Fancyyyyy — K-Accumulator Digital Complex Oscillator

- Manual PDF

Manual PDF

K-ACCUMULATOR patch ideas and pairing strategies

K-ACCUMULATOR is not just an oscillator. It's really a **self-contained voice ecosystem**: main stereo oscillator, mod oscillator, anti-aliased function generator, and an internal delta-sigma pattern source, all tied together by the Root system and morphing waveshaping architecture.

That means the most rewarding external pairings are not just "another VCO into a filter," but modules that can exploit one of these strengths:

- **stereo sine/cosine outputs**
- **through-zero pitch/phase modulation**
- **root/scale-based internal relationships**
- **audio-rate UFG**
- **damped sync / pulsar behavior**
- **stepped + smoothed internal modulation from Δ−∑**
- **morph-state-dependent waveshaping roles**

Below are the combinations I'd reach for as a modular player.

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1. Treat it as a stereo digital-acoustic voice

The main outputs are a **sine/cosine pair designed as stereo**. Don't collapse them to mono too quickly.

Great external partners

- **Stereo filter**
- examples: QPAS, Ikarie, Dual Dagger, Blades, ADDAC 603
- **Mid/Side processor**
- **Stereo VCA / LPG**
- **Stereo reverb / spatial processor**
- examples: Mimeophon, MercuryX, Desmodus Versio, Starlab, FX Aid Pro

Patch idea

- Patch **sine and cosine** to left/right stereo chain.
- Use **slight modulation on Morph**, or one of Shift/Depth/Shape via UFG or external CV.
- Follow with a **stereo filter** where left and right cutoff are offset.
- Then a **diffuse reverb**.

Why it works

Because K-ACCUMULATOR already generates phase-related stereo material, spatial processors exaggerate movement beautifully. Slow morphing creates animated width without needing separate oscillators.

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2. Pair it with a wavefolder? Only if it's very different

K-ACCUMULATOR already does harmonic wavefolding internally, so an external folder is best when it has a **distinct personality**.

Good choices

- **Serge-style wavefolder**
- **Joranalogue Fold 6**
- **Bastl Timber**
- **Intellijel Bifold**

Patch idea

- Keep internal **Shape low**.
- Use **FBPM or 2OP** morph regions.
- Send one main output into external folder.
- Modulate folder symmetry/fold amount with **Δ–∑**.
- Keep the other main output clean or filtered.

Result

You get a split personality stereo image: one side internally complex, the other side externally fractured.

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3. It loves precision sequencers, but not in the obvious way

Because of the **Root frequency system**, scale quantization, and Mod tracking relationships, external sequencing can control the whole ecosystem elegantly.

Best pairings

- **Precision pitch sequencer**
- Metropolix, Hermod+, Rene, Bloom, Vector, Eloquencer
- **Keyboard/MIDI-CV**
- **Quantized random source**
- **Addressable sequencer for CV animation**

Patch idea

- Sequence **Root 1V input**, not just OSC pitch.
- Send Root to **OSC + UFG**.
- Let Mod track **OSC or UFG**.
- Use the module's own scale system for internal interval coherence.
- Then patch external CV to **Morph** or **Order**.

Why this is special

Instead of sequencing separate oscillators individually, you sequence the **reference pitch architecture**, and the entire module reorganizes around it.

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4. Use external envelopes and VCAs to "play" the waveshaping matrix

Because Shift/Depth/Shape mean somewhat different things across morph regions, feeding them dynamic CV creates patches that feel like algorithm-switching, even though the module is continuously morphing.

Best pairings

- **Complex envelopes**
- Zadar, Quadrax, Stages, Delta-V
- **CV-addressable VCAs**
- Veils, Quad VCA, Tallin, Blinds
- **CV mixer / attenuverter**
- 3xMIA, Samara II, MISO, A*B+C

Patch idea

- Mult one envelope to:
- **Depth CV**
- **Morph CV**
- **Stretch CV substitute via external offset/VCA if desired**

- Use different attenuations/polarities.
- Trigger from external sequencer or from UFG/Q.Trig interactions.

Result

One gesture can simultaneously push the oscillator through PM density, mode topology, and harmonic relocation.

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5. Feed it with chaotic CV, but keep Root quantized

This module seems ideal for **controlled chaos**: let the timbre go wild while the pitch stays musically anchored.

Great external partners

- **Chaotic modulation**
- Triple Sloths, Orbit 3, Hypster, Sapel, Marbles, NLC chaos
- **Sample & hold / random smooth**
- **CV recorder / looper**
- Morphagene CV outs, Tetrapad/Tete, Planar 2 recording

Patch idea

- Keep **Root quantized** in TET or JI.
- Send slow chaotic CV to:
- Morph
- Shift
- Shape
- UFG Time
- Δ–∑ Length or Chance
- Let pitch remain fixed or simply sequenced.

