JiGGERY·POKERY

Combo B3 Tonewheels Organ v1.1.0

Produced and Designed by Matt Black

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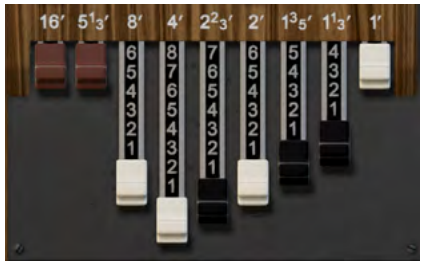
Re Rack Extension

Combo B3T Organ

Combo B3T finally brings the classic Hammond tonewheel sound into an easy-to-use Reason format, a compact Rack Extension for your Reason studio, with large and clearly laid out controls, the traditional drawbars, scanner and percussion controls, noise effects, and a highly tweakable rotary speaker emulation, providing both dual and single speaker rotary types, or dual speakers with only a single rotating speaker.

Harmonic groups



Tones with the Hammond organ are built up using additive synthesis. Each drawbar produces a flute-like tone, which when combined produces more complex sounds, such as reeds. The drawbars are the most important harmonics.

The 8' is the fundamental of the note or notes being played, the 16' is its suboctave (one octave below), and the remaining white drawbars, the 4', 2' and 1' are, respectively, one, two and three octave roots higher than the fundamental. The other drawbars are subharmonics of the fundamental: 5-$^{1}/_{3}$', 2-$^{2}/_{3}$' and 1-$^{1}/_{3}$' are fifths, the 1-$^{3}/_{5}$' is a third.

To produce a tone, simply pull required drawbar down to a desired level from 1 to 8, or push it fully up for no output.

Notation of drawbar settings is typically in the format: xx xxxx xxx. So the above image would be written as 00 6876 540.

Foldback

Typically on the Hammond organs the 16' bottom octave and the upper harmonics top octave feature "foldback", where a lower or higher octave, or part of an octave, is repeated due to a shortage of available tonewheels compared to number of notes. Due to this foldback, C6, for example, is actually the same pitch on *three* drawbars: 4' has no foldback, 2' has a foldback from G5 to C6 of notes G4 to G5, while the 1' has a two foldbacks, G3 to F#4 is repeated from G4 to F#5, and G3 to C4 is repeated *again* from G5 to C6!

On the lowest octave foldback on the lowest octave of the 16' of the octave above means that the 16' and 8' would be playing the same note. Effectively you'd get 8' + 8'. This is not ideal here, as the level would drop significantly due to phase issues.

The B3 could, however, be modified so that it did play the bottom octave on the 16' at the expense of the bottom octave of

the pedal's 16' drawbar. So for *B3T* we have used this modified set up, so there is no foldback on the bottom octave, giving you a good, solid low end. The upper drawbars *do* maintain the upper foldback.

Normal playing range is C1 to C6, however we've allowed for an extra octave above and below, so C0 to C7 is the available range. On C0 to B1 this effectively gives you a superlow and heartstopping 32', so be gentle: you'll likely need a subwoofer to really hear it!

Presets

B3T provides ten internal presets using the stepped buttons **Preset Selector**. Each preset has its own drawbar settings that can be programmed and recalled via mouse selection or sequencer automation. You can also link the selector to a Remote™ button to rotate through them in preset order. If linking the drawbars themselves to a controller via Remote™ we recommend only using the drawbars to change the levels, as your controller may change the value of all the presets, not only those of the preset selected. So scroll through presets, *or* adjust the drawbars via Remote™, don't use both.

By default, Preset 1 is "full on", 88 8888 888, while 2–8 are a selection of the 11 presets available via the B3 Standard Upper Manual. Preset 9 is the "User" preset and set to 00 0000 000, and Preset 10 is Standard Upper B key preset, also known as a Classic Jazz or "Jimmy Smith" setting, 88 8000 000.

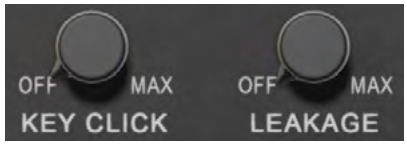
Vibrato/Chorus Scanner

The vibrato and chorus effect is an off/on toggle plus a rotary dial with six settings: V1, C1, V2, C2, V3, C3. Position V1, V2 and V3 are increasing levels of vibrato, while the C1, C2 and C3 are those the same increasing vibrato levels mixed with a non-vibrato copy of the output, creating the chorus effect.

