RUBIGO AUDIO

Rubigo RB3 — User Manual

Version 1.3.6 · CLAP & VST3 for Linux, Windows and macOS

CONTENTS

- Introduction
- Quick Start
- Installation
- Licensing & Activation
- Interface Overview
- Drawbars & Presets
- Percussion
- Vibrato & Chorus
- Rotary Speaker
- Amp, Cabinet & Output Mode
- Tonewheel Character & Key Click
- Why It Sounds Authentic
- MIDI
- Settings Reference
- Troubleshooting
- FAQ
- Parameter Reference
- Support
- Trademarks

Third-Party Software

1. Introduction

Rubigo RB3 is a software emulation of the Hammond B3 tonewheel organ. It models three manuals' worth of drawbars (Upper, Lower, Pedals), the mechanical key click of real contact bars, the vibrato/chorus scanner, percussion, a physically modeled rotary speaker cabinet, a spring reverb, and an amp + cabinet output stage with neural-modeled guitar amps for a completely different, driven tone.

It's available as a CLAP and VST3 plugin for Linux, Windows and macOS.

About the Hammond B3

The real Hammond B3 (built 1954–1974) generates its sound electromechanically: 91 metal tonewheels, spinning on 12 motor-driven shafts, each pass a magnetic pickup and induce a tiny AC signal — no digital synthesis, no samples, just spinning metal and magnets. It's fully polyphonic with no voice stealing, and it has no velocity sensitivity or aftertouch at all — every key produces exactly the same volume no matter how hard you hit it. Dynamics come entirely from the **Swell** pedal.

Signal chain

From a held key to the speakers, the signal passes through, in order:

Tonewheel generator — one waveform per drawbar per note, with crosstalk and leakage already baked in (see Why It Sounds Authentic)

Key click & percussion — contact noise at note-on/off, plus the optional percussive harmonic transient

Drawbar mixing — the 9 (or 2, for Pedals) drawbars for that manual are summed according to their positions

Vibrato/chorus scanner — if enabled for that manual

Manuals combine, then go through the **Swell pedal** — modeled on the organ's real expression control, so closing it also changes the tone and cleans up the drive, as on the original

Spring reverb — by default here, before the amp and the rotary speaker, so they shape the reverb too (Reverb Position)

Output stage — Rotary, Amp + Cabinet, or Direct (pick one, see Amp, Cabinet & Output Mode)

Spring reverb — here instead when Reverb Position is After Leslie

Master Volume — final output level

2. Quick Start

Install RB3 (see Installation) and load it on a track in your DAW, or run it standalone.

Route a MIDI keyboard to it. By default the **Upper** manual listens on MIDI channel 1, **Lower** on channel 2, and **Pedals** on channel 3 (SETTINGS → MIDI, if you need to change them) — if you're playing from a single regular keyboard with no channel-splitting, you'll want it sending on channel 1 to reach the Upper manual.

Play a few notes — RB3 starts on its *Default* preset, a jazz registration (`788400000`) with percussion, C3 chorus and the rotary speaker on Slow, so it sounds like a B3 straight away.

Pull out a couple more drawbars, or pick another preset from the selector in the top bar (try *Full Organ* or *Rock*).

Flip the rotary switch to **Fast** and back to **Slow** to hear the rotary speed change — this is the single most "B3" thing you can do.

Explore SETTINGS → FX to try **Amp + Cabinet** mode for a completely different, driven electric-guitar-amp tone instead of the rotary speaker.

3. Installation

Linux

CLAP	Copy `Rubigo_RB3.clap` to `~/.clap/`
VST3	Unzip, then copy the `Rubigo_RB3.vst3` folder to `~/.vst3/`

Rescan plugins in your DAW afterwards if it doesn't pick the new file up automatically.

Windows

CLAP	Copy `Rubigo_RB3.clap` to `%COMMONPROGRAMFILES%\CLAP\`
VST3	Unzip, then copy the `Rubigo_RB3.vst3` folder to `%COMMONPROGRAMFILES%\VST3\`

`%COMMONPROGRAMFILES%` is normally `C:\Program Files\Common Files` (not the `Program Files (x86)` one — RB3 is 64-bit only). Copying there needs administrator rights. Rescan plugins in your DAW afterwards.

