

PRESET MANIA 1 – Gimmie Some Lovin’ – Steve Winwood (The Spencer Davis Group)

Side Note:

Most everyone, including current Hammond clones, copies the “Gimmie” preset from the old Hammond sites and forums, and it never quite sounded right. It is important to know that Steve Winwood always had a soulful/bluesy Voice and Hammond sound. The preset of old never displayed that sound. I studied, and listened to Winwood at length, and found many photographs/videos exposing drawbars and techniques.

In my preset, the “B note” preset (A/B on some plugins) is the setting for the interlude at beginning, and between chorus and verse. The brake is sometimes used during the interlude instead of slow Leslie in live performance. A#/Bb preset is used in the pre-chorus and chorus, which uses fast Leslie switching occasionally to slow. Winwood uses lower keyboard during verses, although in my case, I switch to the piano part in verses. This is all based on the original and live recordings.

Winwood was known to use twin Leslie 122’s live....don’t know about the recording, but the Hammond he used in that recording was on fire. The organ was very gritty and out front. It was always the dominant instrument.

Original Recording:

<https://youtu.be/BuQ3PaFyb9A>

Live:

<https://youtu.be/sOhWAKp4IC4>

PRESET MANIA 2 – “YOU KEEP ME HANGING ON” – VANILLA FUDGE

Side Note:

Mark Stein, keyboardist, and the voice of Vanilla Fudge, was a mentor to Jon Lord of Deep Purple and many other organists of the time. Lord said he learned all his tricks from Stein. Stein is credited as an originator of sounds that bridged psychedelia with what eventually became heavy metal. Vanilla Fudge were predecessors to Hendrix, Iron Butterfly, Strawberry Alarm Clock, The Nice, Deep Purple, Yes, Styx, Led Zeppelin, Uriah Heep, and all

claimed they were influenced by the Fudge. I've been playing this song, on and off, for quite a few years, and it never fails to get attention.

The song starts with a droning B note with expression pedal, B preset key, Leslie on slow and C3 vibrato/chorus. The "March" section switches to fast Leslie and Bb preset key. The Organ "solo" starts with Leslie Brake on, and B preset key. All of this happens within the 1st 53 seconds of the song. At 1:02, you can actually hear him switch Brake Off to Slow Leslie. At 1:39, Fast Leslie, Bb preset key. From there, Leslie Fast and Slow are switched constantly until repeats of the song beginning section.

The original full length version:

<https://youtu.be/R3ChTolvLRM>

A great live version with 3 original members. I don't think he ever uses the Brake in this video.

<https://youtu.be/RuisGkFcDXI>

PRESET MANIA 3 – GREGG ALLMAN 1

Gregg was not a show-off keyboardist, unlike many of his era. However, he was a great, in-in-the-pocket band member. He was a triple threat....influenced by Jazz, Blues, and Gospel, which are the makings of a great Hammond player. His use of percussion in doubling/harmonizing guitar phrases solidified the unique Allman Brothers sound.

Allman used the B and Bb/A# preset as his main tools in shaping his sound, and would adjust drawbars as he played. He almost always used the "Gospel" C3 chorus, which helped to define, and push his Leslie. His signature Leslie "pulse" in "Jessica" is one I've been trying to emulate for decades, as represented here for the 1st few seconds:

<https://youtu.be/mffO67ZPFCg?t=225>

With VSTs, I am much closer to recreating it now. I will have settings for it in future Allman posts.

The presets in this first installment, are common to Allman, and are suited to songs, such as "Melissa", "Midnight Rider (original)", and other, laid-back, organ lesser in the mix songs. In

fact, it is difficult to determine the Hammond tone in several songs. But, I have tools! Here is a stem I acquired by chance:

<https://drive.google.com/file/d/1cyZHTfRbSV4pDLpd15kJcalpoyaXtx5I/view?usp=sharing>

In Midnight Rider, Allman has the Vibrato/Chorus C3 off. He uses the “B” key preset droning a D-Dsus pad, slow Leslie, during the verses. He quickly hits fast Leslie and “Bb” key preset during “But I’m not gonna let them catch me no, not gonna let them catch the midnight rider”, then quickly back to the D drone pad setting. The same Bb key and fast Leslie is used during the guitar lead. (B and A preset switch in VB3 1.4 and VB3 II, and Set 2 and Set 1 in B5)

PRESET MANIA 4 – “FOREPLAY/LONG TIME” – BOSTON

Believe me, or don’t.....I actually obtained drawbar settings directly from Tom Scholz. That story can be discussed at a different time, but it is absolutely true.

