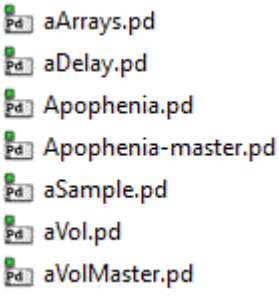
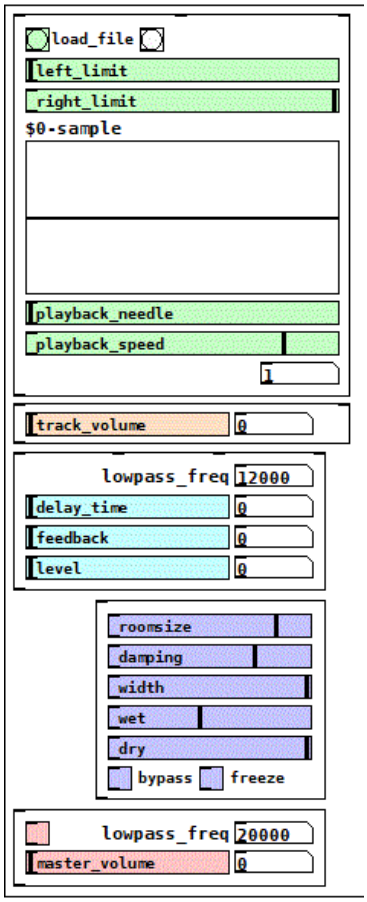
Apophenia — Guilherme Gaspar 2017

This Pure Data project was developed for an assignment in Sound Synthesis for Digital Media. It is inspired by the works of Terry Riley and the idea of texture perceived from repetition of movement and sound.

The project is structured to ensure the easiest playing possible. As such, several abstractions were used along with the graph-on-parent technique. The main patch is named **Apophenia-master.pd**, this is the one to use to play. The remaining patches constitute the building blocks and are shown in the following image.





Inside the main patch we can see it being composed of five blocks:

The **first block**, presented in green, is related to the imported sample. Here it is possible to see the array which holds the sample, define the left and right sample limits, the playback speed and preview where the reading needle is.

The **second block**, in orange, is the volume control of the sample.

The **third block**, in light blue, holds the delay controls and a low pass filter that only affects the delay line. Here you can control the delay time, feedback amount, delay level and lowpass frequency.

The **fourth block**, in violet, shows the elements that control the [freeverb~] reverb external. This control block was extracted from the patch freeverbcontrol present in the patchstorage website.

The **fifth block**, in red, is the master volume for the entire patch, has a toggle to turn on and off the dsp, and has a lowpass filter that affects all the input sounds.

In the image to the left, only one of the block groups is shown, in the patch there are four.

Acknowledgments:

João Reis, Nuno Loureiro, Rui Penha

References:

Delay with Tap Tempo sync

Abstractions and User Interfaces in Pure Data

Pd tutorial — 3.4 Sampling

Patchstorage Pd-vanilla

PURE DATA: 06 Conditional Logic with Spitgot & Moses