Why it works

The module can become extremely nonlinear; quantized Root prevents total drift into unusable territory.

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6. Pair with analog filters that emphasize the “acoustic lie”

K-ACCUMULATOR is very spectral and digitally precise. Running it into an **organic, nonlinear analog filter** can make it feel almost physical-model-like.

Good filter types

- **Sallen-Key / liquid filter**
- **MS-20 style aggressive filter**
- **LPG**
- **Resonant multimode with saturation**
- **Fixed filter bank**

Specific examples

- Rossum Morpheus for spectral animation
- QPAS for stereo formant-ish movement
- Belgrad for asymmetry
- Three Sisters for resonant, vocal movement
- fixed filter banks like Fumana or Bark-filter style modules

Patch idea

- Use **FMNT** or **Asym** mode.
- Feed stereo outs into separate filter channels or a stereo filter.
- Modulate filter bands with **UFG gate/function** and **Δ–∑**.
- Add slight **Damped/Pulsar** for breath/pulse motion.

Result

Formant and pseudo-vocal textures become especially strong.

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7. Exploit the external sync/track input with dirty sources

The OSC section can **track external pitch via zero-crossing detection**. This is unusual and opens up weird re-synthesis patches.

Best partner modules

- **drum loops / external audio input**
- **voice / contact mic preamp**
- **square-wave heavy oscillators**
- **PLL-adjacent sources**
- **noisy digital oscillators**

Patch idea

- Send a voice, drum loop, or square wave into **Ext. Sync/Track**.
- Set to **Track** mode.
- K-ACCUMULATOR will follow pitch, but not amplitude.
- Use internal waveshaping and Morph on the resulting tone.
- Then amplitude-shape externally with a VCA/envelope follower.

Bonus pairing

Add an **envelope follower** or **comparator** on the same source: - comparator triggers UFG - envelope follower modulates Shape or Damped/Pulsar

Result

Crude but musical resynthesis; especially good for voice-derived alien doubles.

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8. It should be paired with a matrix mixer

This is one of the strongest recommendations.

Why

K-ACCUMULATOR has many modulation destinations whose behavior depends on mode, and multiple internal generators. A **matrix mixer** lets you distribute a few modulation sources everywhere in controllable amounts.

Best options

- AI Synthesis Matrix Mixer
- Doepfer A-138m
- Livestock Maze
- 4ms VCA Matrix
- Erica Matrix Mixer

Patch idea

Send these sources into the matrix: - UFG output - Δ−∑ output - external envelope - random voltage

Send matrix outputs to: - Morph CV - Depth CV - Shape CV - Harmonic HMX/TZ - OSC 1V/TZ - Damped/Pulsar CV

Result

You turn the module into a full performance instrument instead of a fixed voice.

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9. Use a comparator / logic section to animate Q.Trig and UFG behavior

The **Q.Trig** feature is easy to overlook. It sends a trigger when the oscillator crosses a quantizer threshold. That means pitch movement can become rhythm.

Great partners

- **logic**
- **clock dividers/multipliers**
- **burst generators**
- **sequential switches**
- **comparators/window comparators**

Patch idea

- Route Root to OSC with scale enabled.
- Send a slewed or random sequence to **1V/TZ**.
- Enable **Q.Trig**.
- Use resulting triggers to:
- advance a switch
- ping an LPG
- trigger percussion
- reset a modulation source
- fire a burst generator

Result

Pitch contour generates rhythm. Very “West Coast meets algorithmic sequencing.”

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10. Pair it with LPGs for pulsar and damped sync plucks

The **Damped/Pulsar** control already pushes the oscillator toward enveloped/percussive behavior. A low-pass gate completes that aesthetic beautifully.

Good choices

- Optomix
- LxD
- Meng Qi DPLPG
- Natural Gate
- any vactrol or LPG-inspired VCA/filter

Patch idea

- UFG in sub-audio range.
- Increase **Damped/Pulsar**.
- Patch main output through LPG.
- Trigger UFG externally.
- Send Δ–∑ to pitch or Morph.
- Use short decays.

Result

Buchla-ish plucks, bongo tones, and animated struck-metal sounds without needing a traditional envelope/VCA architecture.

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11. Pair with resonators rather than conventional filters

Because the source can be very spectrally rich and tuned, resonators can make it bloom in unusual ways.