> Requires a 64-bit CPU with AVX2 (any CPU from roughly 2013 onward).

macOS

The macOS download is universal (Apple Silicon and Intel) and needs macOS 11 or later. Each format comes as a zip; Safari unzips it for you.

CLAP	Copy `Rubigo_RB3.clap` to `~/Library/Audio/Plug-Ins/CLAP/`
VST3	Copy `Rubigo_RB3.vst3` to `~/Library/Audio/Plug-Ins/VST3/`

macOS quarantines downloaded plugins that aren't notarized by Apple, and DAWs won't load them. Allow RB3 once by pasting this into Terminal, then rescan plugins in your DAW:

`xattr -dr com.apple.quarantine ~/Library/Audio/Plug-Ins/VST3/Rubigo_RB3.vst3 ~/Library/Audio/Plug-Ins/CLAP/Rubigo_RB3.clap`

> On an Intel Mac, the CPU needs AVX2 (Macs from roughly 2013 onward).

> The plugin's custom interface requires a graphics driver capable of **OpenGL 3.x** (the GUI renderer needs it; audio/DSP itself does not). RB3 checks for this automatically at load time — on a system without it, the plugin still loads and plays normally, it just runs without its custom window, and is controlled through your host's generic parameter list instead. This is most likely to come up in a virtual machine or on a minimal/headless Linux audio server with only a software (non-GPU) display driver. See Troubleshooting if you expected a window and don't see one.

4. Licensing & Activation

Linux

Rubigo RB3 is **completely free on Linux** — no license key, no trial countdown, no registration screen. Install it and play.

The first time you open it, RB3 asks once whether you'd like to be counted as a Linux user. *Yes* sends a single anonymous message (a random number, "linux" and the version, nothing about you or your computer); *No* sends nothing. Either way it never asks again.

Windows and macOS

On Windows and macOS, open **SETTINGS** → **License** in the plugin. The price and the trial are the same on both. From there you can:

Start a 30-Day Trial — one click, no account required, fully working for 30 days.

Activate — paste the license key you received after purchase into the field (there's a dedicated *Paste* button next to it, since some hosts don't give the plugin window keyboard focus) and click *Activate*.

Buy Now — opens the Rubigo Audio store in your browser.

Your license is tied to the specific computer you activate it on. If you need to move it to a new machine, get in touch (see Support) and we'll sort it out.

> If your trial or license lapses, RB3 keeps running, but the rotary/vibrato modulation will audibly drift out of tune within about half a minute of playback as a reminder. Reactivating fixes it immediately — no plugin or DAW restart needed.

5. Interface Overview

The top bar is present on every screen:

CONSOLE / CONTROL / SETTINGS — the three main tabs (see below).

Preset selector — shows the current full-organ preset; step through with the ◄/► arrows or click the name to open the full list.

"?" button — opens this manual in your browser.