So, I do not have a Scholz modded M3 VST, or modded Leslie VST. “Foreplay’s” tone is not too hard to achieve...until you get into the conversion to “Long Time”. That’s when some VSTs fall short, but also where creativity comes into play. That means I have to squeeze every ounce of tone out of these VSTs, regardless of drawbars, distortion, and Leslie settings. B5 has a foldback feature, which was nice to know. Also, Blue3 has a foldback feature, AND an M3 capped tone set, and it DID make a difference. From what I hear, and see, “Foreplay” has no vibrato/chorus, and no percussion. The clavinet being used plays some of the same parts as the organ, which could be confused as organ settings.

This song is very dependent on expression pedal, and lower manual (keyboard). It starts out softly with pedal slightly pushed forward, single Bass notes on lower manual, while the intricate arpeggio patterns are on the upper manual. Slow Leslie. Drum entry initiates more swell, so more pedal produces gain and distortion. Eventually, Fast Leslie kicks in, more pedal until the stop with slow Leslie, and chord hold. Much better than a further lengthy description, study this and you will understand what he does, and where he initiates swell, full drawbars, and Leslie speed:

<https://youtu.be/3tustMXIk2M>

Also, here is my edited audio of Tom Sholtz demonstrating Fourplay on his other Hammond... a B3. I used it as my model. You can clearly hear how he does it here:

https://drive.google.com/file/d/1hStPf97Ttz1_JYgSQV_54L2yPPez3ma9/view?usp=sharing

THE PRESETS:

The presets include the B and Bb(full out) key settings, and the B/Bb key settings for lower manual. The VB3's have B/A switch settings. It is very possible the B3 audio above had percussion on soft. Your choice.

PRESET MANIA 5 - WITH A LITTLE HELP FROM MY FRIENDS – Joe Cocker version.

This is based on several live versions from Joe Cocker. The Hammonds were quite similar in tone, but the intros varied. Once again, the swell pedal (expression pedal) drives the Leslie amp, so the more swell, the more distortion. Be sure to bind expression pedal to VST swell. While playing the softer passages, such as the intro, the pedal should be near 20%.

There is basically one setting, although during the verse, the 4' drawbar is pushed in to 0. I provided the change in the Bb key preset. The B key preset will bring you back to the normal drawbar setting. The lower manual settings are also provided. Adjust accordingly to your preference.

The B5 swell pedal may need adjustment for a smoother transition. There is an adjustment for it within the plugin. All the clones sound good by themselves on this song, but, as usual, the IK Leslie always adds a special touch.

The way I play it is much the same as I've seen Cocker's organists play it. The intro arpeggios are played on the lower manual with the right hand, while the left hand plays a chord-like progression on the upper. The reason for this is the arpeggios and the chord progressions are within the same octaves. Of course, with C3 you can have a duplicate octave on the same keyboard!

ALL PRESETS IN MANIA #5 WERE CREATED IN CANTABILE 3 VERSION 3637

PRESET MANIA #6 – HOLD YOUR HEAD UP – ARGENT

Rod Argent, is a noted song writer, and another of the great 1960's Hammond geniuses who influenced so many later players. His solos with The Zombies and Argent are considered by many of his peers as the best ever.

On "Hold Your Head Up", he usually plays song and solos with the same drawbar settings. During the solo, he sets percussion to the "on" position while not playing chords. I was fortunate to hack his drawbars from his XK-3, and I found them somewhat strange, but this is his sound on this song. The problem is that it is hard to get enough volume without maxing everything out. I noticed he relied on the volume and distortion knobs on his XK-3 quite a lot. With most of the clones, I had to rely on Leslie settings for a boost. I did experiment by increasing each drawbar out by 2 numbers, but the tone began to disappear.

VB3 II adapted very well to this song, as did B5. With IK added, it was beautiful. Blue3 did not do as well, and VB3 1.4 was the worst. Of course, B3-X dialed right in.

Swell pedal sits about 65%. Boost to full on solos.

I used Cantabile 3 version 3637 when creating these presets.

<https://youtu.be/FBnSWJHawQQ>

PRESET MANIA #7 – Gregg Allman 2 – Whipping Post, Trouble No More, and others.

In these two songs, Allman did a lot of rhythmic vamping on the lower manual. In Trouble No More, the only time he uses the upper manual is when he duplicates licks with the guitars. On Whipping Post he vamps the lower manual to solidify the verse 11/8 timing, while also providing chords on the upper manual, B preset. When the song goes into 12/8, he is all about fast Leslie on Bb preset, upper manual. The percussion is also more dominant in these songs. As usual...bind expression pedal to a hardware volume pedal, and use it as a tube driver for more dirt.