Good choices

- Rings
- Res-4 / spectral resonators
- 2hp Resonator
- Corpus
- comb filters / Karplus processors

Patch idea

- Use **pure-ish Centre** tone first.
- Add small amounts of **Shift** and **Stretch**.
- Feed resonator with one output and keep the other dry.
- Sequence Root while keeping resonator fixed or semi-tracking.

Result

You get moving overtone clouds without losing the strong pitch identity.

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12. Pair it with frequency shifters and ring modulators

Since K-ACCUMULATOR already does harmonic shifting/blending, external **true frequency shifting** or ring modulation can create contrast.

Good companions

- Joranalogue Enhance 2 + external modulator chain
- Doepfer frequency shifter
- Serge/wave multiplier/ring mod style modules
- balanced modulator
- Hilbert-transform based stereo processor

Patch idea

- Internal **Shift** active.

- Feed one output to external frequency shifter with slow modulation.
- Keep the other output direct or differently processed.
- Modulate shifter with UFG or Mod oscillator-derived source if available through other modules.

Result

Internal pseudo-harmonic relationships collide with external inharmonic sidebands.

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13. Use external audio-rate modulation sources into TZPM and 1V/TZ

This module is designed for serious modulation. Don’t baby it.

Best partners

- another **TZFM-capable oscillator**
- analog sine VCO
- wavetable oscillator
- thru-zero triangle core
- digital noise oscillator

Patch idea

- Audio-rate VCO into **TZPM**
- Another independent source into **1V/TZ**
- Let internal Mod handle the morph-space relationships
- Use external oscillators for destabilization

Particularly strong combinations

- clean analog sine into TZPM
- harsh digital oscillator into 1V/TZ
- then quantized Root as tonal anchor

Result

Hybrid FM/PM ecosystems that still feel playable.

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14. Use a sequential switch to “scan” modulation personalities

Since the module normals UFG or Δ–∑ to various attenuverters, external switching can create dramatic performance structures.

Great partners

- sequential switch
- addressable switch
- preset manager
- macro controller

Patch idea

Prepare several modulation sources: - envelope - random stepped CV - slow LFO - audio-rate oscillator

Then switch these into: - Morph CV - Depth CV - Harmonic - Damped/ Pulsar CV

Result

The same drone or sequence can suddenly become vocal, metallic, chaotic, or percussive.

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15. Pair with a joystick or performance controller

This module has enough internal complexity that a **single expressive controller** can be more useful than more sequencers.

Great partners

- Planar 2
- Tetrapad/Tete
- Pressure Points
- 0-CTRL
- any joystick with recording
- expressive MIDI to CV controller

Patch idea

Map X/Y to: - Morph - Shift - Depth - Shape via attenuverters or VCAs.

Use gate output to: - trigger UFG - edit/reset external sequencer - open a VCA

Why this is powerful

K-ACCUMULATOR seems designed for **exploration around Centre**. A joystick lets you “play the distance from Centre” in a very physical way.

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16. Pair with a stereo crossfader or dry/wet morphing mixer

Because the module can go from pure sine/cosine to very dense spectra, crossfading between clean and processed versions is incredibly effective.

Best partners

- stereo crossfader
- scan mixer
- performance mixer with aux send
- morphing mixer

Patch idea

- Send sine/cosine direct to one stereo pair.

- Send duplicated pair through filter/reverb/folder to another stereo pair.
- Crossfade with CV from UFG or a manual controller.

Result

You preserve the underlying root identity while unveiling complexity in layers.

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17. The Δ–∑ section begs to control more than pitch

Most users will patch Δ–∑ to oscillator pitch. That's only the start.

Better destinations

- external filter cutoff
- effect parameter CV
- wavefolder symmetry
- stereo panning
- clock rate of another sequencer
- burst density
- granular size/position
- LPG decay CV

Patch idea

- Use Δ–∑ for **non-destructive looping random modulation**
- Send it to:
- external effect decay
- wavefolder fold
- panner
- Clock it internally from UFG or externally from a groove clock
- Use **Smooth** as glide/filter to create contour rather than obvious stepping

Result

A patch that evolves with memory rather than pure randomness.

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18. Use clock tools to exploit the UFG/Δ–∑ relationship

The UFG is both modulation source and Δ–∑ clock source. External clocking can reorganize the whole module.

Great partners

- master clock / clock divider
- Euclidean trigger source
- trigger sequencer
- clock chaos module
- Pamela's New Workout / Pro Workout

Patch idea

- External rhythmic clock into Δ–∑ clock input
- UFG free-running at audio or sub-audio independently
- Use UFG as timbral modulation while Δ–∑ becomes rhythmically locked
- Or reverse it: UFG clocks Δ–∑ while external triggers hit UFG Trig with one of the four trigger modes

Result

You can decouple or re-couple timing and timbre in very sophisticated ways.