By default the vibrato rate is the regulation 7 Hz. You can if you wish increase or decrease the **Vibrato Rate**, change the **Shape** from triangle to sine or square, and also adjust the mix level of the **Chorus** output using the first three controls in the Advanced section on the back panel.

Noise

Typically, Hammond organs produced a click when engaging and disengaging a key. Set the level as desired with the **Key Click** control (see page 7 for more information). The **Leakage** knob sets the level of the crosstalk tone that occurs between the tonewheels, regardless of whether they are selected or not.



Reverb

You can toggle between a rich stereo **Hall** Reverb, or the classic mono Farfisa F/AR **Spring** reverb from our *Combo Compact* Rack Extension. Set the wet amount of the Reverb via the Off/Long rotary controller. The decay time of the Hall can also be set via the back panel Advanced control labelled **Hall Size**.

Note that the spring reverb is placed *before* the Rotary/Amp effects section in the effects chain, while the Hall reverb is placed *after* it, before the main outputs.

Volume/Expression

Set the global level with the Volume control. The default is -10dB

All included patches are set *relative* to a maximum peak level of approximately -2dB at 88 8888 888 with full amp drive, C3 and Normal Percussion on a C3 root major chord. This means that when patch browsing, the level of all the patches are correct relative to all other patches. Thus a setting of 00 0234 000 with all other parameters being equal is a lot quieter than 88 1234 000, and not artificially boosted just to reach the standard -12dB Reason patch target. A maximum default of -2dB might seem excessively loud, but in practice a default relative maximum level of -12dB was generally far too quiet when not using extreme settings.

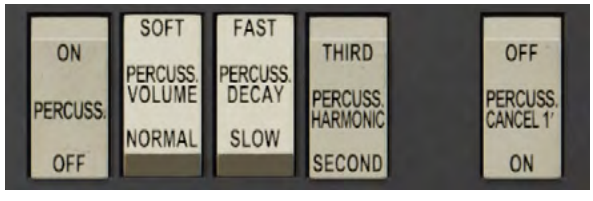
You can also enable swell control using your expression pedal; flick the **Expression Pedal** switch from Off to On. The range of the swell does not go all the way down to silence, which is normal behaviour.

If using the expression pedal, ensure that you record the automation for it, or else when you reopen your song or in some other miscellaneous circumstances you might find that it defaults to a minimum level. For this reason, **Expression Pedal** defaults to off, and is turned off for all included patches.

Octave

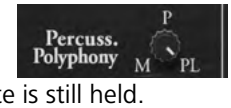
This is a three mode fader switch. Mouse drag up to transpose the input one octave up, select the middle position for no transpose, or drag down to transpose an octave down. This function in particularly useful to quickly adjust the octave position of manuals in dual manual setups within (or even without!) a Combinator.

Percussion



The B3T percussion console is comprised of the standard four controls, plus an extra useful function.

Turn the **Percussion** Off or On, select soft or normal **Volume**, fast or slow **Decay**, and second or third **Harmonic**. Additionally, we have the **Percussion Cancel 1'** option. With the percussion console enabled the B3 overrides the 1′ tonewheel, i.e., percussion and a 1′ drawbar are not actually available at the same time. For *B3T* you can either emulate this behaviour by turning **Percussion Cancel 1'** on, or allow both percussion and 1′ drawbar to be available at the same time by turning it off. Alternatively you could leave it off and use the 1', but perhaps consider not using either 1-$^{1}/_{3}$′ or 1-$^{3}/_{5}$′, which is a typical real-world modification.

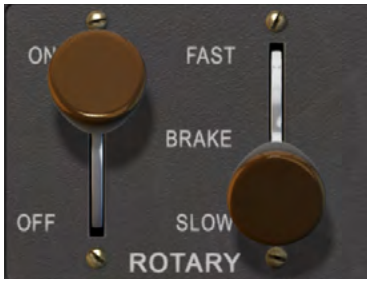


The **Percussion Polyphony** switch allows the percussion to be played mono- ("M") or poly- phonically ("P") with the other drawbar tones, or Polyphonic Legato ("PL"). The latter is the default mode, where the percussion is triggered at full volume, then fades to silence according to the decay length, while the first note is still held.

