing Inhibitions	Hybrid Orchestral+Folk singer. Intense level set on a train
18a	-TBA-	“ “ Ambient. OST depicting passing scenery on a train
19	Blood for Time	“ “, Rap artist. Traversal level. Killing enemies is optional
49a	██████████	^Ambient OST for above level
20	Time for Blood	Big Band, Jazz singer. Defense level. Lure enemies to you

20a		Ambient OST for above level
21	As the Sky Burns	Prog Rock. Mission is to sabotage the ship's internals
21a	-TBA-	Clarinet feature. ^Ambient OST for above level
22+23		Cutscene where MC disappears and her armor captured
24a		Metal. Intro of sword and speed themed character
24b	Backblast	Rock & Orchestral. Intro of raw firepower themed character
24e		Hip-Hop. Intro of ice and laser themed character
25		

NOTE: Boxes highlighted yellow will have "UNRELEASED" in their filename, and boxes highlighted in purple are ones that have recorded musicians.

[>LINK TO FILES<](#)

[>LINK TO STREAMING<](#)

Commissions

Oblivion is a song written by a soon to emerge metal band called *When Day Breaks*. I was asked to add an orchestra to the song. The horn lines carry most of the call and response ideas with the lead vocals. The role of the strings is to add another driving element to the already driving guitars and drums. The overarching goal of the orchestra is bringing more weight, intensity and contrast to the chorus and bridge.

-Current release plan is to have a version without orchestra, and then one with orchestra and a different arrangement to make room for the orchestra in the already busy song

Filename: *Oblivion, When Day Breaks, feat. The Espressos (LOUD ORCHESTRA MIX)*

You & I is a released song written by artist Wendi Mancaku, an Albanian R&B artist. I was asked to add a live/ real sounding string part to compliment the theme of the song. Musical ideas were bounced back and forth during an in person session where I demonstrated on my 5-string electric violin/viola the limits and strengths of strings. After an agreed set of musical ideas were recorded, I later re-recorded the parts with acoustic violin, and bolstered the accompaniment with programmed midi strings. The role of the strings during the verses is to introduce "flutters" and "sighs" in relation to the contour of the lead vocal's phrasing. The role of the strings during the last bridge and chorus is to add a gentle sparkling and rising momentum that is meant to carry the listener to the climax of the song and gently put down the listener with the "sighing" motif.

-The song can be found on most streaming platforms, and is part of her album "You & I"

[>LINK TO STREAMING<](#)

RECORDINGS

Classical FLUTE Recordings

(FOLDER) Flute and Piano

[Filenames: F and Piano P1-7](#)

-All of these excerpts were recorded at SUNY Purchase College in the Recital Hall. Mic configuration consisted of an XY pair of mics in the first row of seats, and a trio consisting of an ORTF pair and an omnidirectional mic was positioned midway through the hall about 10~ rows back. The flute player was center stage while the accompanist was stationed almost directly behind him. The XY pair was around a foot or two above the flutist's head, while the trio of mics were about 10 feet above, pointing down due to the elevated nature of the hall.

(FOLDER) Flute Excerpts

[Filenames: F Aud P1-4](#)

-These recordings also took place in the same hall as the flute and piano excerpts. The mic positions consisted of an ORTF pair (for a "dry" sound) 10 feet in front of the player combined with a Mid-Side pair of mics midway through the hall (for more room sound).

(FOLDER) Flute Recital

[Filename: T R Piece01 RECITAL HALL MIX](#)

-This recording setup was closer to my "optimal" setup, as it consisted of an elevated close mic on the flute player, a chest level mic for the guitar, a pair of piano spot mics almost in the lid, and a trio (almost ORTF pair and omni mic) inside

[Filename: T R Piece02 RECITAL HALL MIX](#)

[Filename: T R Piece03 RECITAL HALL MIX](#)

[Filename: T R Piece04 RECITAL HALL MIX](#)

[>LINK TO RECITAL LIVE STREAM<](#) (My audio was not used for the livestream)

(FOLDER) Piccolo Excerpts

[Filename: Picc Close](#)

-A pair of close mics consisting of one super-cardioid condenser and one hyper-cardioid condenser microphone positioned near both sides of the player 5 feet away but aimed precisely at certain parts of the piccolo/mouthpiece.