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19. Pair with samplers and loopers for source material generation

K-ACCUMULATOR can generate very alive spectra that are ideal for freezing, slicing, or granularizing.

Good partners

- Morphagene
- Arbhar
- Lubadh
- Assimil8or
- Nebulae
- granular pedals/processors

Patch idea

- Build a slowly morphing stereo patch.
- Sample a few seconds.
- Reinject playback into **Ext. Track** or **Sync**.
- Layer resynthesized K-ACCUMULATOR output with original sample.

Result

Recursive self-sampling textures that feel alive rather than static.

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20. Pair with spectral processors and vocoders

This module's formant-ish and PM-rich modes are especially good feeding analysis/resynthesis processors.

Great choices

- vocoder

- spectral processor
- FFT-based freeze/resynthesis
- filter bank with envelope followers

Patch idea

- Use **FMNT** or **Asym**
- Feed into spectral processor
- Modulate Morph and Shape slowly
- Use external speech or drums as modulator/carrier counterpart

Result

The already-structured harmonic motion turns into articulate, shifting, vocal timbres.

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21. Best utility modules for getting the most from it

This is the category I'd prioritize in a real rack.

Essential utilities

- **attenuverters / offsets**
- **matrix mixer**
- **precision adder**
- **VCAs for CV**
- **mults**
- **logic**
- **scope/tuner**
- **stereo mixer**

Why

K-ACCUMULATOR is deep enough that utilities unlock more value than buying another "fancy oscillator."

Specific rack companions I’d personally choose

If I were building around K-ACCUMULATOR, I’d want:

- **A stereo filter** — QPAS or Ikarie
- **A matrix mixer** — A-138m or Maze
- **A joystick/performance controller** — Planar 2
- **An LPG or character VCA** — Optomix / Natural Gate type
- **A precision sequencer or clock brain** — Metropolix or Pamela’s
- **A chaotic CV source** — Triple Sloths / Sapel / Marbles
- **A sampler or granular module** — Morphagene / Arbhar
- **A clean analog sine VCO** for external PM/TZFM
- **A good stereo reverb/delay** — Mimeophon / Starlab / FX Aid Pro
- **A CV utility module** — 3xMIA, Samara II, MISO, or similar

That set would let the module become: - a playable stereo voice - a chaotic resynthesis lab - a tuned percussion engine - a drone instrument - an algorithmic sequenced texture machine

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Three complete patch concepts

Patch 1: Quantized alien marimba

External modules: sequencer, LPG, reverb

- Sequence **Root 1V**
- Route Root to **OSC + UFG**
- Use a TET or JI scale
- UFG in trigger mode
- Raise **Damped/Pulsar**
- Δ−∑ to **1V/TZ** lightly
- Main out into LPG, then reverb

- Morph around **2OP / XPM**

This gives tuned, struck, shifting metallic notes with strong internal coherence.

Patch 2: Voice-tracked spectral double

External modules: input preamp, envelope follower, comparator, stereo FX

- Voice into preamp
- Split:
- one copy to **Ext. Sync/Track**
- one copy to envelope follower/comparator
- Set OSC external input to **Track**
- Envelope follower to **Shape**
- Comparator to **UFG Trig**
- Add mild Morph movement
- Stereo FX after outputs

Result: vocal-following synthetic twin, from intelligible to uncanny.

Patch 3: Self-evolving stereo organism

External modules: matrix mixer, chaos source, stereo filter, delay

- Chaos CV + UFG + Δ−∑ into matrix mixer
- Matrix outputs to:
- Morph
- Depth
- Harmonic
- Damped/Pulsar
- filter cutoff/pan
- Root quantized and static or very slowly sequenced
- Stereo outs into stereo filter then delay

Result: long-form, coherent, self-changing ambient structure.

Final advice

The best way to use K-ACCUMULATOR with other modules is to **avoid reducing it to "just another oscillator."** It already contains internal relationships that many patches try to build from multiple modules. So externally, focus on modules that do one of these:

- **shape gesture** rather than generate more complexity
- **preserve stereo**
- **route modulation creatively**
- **anchor pitch while freeing timbre**
- **capture/resample its motion**
- **translate pitch movement into rhythm and vice versa**

If you want, I can also give you: 1. a **"best companion modules by category" shopping list**,
2. a set of **10 patch recipes by genre** (ambient, techno, industrial, drone, experimental), or
3. a **small-rack pairing plan** for K-ACCUMULATOR in a 62HP or 104HP system.

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