Rotary and Amp Section

While Laurens Hammond was not keen on tonewheel leakage, and keyclick and tried to "cure" those "problems", he really disliked Donald Leslie's rotary speaker system, and actively attempted to prevent its use with his organs. Ironically, 50 years later and both the Hammond and Leslie brands are owned by the same Japanese company.

The main rotary controls are the **Rotary Off/On** switch and **Speed** selector. These are chunky, solid controls that are easily located and operated using your mouse.



Unlike most other B3 software rotary emulations, the **Speed** includes Brake as well as the standard Slow/Fast (aka Chorale/Tremolo) option, for more flexible performance control.

For best results you will want to map the **Speed** to your mod wheel (a five second job: simply right-click on the **Speed** control, select "Edit Remote Override Mapping" to open the mapping popup, tick "Learn from control surface input" if it isn't already ticked, then move your controller's mod wheel). Zero mod wheel is now Slow Rotary, max mod wheel is Fast, and central area is Brake. We have not mapped **Speed** to mod wheel as a default as you may prefer to use a different controller. Included Combinator patches do map **Speed** to mod wheel.

Having **Rotary** On but with the brake active creates a stereo but still static sound. The stereo width depends on the angle of the virtual speakers at the point they stopped. It's a useful trick: just because it is a rotary speaker, does not mean it has to rotate!

Nor do both speakers have to move. It was quite common, on the dual rotary speakers, to disable the pulley on the lower bass speaker (the Rotor). Sometimes the bass rotation can be distracting and it's better to just have the upper section spinning. For *Combo B3T* you can easily disable the **Belt** for either the Rotor or the upper treble speaker (the Horn).

The speed of the Leslie effect can also be adjusted with the three-way **Pulley Select** fader. A Mid position is the standard rotary speeds (0.66/5.75 Hz Rotor, 0.8/6.7 Hz Horn), while High is around 25% faster and Low is around 25% slower.

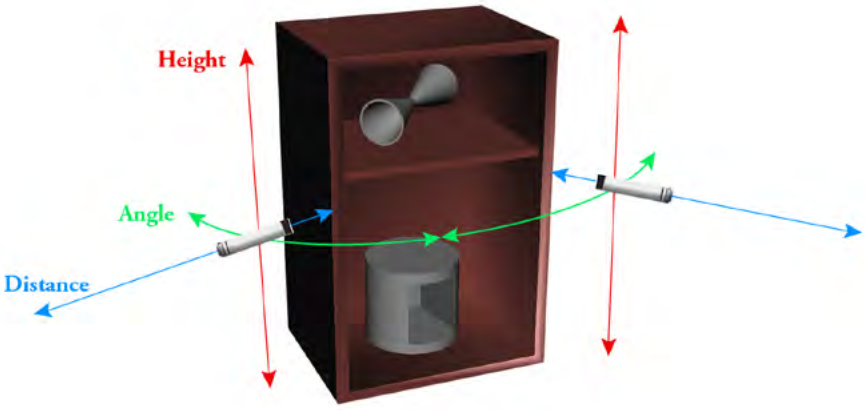
The **Acceleration** controls adjust the time it takes for the rotations of the Rotor or Horn to move from one speed to another, such as Brake to Slow, or Slow to Fast, and back again. The default settings, Rotor 6% and Horn 8%, felt like nice values when playing a chord and ramping the speed up or down between Slow and Fast. Increase the % to make the speed change faster, reduce it to make it take longer.

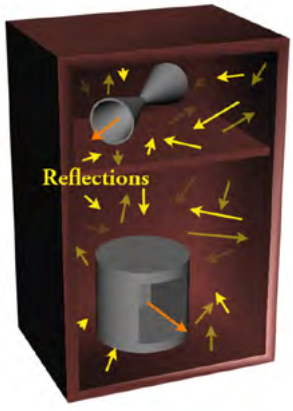
X-Over (crossover) sets the frequency of the audio split between the Rotor and Horn. The default is the standard 800 Hz. This means frequencies below 800 Hz are the bass frequencies sent to the Rotor, frequencies higher than 800 Hz are treble frequencies sent to the Horn. Unlike other Rotary emulations that limit you to just the usual model 122 or 145 Leslies, we allow the X-Over to be set to an Off position, meaning that all frequencies are sent to a single speaker; in conjunction with the **Height** control we can therefore simulate a single speaker Leslie, such as the 125 or the Vibratone by setting the **Height** to maximum.