CONSOLE

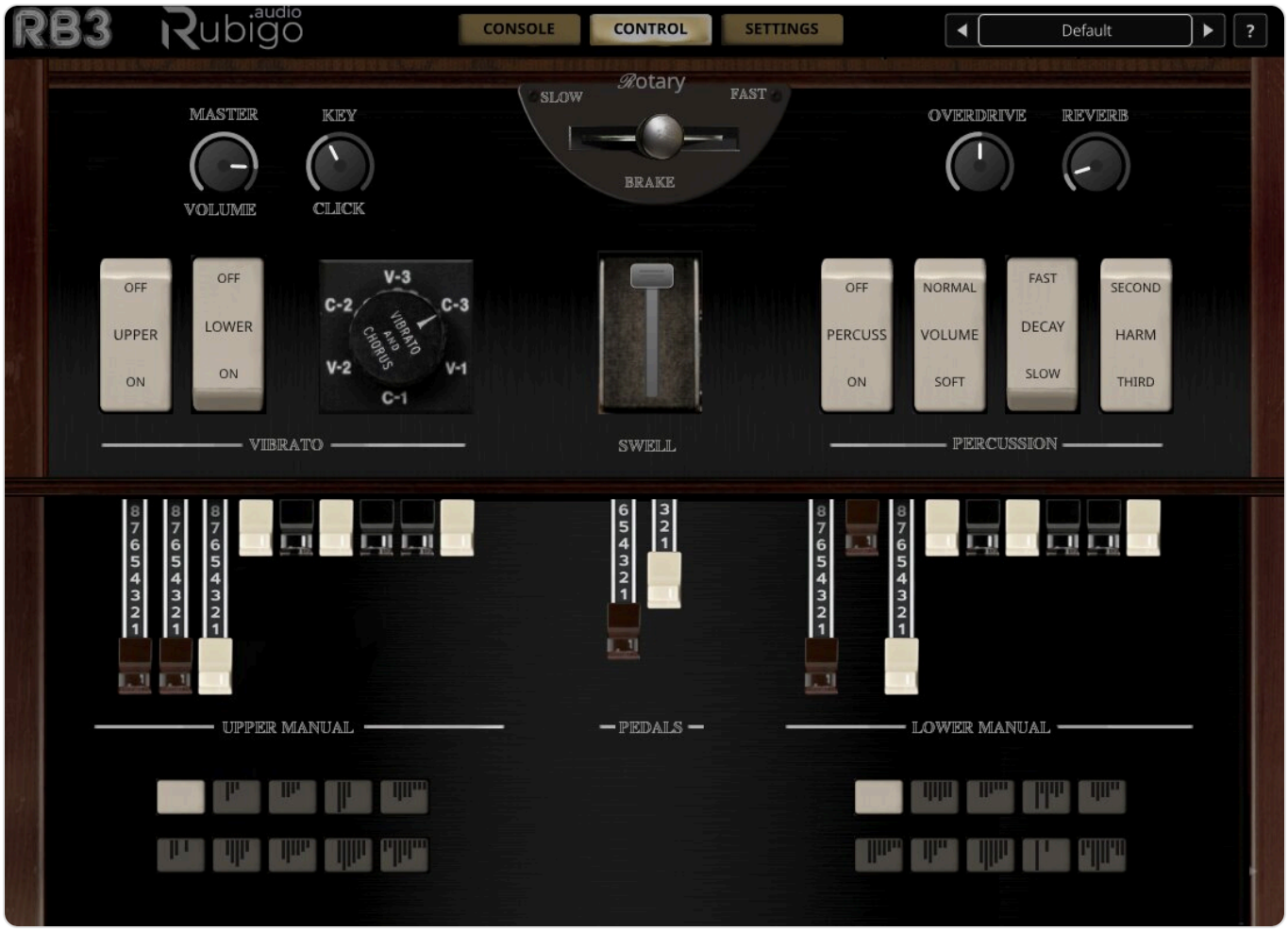
The full vintage console view, including a playable two-manual keyboard and pedalboard — useful when you want to audition sounds with the mouse, or just enjoy the look of the thing. All drawbars, the vibrato/chorus selector, percussion switches, master/key-click/overdrive/reverb knobs, the rotary brake/fast slider and the swell pedal are all here.



The CONSOLE screen

CONTROL

The same core controls as CONSOLE, laid out larger and without the keyboard — easier to operate precisely with a mouse, and it also shows the per-manual quick registrations (see Drawbars & Presets).



The CONTROL screen

SETTINGS

Seven sub-tabs along the second row, covering everything that isn't a front-panel control. Settings Reference shows each page and explains every control on it.

Tonewheel	Tonewheel character (leakage, crossleak, voicing, tapering, transformer), organ character and mains hum, key click, master volume
FX	Signal Path (Drive, Drive Mode, Tube Drive, the Output selector — Rotary / Amp + Cabinet / Direct Output), Reverb, and Amp + Cabinet (guitar amp and cabinet, active only with Output on Amp + Cabinet). See Amp, Cabinet & Output Mode
Rotary	Full physical model of a rotary speaker cabinet — horn, drum, cabinet type, microphones, and the power amp that drives it. Active only with Output on Rotary (see Rotary Speaker)
MIDI	CC mapping and MIDI channel per manual (see MIDI), and the Drawbars block with Reverse Drawbars
Presets	All 20 presets with their MIDI CC and a Learn button (see Drawbars & Presets)
License	Windows and macOS — activation, trial, purchase
Support	Email support, the Discord community, and this manual online and as a PDF

Settings with a few fixed choices (Organ Character, Drive Mode, Output, Amp Model, Cabinet, Cabinet Type, Mic Setup, Amp Type) use a vertical selector: click a choice's name, or its position on the selector, to pick it, or press on it and drag up or down to move through the choices. A block that doesn't apply to the current Output is dimmed and can't be changed.