(Circled in RED)

[Filename: Picc Combined](#)

-A mix with all of the other mics combined and mixed to get the desired result of balanced tone, clarity and reduced mouth noises. No effects were used.

[Filename: Picc DECCA](#)

-A decca tree configuration made of two cardioids and an omnidirectional mic ~15 feet from the player and about 2-3 feet above head level pointing down at the player. Although labeled as a decca tree configuration, it is not due to how close the mics are and how they are angled.

(Circled in TEAL)

[Filename: Picc ORTF Close](#)

-A pair of cardioid condensers angled almost 110 degrees away from each other, placed about 5-6 feet from the player.

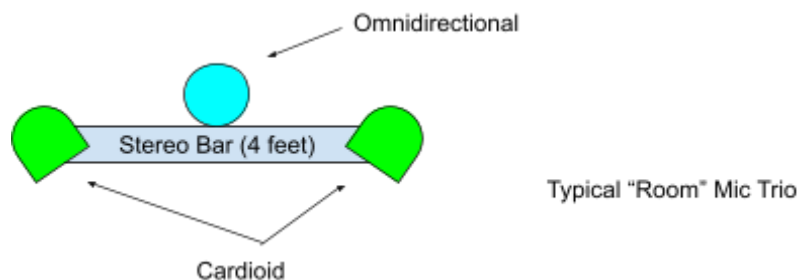
(Circled in WHITE)



Classical PIANO Recordings

[Filenames: HALL 1 Piano Excerpt 1-2](#)

-The recording setup consisted of two piano spot mics (cardioid), one for the high strings and one for the low strings. Accompanying the close mics, the usual omni+ORTF pair was used about 20-30 feet back to better capture the room sound as well as provide an alternative to the almost too intimate nature of the close mics. The final mix did not use any effects.



[FileNames: ROOM 1 Piano Excerpt 01-04](#)

-The recording setup consisted of two piano spot mics (cardioid), one for the high strings and one for the low strings but due to space constraints, a wide ORTF setup was used slightly outside of the slightly open piano lid. With the lid fully open, there were far too many reflections so it was decided to keep it cracked just a little bit.