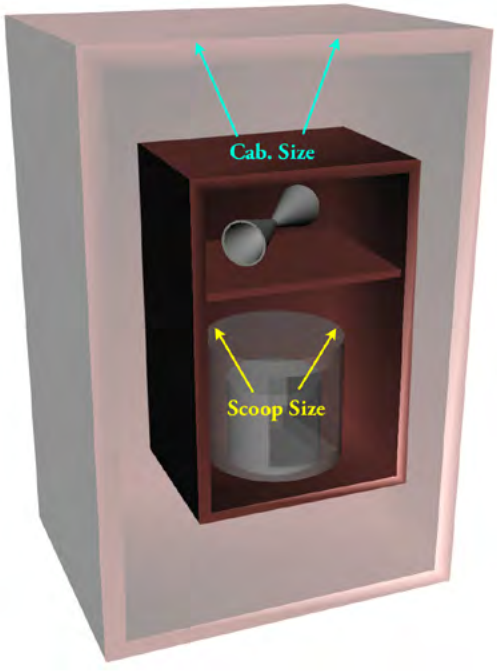
The **Mic** positions a pair of microphones around the rotary cabinet. Adjust the width between them with the **Angle** control, from mono (mics together) to full stereo width (mics 180° apart). **Height** is vertical position of the mics, higher favouring the Horn, lower favouring the Rotor, or in other words, this is the balance between Rotor and Horn. For a single rotary like the Leslie 125, set **Height** to 100% and **X-Over** to 0 Hz (Off).

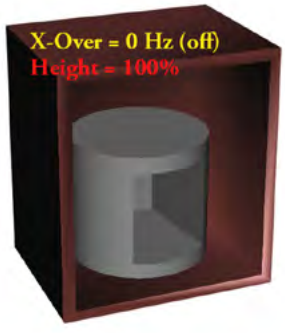
Further positional controls are available via the back panel in the Cabinet section. **Cabinet Size** adjusts the internal space of the rotary for a more or less airy sound. **Distance** is an extra mic position control; set Near for a very obvious and deep tremolo effect, or Far if you want a more subtle throb effect. **Reflection** is the amount of the internal chorusing caused by the internal reflections. **Damping** is a high shelf EQ, use this to cut highs; **Scoop Size** can be used to increase the size of the speaker for a fuller low end. Or in other words, it's a low shelf EQ.

The previous page, with fewer words:

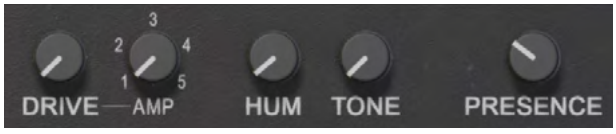








For the amplification of your ***B3T***, there are several controls available.



Drive sets the amount of drive applied to the selected **Amp** Model. Five different amp types are available, *Transistor*, *Tube*, *Class A*, *Plexi*, and *Treadplate*.

Tone and **Presence** adjust the low and high frequency response of the amps, while **Hum** provides some AC background noise.

Dual mono/stereo output jacks

The Main Out jacks will auto-route in dual mono/stereo. If using the Rotary and/or Hall leave both connected for stereo output. If not using the Rotary and/or Hall reverb the output is dual mono. While you can leave both connected, for authenticity you can use just one output, or you could create a faux stereo by processing both mono outs separately through different effects chains.

Patches

Lots of presets, including reworked versions of many of those found in the ReFill version, are included in the Rack Extension package, as well as some new Combinators. No other Rack Extensions are used in this package.