6. Drawbars & Presets

Each manual has 9 drawbars, named by their pipe footage — the traditional way of describing a tonewheel's pitch relative to the fundamental:

16'	5⅓'	8'	4'	2⅔'	2'	1⅗'	1⅓'	1'

The Pedals manual has two drawbars (16' and 8'). Click and drag a drawbar to set its level from 0 (fully in) to 8 (fully out). If you'd rather drag the other direction, flip **Reverse Drawbars** in SETTINGS → MIDI.

> A freshly-loaded RB3 plays the *Default* preset: Upper `788400000`, Lower `808000000`, Pedals 16' at 6 and 8' at 3, percussion on (soft, fast, 3rd), C3 chorus on the Upper manual and the rotary speaker on Slow.

Full-organ presets

The preset selector in the top bar holds 10 factory presets — *Default, Jazz, Full Organ, Rock, Ballad, Blues, Reggae, Soul/R&B, Gospel* and *Whistle* — and up to 10 of your own. Step through them with the arrows or pick one from the list. Once you change any of the settings a preset made, the selector shows its name with **(modified)**, so you still see where you started; **Custom** means the settings didn't come from a preset.

A preset sets the whole sound: every setting except the MIDI setup (channels, CC assignments, rotary switch mapping), Reverse Drawbars and Master Volume. So a preset always sounds the same, whatever you changed before. The factory presets differ in the settings below; everything else is as in *Default*. Drawbars are in notation order (16' to 1').

No.	Preset	Character	Upper / Lower	Settings	CC
1	Default	The fresh-install sound: jazz registration, warm drive	`788400000` `808000000`	Percussion soft, fast, 3rd · C3 · Slow · Drive 50% · Reverb 10%	81
2	Jazz	Jimmy Smith style, punchy percussion	`888000000` `808000000`	Percussion soft, fast, 3rd · C3 · Slow · Drive 0% · Reverb 20%	82
3	Full Organ	Rich, many harmonics	`668848588` `848000000`	Percussion off · C3 · Slow · Drive 10% · Reverb 25%	83
4	Rock	Classic rock organ, driven	`888800000` `848000000`	Percussion off · Vibrato off · Slow · Drive 40% · Reverb 15%	84
5	Ballad	Soft and mellow, for slow songs	`803600000` `004300000`	Percussion off · Vibrato off · Slow · Drive 0% · Reverb 35%	85
6	Blues	Gritty and soulful	`888800008` `808000000`	Percussion soft, fast, 2nd · C3 · Fast · Drive 25% · Reverb 20%	86
7	Reggae	Clean and rhythmic, for skanking	`800800000` `800000000`	Percussion soft, fast, 3rd · Vibrato off · Brake · Drive 0% · Reverb 40%	87
8	Soul/R&B	Warm and funky	`888800000` `848000000`	Percussion off · C3 · Slow · Drive 15% · Reverb 25%	88
9	Gospel	Full and warm, with tremolo	`808808008` `808000000`	Percussion off · C3 · Fast · Drive 0% · Reverb 30%	89
10	Whistle	Pure, flute-like lead	`888000008` `008000000`	Percussion off · C3 · Fast · Drive 0% · Reverb 20%	90

Saving your own presets

When the selector shows **(modified)** or **Custom**, it also shows a **save** button. Click it, type a name and press **OK** (or Enter). Your preset appears in the list below the factory presets, after a divider, and the selector moves to it. Saved presets are shared by every instance of RB3, in any DAW on this computer: a preset saved in one instance appears in the others' lists straight away.

A saved preset stores the whole sound, like the factory presets (everything except the MIDI setup, Reverse Drawbars and Master Volume). Presets saved with versions before 1.3 stored only drawbars, percussion, vibrato/chorus, Leslie speed, drive and reverb; they now play those over the Default sound. To update one of your presets, change it and click **save**: the dialog starts with its name, and OK replaces it. Names of factory presets and of your other presets are refused, so nothing is overwritten by accident.