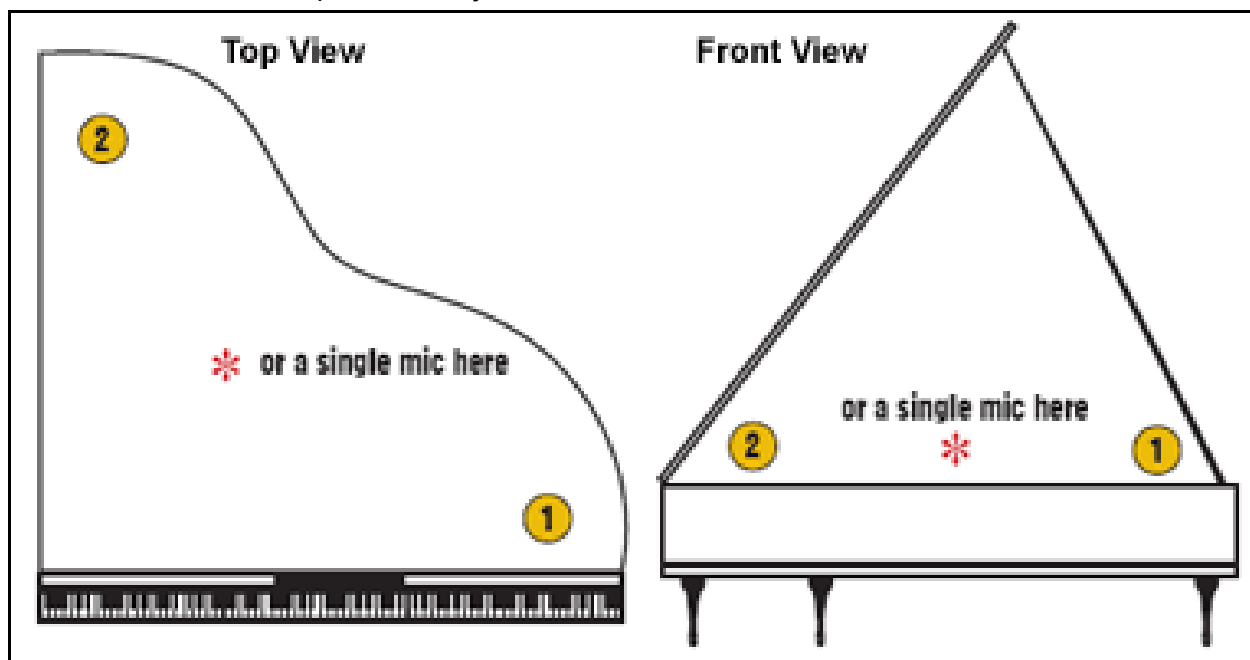


Fig. 4A

^My typical close mic of a piano

Jazz GUITAR Recital Recordings

[FileNames: Song 1 SR Recital](#)

-Ensemble consisted of guitar, drumset, piano, bass and saxophone.

NOTE: You can't hear the saxophone very well because the audience pair malfunctioned

[FileNames: Song 2-4 SR Recital](#)

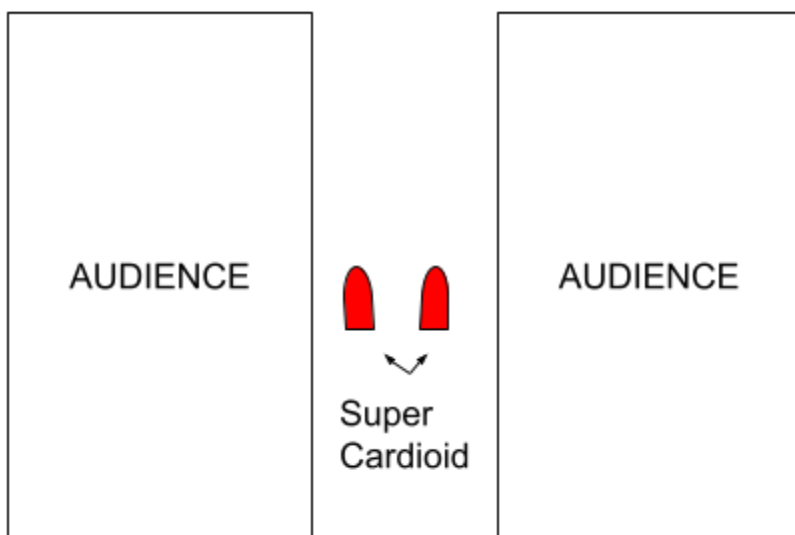
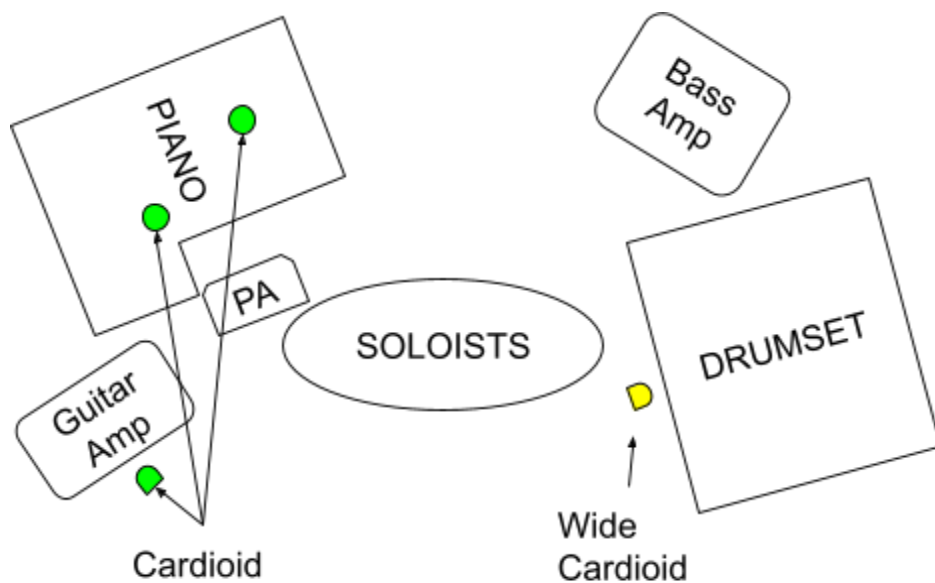
-Same as above, but with a new set of mics positioned behind the camera pointing approximately where the soloists were going to play. There wasn't enough time during setup to add a bass amp mic.