PRESET MANIA #8 – FOOTSTOMPIN' MUSIC – GRAND FUNK RAILROAD

Mark Farner, singer, guitarist, song writer also played a Hammond on a few songs. Most notable was “Footstompin’ Music”. Just for the record, I lost 10% of my remaining 30% hearing on this preset.

<https://youtu.be/JDGAENmjt6o>

PRESET MANIA #9 – DEEP PURPLE – PERFECT STRANGERS

The 80’s sound of Jon Lord. The organ intro is classic Lord. I always felt this song was an answer to Zeppelin’s “Kashmir”, even though they were released 9 years apart. I based this preset on the “live” versions because they are more exciting and in-your-face than the laid-back studio recording.

I have the upper and lower manuals set as Lord and Airey used on stage. They both only used the Bb preset key on both manuals in this song. The lower manual was used only occasionally during verses. Note that both Bb settings are the same. Lord only uses fast Leslie during certain passages.

Again, swell pedal full on is maximum distortion for this preset. I normally do not use the pre or post fx in B3-X, as they negatively affect CPU load. However, I did use the post reverb on this preset. On my own personal setting, I add a subtle 3rd party echo with 1 return, post Leslie. It really adds character to this filthy monster.

PRESET MANIA #10 – PINK FLOYD – SHINE ON YOU CRAZY DIAMOND

This was taken from the live version at Knebworth in 1990. Fortunately, there were many camera shots of Rick Wright, and his Hammond with settings. I noticed he never switched from the B key setting, but I did copy his A# key setting, just in case. There were no noticeable drawbar adjustments during his performance.

PRESET MANIA #11 – Lee Michaels

Lee Michaels, and his drummer Frosty, was reportedly the loudest band ever. They were louder than The Who. So how did they do it? Lee supposedly ran a minimum of two 122 Leslies, that were mic’d through a wall of Guitar Amps, plus four Acoustic Bass Amps & Cabinets. He and Frosty were also mic’d through a huge Wemm PA system (owned by Led

Zepplin). Michaels used a 1940's BV organ that was modified by Bill Beer. His B3 was modified to play the bass pedal sounds on the lower keys and through the floor-shaking bass amps.

So why am I telling you all of this? To hopefully make the point that Michaels' sound is all about LOUD. It's harsh, and I think I lost another 5% of my quickly depleting hearing when creating these presets. I modeled the presets to his studio, and live recordings of "Stormy Monday". Michaels said in an interview that he mostly used full out drawbars (on B note preset), but I also heard him using the preset I provided (on A# note preset).

I tried Lee's setup using mic'd VST Leslie into VST amp sims, but it sucked. I finally got a closer sound out of the usual VSTs I normally use in these presets. Before I started, I knew Blue3 could get this sound. It has many different model settings and I wasn't disappointed. It nailed it better than the other plugins. VB3 1.4 and B5 was a struggle. After adding IK, they were better, but they had some drawbar overtones I couldn't EQ out without destroying the overall tone.

PRESET MANIA #12 – Corky's Favorite #1

I call this one "Mildly Heavy", as it can be used in many songs, but not so heavy that it becomes ridiculously filthy. This setup is good for most gigs I play, and has been a part of my personal arsenal for quite some time.

The key is to bind your expression/volume pedal to the VST pedal/swell slider/pedal on the GUI. With your hardware pedal, begin to press forward, and as you do, the amp begins to be driven. So, very clean at the lowest pedal state, but mildly dirty wide open. Very little volume is added....just different degrees of dirt. My overall volume is adjusted thru output levels in Cantabile. I can play sweet gospel or some metal, all with the same organ. It is not quite a "Swiss Army Knife" but is useable in most songs. Drawbar changes, and addition of C3 Vibrato, and Percussion morphs it greatly for other tunes. This setup works great in rehearsal, no need for preset changes.

PRESET MANIA #13 – Corky's Favorite #2

This preset is a "goto" when looking for a Soulful, somewhat Gospel type feel. It works well in songs by Bob Seger, Tom Petty, Otis Redding and Bob Dylan. Unlike my #1 favorite, this one is drawbar specific. When I use it, I am in the 2 top octaves, usually with Leslie on fast,

and doing stabs or accents. The Bb key switch is full drawbars, just for an occasional added flavor. The lower keyboard is set for a mellow background feel. I use this on “Chain Of Fools”, some Sly and The Family Stone tunes, Dylan’s “Like A Rolling Stone”, and some earlier Tom Petty. Many uses for songs in the 60’s, 70’s, and 80’s, if that’s your thing.