Patch levels

As discussed earlier in this guide, all patches have been set relative to a circa -2dB peak using a C3-E3-G3 chord, with full amp drive, C3 and Normal Percussion and a Full On drawbar setting. Perceptively, levels of patches with fewer harmonics will sound quieter even at the same peak level. Given the vast range of output levels, depending on drawbar positions, percussion level and amp drive, this means some patches will be very quiet and other patches quite loud. For an additive product like the B3 there is no point in setting all patches to the same output level, or that defeats the point in having different drawbar settings. Generally patches will output below -8dB.

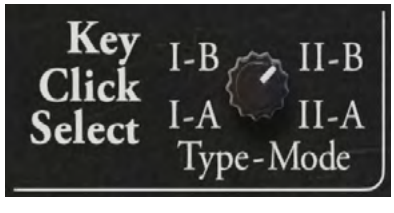
Voices vs Polyphony

Combo B3T allows for up to around 220 voices. Note that polyphony and voices are different things.

200 voices should provide enough polyphony (12+ notes) before oldest note stealing—where the oldest note active in a chord is replaced by a new note—occurs. Playing more notes does increase CPU load of the device, though. In typical use a six note polyphony (for example, two 3-note chords with both left and right hands) has little significant impact.

Key Click Select (v1.1.0)

For *Combo B3T* v1.1 we have added an extra format for the key click noise. The original and default option, a bright click, is now called *Type I*. The new key click noise, *Type II*, is a duller, chunkier tone. Both Types can also be selected to play on both key on and key off (*Mode A*), or just key on (*Mode B*). The key off click is a slightly lower volume than key on click: while the sample levels themselves are moreorless the same level, be aware that the perceived volume of *Type II* is less than that of *Type I* because it is not as bright, so you may wish to raise the **Key Click** level on the front panel to compensate, but do be beware of clipping your master outputs with this very short sound if the click level is raised too high and depending on settings elsewhere.



To switch between the two types, use the **Key Click Select** control on the left hand side of the rear panel. All *.repatches have been duplicated into the folder "All Type II-B Percussion Default", preset to Click *Type II* (*Mode B*), with the click level raised where appropriate.

Version history

1.1.0

- Added additional key-on click sound, Type II. The original click sound is now known as Type I
- Key-click "note on and off" can now be set to trigger only at "note on"; these are labelled, respectively, "Mode A" and "Mode B"
- Percussion legato now functions as expected with the new polyphonic legato function, including authentic fade-out; B3T and B3T patches now default to this mode. (This change won't affect song files saved with Polyphonic mode selected, those will still default to the original v1.0 Polyphonic Percussion behaviour)
- AC Hum now retriggers correctly
- Vibrato depth on V|C 1 and V|C 2 has been marginally increased as they were felt to be a little too low
- Fixed a specific situational error where Chorus would be on even when only Vibrato was selected

1.0.3

- Engine update fixes a sustain pedal issue
- "Combo" logo now aligns with the rest of the JPS "Combo Organ" range

1.0.2

- Rotary Speed knob has been changed based on user feedback: Slow Rotary speed is now the minimum value, Brake is now the middle value
- New patches

1.0.0

- Initial release

Special thanks to the B3T *testing crew: alteree, kylelee, xcountrycoach, paulk, musicdave.*

Combo B3 Tonewheels Organ was designed and assembled by Jiggery-Pokery Sound, of London, England.

Jiggery-Pokery Sound

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Remote Mapping

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//Remote Map template for  Instruments        Jiggery-Pokery Sound: Combo B3 Tonewheels Organ
Scope    Jiggery Pokery     com.jiggerypokery.ComboB3T
//       Control Surface Item          Key     Remotable Item    Scale     Mode
Map      _control_          Volume
Map      _control_          Expression Pedal

Map      _control_          Percussion Harmonic
Map      _control_          Percussion
Map      _control_          Percussion Volume
Map      _control_          Percussion Decay
Map      _control_          Vibrato
Map      _control_          Vibrato Chorus
Map      _control_          Key Click
Map      _control_          Leakage
Map      _control_          Reverb
Map      _control_          Percussion Cancel 1'
Map      _control_          Rotary Speaker
Map      _control_          Rotary Speed
Map      _control_          Rotor Belt
Map      _control_          Horn Belt
Map      _control_          Pulley Select
Map      _control_          Crossover
Map      _control_          Horn Acceleration
Map      _control_          Rotor Acceleration
Map      _control_          Mic Angle
Map      _control_          Mic Height
Map      _control_          Amp Drive
Map      _control_          Amp Presence
Map      _control_          Amp Tone
Map      _control_          Amp Mode
Map      _control_          Reverb Type
Map      _control_          Octave Transpose
Map      _control_          AC Hum
Map      _control_          Preset Selector

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Map	_control_	DB 2' Preset 10
Map	_control_	DB 1-35' Preset 10
Map	_control_	DB 1-13' Preset 10
Map	_control_	DB 1' Preset 10

From the maker of ...