[Filenames: Song 5-10 SR Recital](#)

-Even with the audience mic pair, I failed to take into account that the singers were singing into a PA system not directly pointed at any of my mics AND some of the singers were short enough to dip outside of the hypercardioid "spotlight". To compensate, I used Ultimate Vocal Remover

and Ozone 11's master rebalance to extract as much vocal as I could from the noise floor.

It's not perfect, but the fact that setting up alone with a little less than 45 minutes was an absolute miracle.



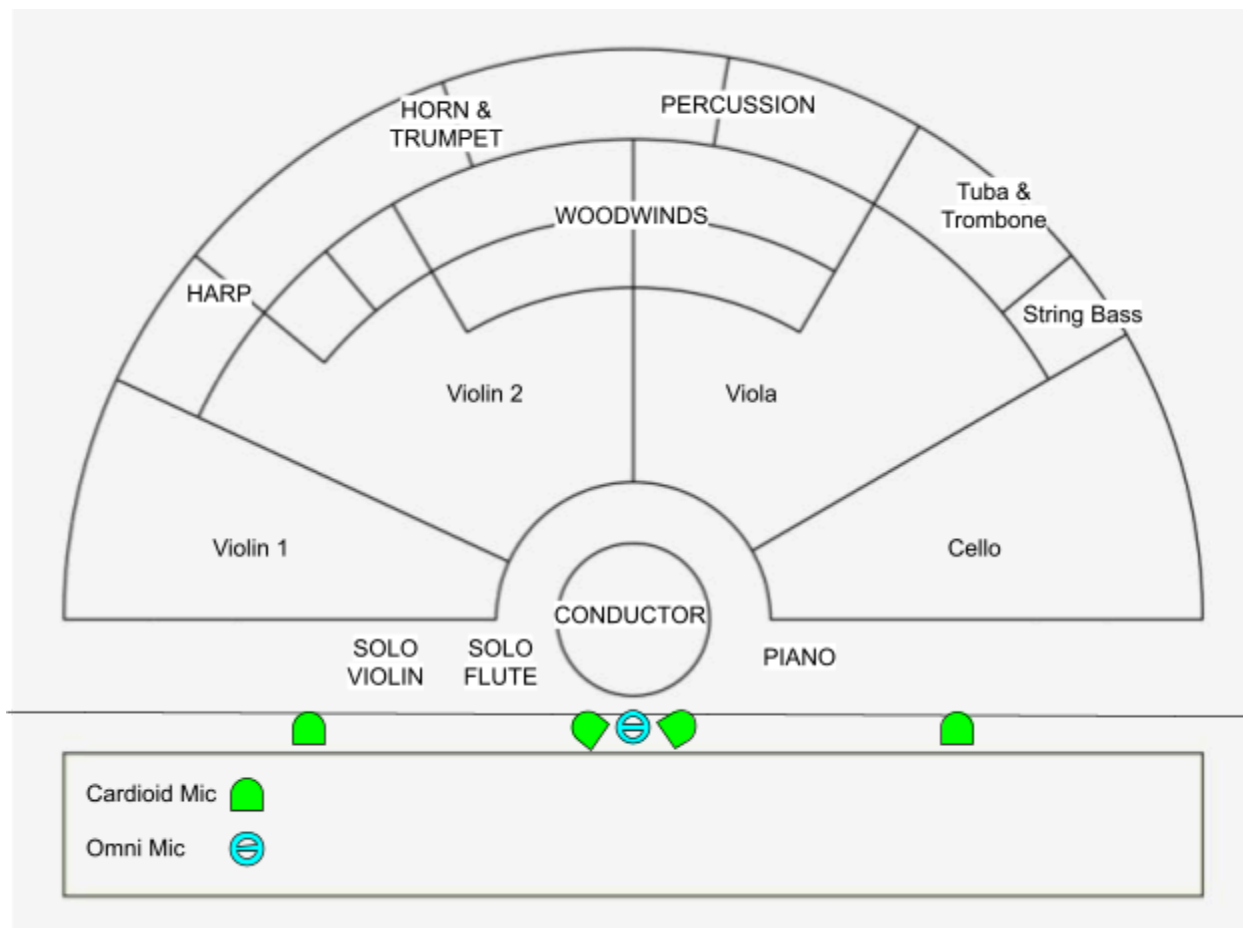
Symphony
Orchestra
Recordings

(FOLDER) Concert 1

[Filename: PSO 11-10-23 P1](#)

[Filename: PSO 11-10-23 P2 Flute Violin Piano trio](#)

[Filename: PSO 11-10-23 P3 Violin Feature](#)



^all mics were only able to be raised up to almost head level for the sitting musicians due to cosmetic constraints for the audience. All orchestra recordings will be revised annually.