THE PRESETS WERE CREATED IN CANTABILE v.3673 NOTICE: THE B5 IS NOW VERSION 3.

PRESET MANIA #14 – Santana (Gregg Rolie) Evil Ways

He starts with lower manual at 006000000 with C1, upper on Bb preset 888800088 with C1 slow leslie, then for the start of the organ solo he switches to B preset 880000000 to 888000000 with all percussion tabs up That is a Leslie model 122 built in 1968 in the video

Gregg Rolie was the organist and singer for the early Santana. He and Neal Schon (also with Santana) formed Journey, and was the keyboardist and a singer on the first 6 albums.

The lower manual is very essential in this song, and is used in the verses. He uses the upper manual, Bb Key switch on the chorus. On the solo, he uses the B Key switch, enables the percussion switch, and eventually adds the 8’ drawbar to 8. At the end of the solo, he goes back to the Bb Key switch.....very busy indeed, but that’s what we organists do. This is a great solo to have in your memory bank of licks.

To avoid confusion, on the VB3II and VB3 1.4, the “A” button is the B Key switch, and the “B” button is the Bb Key switch. On the B5, the “Set 2” button is the B Key Switch. The “Set 1” button is the Bb Key Switch. Why developers can’t stick to one format is beyond me, but I do understand a button can be controlled thru midi. My biggest complaint with B-3X is there is no way to switch thru a controller within the program.

When making these, The B5 dialed right into place, and is KILLER with its internal Leslie. The Blue3 surprisingly shined, as did VB3II. Since I don’t use any of the stomps in B-3X, it was the hardest to dial in, but I eventually got it.

THE PRESETS WERE CREATED IN CANTABILE v.3673 NOTICE: THE B5 IS NOW VERSION 3. ALSO, BLUE3 IS NOW VST3.

PRESET MANIA #15 – DANNY FEDERICI

Danny Federici was an original member of the E Street Band. With Springsteen at the helm, he kept the Jersey Shore Sound in check throughout decades of Albums and Concerts. His Hammond always sounded like a carnival, bright and jingly. He also played a keyboard glockenspiel to enhance the jingly sound Springsteen was known for. To add even more, he played an Accordion on a few tracks. He died at 58 of melanoma. Band members said Danny didn't know chords, never read music, and couldn't tell you what key he was playing in. Bruce would start a song, and Danny just knew where it sounded on a keyboard.

PRESET MANIA #16 – STEPPENWOLF – BORN TO BE WILD

There are several different stories about the slow ramp-up and slow ramp-down Leslie Drum sound. I tend to believe the recording engineer, who said the Leslie horn was blown and non-useable. Recording time was short, so they wired the horn wires into the drum, and had all the frequencies running through the drum. The slow drum had a badly stretched belt that had to catch a grip to the motor when it started and slowed down. No doubt, Goldy McJohn, organist with Steppenwolf, was extremely rough on the Leslie. But he created a sound that no one else could copy. I tried my best to get that Goldy sound within the plugs, and I think I got as close as the plugs would allow.

During the verse, Goldy would vamp on E7 with Leslie at full speed. As they went into the chorus, Leslie would be switched to slow, and as it ramped down, the solo/verse would kick in with a fast Leslie.

PRESET MANIA #17 – FOCUS - "SYLVIA"

The wild-eyed Organist with Focus, Thijs Van Leer, formed the 1st successful Dutch Progressive Rock Band. "Hocus Pocus" was their biggest hit. He is still performing today.

PRESET MANIA #18 – FRUMPY – HOW THE GIPSY WAS WON

French born Jean-Jacques Kravetz was the organist with Frumpy, a German Progressive band, in the early 1970's.

PRESET MANIA #19 & 20 – SPOOKY TOOTH – WAITING FOR THE WIND

There were two keyboardists in Spooky Tooth. The most notable was the very successful Gary Wright. He is playing organ on this song. Another notable from this band is Guitarist Mick Jones, who formed Foreigner.

If you listen closely, after the intro, you will hear a quick edit from organ 1 part, to organ 2 parts. Either there was a different organ recorded in the 2nd part, or they modded the original organ. The sounds were not even close. So, to make this happen in Cantabile, I made two presets, and you can switch preset states from 1st organ to the 2nd organ. No tape splicing required.