Rack Extensions

- **Ammo 100LA Modulation Oscillator** - Portable single-channel oscillator for audio and CV rate synthesis and LFOs, featuring 128 waveforms
- **Ammo 400R Modulation Oscillators** - 4-channel LFO generator with audio output, featuring 136 waveforms and advanced modulation mixing
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- **Combo Electric Harpsichord** - The curious legend of the Electric Harpsichord ironically remains curious and legendary
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- **Combo Compact Organ** - The classic Italian transistor organ now in a brilliant, easy to use and equally compact Rack Extension format. Bags o' fun!
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- **Mordred Audio Bypass Merger** - 4 x 5 channel stereo audio merger with independently switch-able outputs and auto-fade control
- **Shelob Audio Bypass Splitter** - 4 x 5 channel stereo audio splitter with independently switch-able outputs, mirroring, and auto-fade control
- **Super-Spider Bundle** - Anansi, Itsy, Lolth, Miranda, Mordred and Shelob: buy all six and get one and a couple of knobs on another absolutely free!
- **Steerpike BBD Delay Ensemble** - Vintage style 6-tap BBD device, with multiple delay modes including parallel, serial, and reverse
- **Titus BBD Delay Line** - A lightweight 1U delay device featuring a single Steerpike delay line, with reverse

ReFills

- **Guitars vol.1+2: Stratocaster & Telecaster** - Multi-sampled guitars with slides, mutes, signature L6 effects and key-switching
- **Elements²: Vector Synthesis Workstation** - Massive patch collection featuring Korg Wavestation/MS2000, Waldorf Blofeld and Roland SC-8850
- **Additions: Vintage Additive Synthesizers** - DK Synergy + Kawai K5m + Thor FM.
- **Blue Meanie: Virtually an ARP2600** - Thor and Kong-based analogue synth machine
- **Kings of Kong Classic Drum Machines*** - the premier ReFill for Reason 5+, with over 50 classic beat-boxes for Kong Drum Designer
- **Retro Organs v1.5** - Hammond B3 + Farfisa Combo Compact + Vox Continental in one brilliant ReFill. Also available for Reason Essentials
- **B3 Tonewheels v1.5** - the original 24-bit non-Leslie samples ReFill with advanced rotary speaker emulation
- **Farfisa Combo Compact Deluxe v1.5** - the complete set of original 24-bit Farfisa samples covering, both standard and Deluxe models
- **Vox Continental v1.5** - a complete set of original samples from the classic C300 organ, featuring original and extended Continental footages
- **Hammond Novachord*** - the near-antique pre-WW2 monster polyphonic valve synthesizer
- **Retrospective: 40 years of Synthesizer History*** - Over 1Gb of vintage samples from synths and electronic keyboards from the Hollow Sun archive

FreeFills

- **Additives** - demo version of Additions: the fantastic Additives tracks from PUF Challenge #2 can be found at **http://soundcloud.com/groups/additives**
- **8-BIT Magic**: The ZX Spectrum ReFill
- **Classic Drum Machine Collection v1.1**
- **Eminent 310 Strings** v3** - a very old set of samples of miscellaneous quality, so you don't need this anymore. You've got this lovely Combo 310 Unique Organ for your Rack now, with every note recorded in 24-bit at 96kHz, so it's much better!
- **Harpe Laser**** - the famous Laser Harp sound, the Elka Synthex preset 46 "Ring Mod"
- **Moog Taurus Bass Synthesizer** v1.1**

For more information on these products and for direct downloads of these latest versions, plus a wide range of great Combinator skins, please visit **www.jiggery-pokery.com**

* Includes samples licensed from HollowSun.com
** demo ReFills for Retrospective