[>LINK TO LIVESTREAM](#)

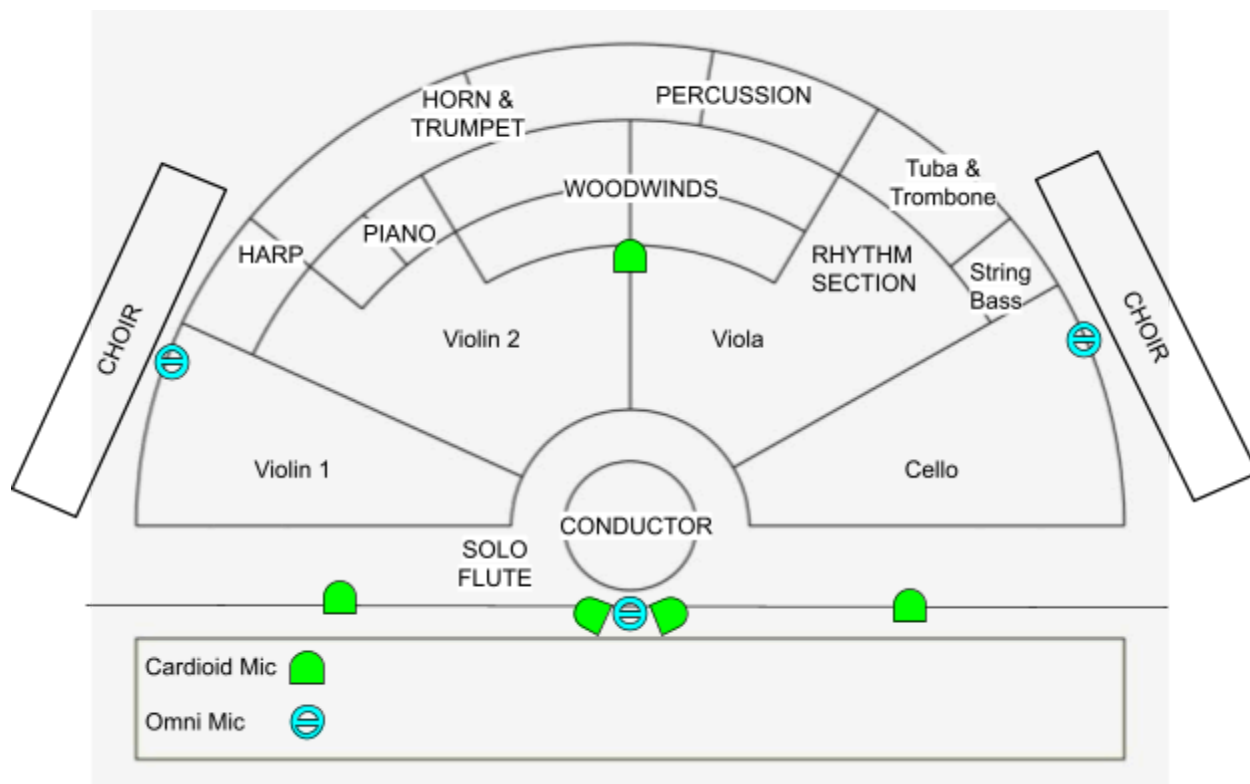
(FOLDER) Concert 2

[Filenames: PSO 2-23 P1 Student Composition](#)

[Filenames: PSO 2-23 P2 Flute Concerto](#)

[Filenames: PSO 2-23 P3](#)

[Filenames: PSO 2-23 P4](#)



^The choir segment has been omitted due to difficulties extracting the vocals and orchestra from the drum, electric guitar and electric bass. Efforts to rebalance audio is ongoing. Reference the livestream to hear the severity.

[>LINK TO LIVESTREAM](#)