There are 10 slots for your own presets, numbered 1–10 in the list's custom section. When all 10 are in use, the save dialog asks which one to replace: pick it and press **OK**, or **Cancel** to keep them all.

> The presets are kept in one file, `Rubigo/RB3/user_presets.json` in your user configuration folder (`~/.config` on Linux, `~/Library/Application Support` on macOS, `%APPDATA%` on Windows). Copy it to take your presets to another computer.

Switching presets from MIDI or automation

Each preset has its own MIDI CC: **CC 81–90** for factory presets 1–10 and **CC 103–112** for your presets 1–10. A value of 64 or more selects the preset (a button press, or a CC sent from your DAW at value 127); lower values, such as a button's release, do nothing. Sending it again re-selects the preset and undoes any changes. You can change the CCs in **SETTINGS** → **PRESETS**, which lists all 20 presets with their CC and a Learn button.

RB3 also responds to **Program Change** on any MIDI channel: Program Change 1–10 selects the factory presets and 11–20 your own, which is what many keyboards' preset buttons send.

These CCs and Program Changes are recorded in your track's MIDI part like any other controller move, so they play back with the song without any automation setup.

Picking a preset with the mouse sets RB3's **Preset** parameter instead (0 = none, 1–10 factory, 11–20 your own). Your DAW records it only when the track's automation is in a recording mode (Write, Touch or Latch in REAPER); the Preset lane then shows preset names and plays the changes back. Projects save a copy of your presets, so a song replays with the same sounds on a computer that doesn't have them.

Per-manual quick registrations

On the CONTROL screen, each manual has its own row of quick-recall buttons for classic named Hammond registrations — *Stopped Flute, Dulciana, French Horn, Salicional, Flutes 8'+4', Oboe, Swell Diapason, Trumpet,* and *Full Swell* — plus a blank button that's highlighted whenever the manual's drawbars don't match any of them. These apply independently to the Upper and Lower manual.

Reading traditional drawbar notation

Hammond players traditionally write a registration as nine digits, one per drawbar in order (16', 5⅓', 8', 4', 2⅔', 2', 1⅗', 1⅓', 1'), each 0–8. You'll see these numbers on setlists, tutorials, and forums everywhere — they translate directly to drawbar positions in RB3:

Sound	Notation
Jazz (Jimmy Smith style)	`888000000`
Rock (full roar)	`888888888`
Gospel (warm, full chords)	`888600000`
Flute (pure)	`008000000`
Lead (thin, reedy)	`008888888`

7. Percussion

Percussion adds a decaying extra harmonic — a short, bell-like transient — triggered only on the first note of a new phrase. It's **monophonic** (one voice, like the real circuit) and only re-triggers once every key on the manual has been released and a new one is pressed — hold a chord and add notes on top and you won't hear it again until you let go completely. Four switches control it, found on CONSOLE, CONTROL, and — for the underlying parameters — SETTINGS:

On/Off	Enables percussion
Volume	Normal or Soft
Decay	Fast or Slow
Harmonic	2nd or 3rd

> Percussion is a classic Hammond combo organ effect — it's meant for single-note or thin-chord lead lines (think jazz comping), not for pads with percussion left on underneath a full registration, where the transient tends to just add clutter.

8. Vibrato & Chorus

On a real B3, this effect comes from a mechanical "scanner" that sweeps a phase-shifted copy of the signal across a set of taps — not a pitch LFO. RB3's implementation follows the same phase-shifting principle rather than simply wobbling pitch, which is why it stays clean and doesn't smear the tone the way a generic chorus pedal would.

The selector offers six positions — **V1, V2, V3** (vibrato only, increasing depth) and **C1, C2, C3** (the vibrato signal blended back with the dry signal for a thicker, chorus-like effect, also increasing depth). It can be enabled independently for the Upper and Lower manual via the UPPER/LOWER switches next to the selector. The Pedals follow the LOWER switch, as on the real instrument, where the lower manual's output circuit also serves the pedal keyboard.

> A quick way to pick a setting: V1 for a subtle, controlled shimmer that won't fight with a busy mix; C3 for the thick, unmistakably "Hammond" swirl heard on ballads and gospel playing.

9. Rotary Speaker

The rotary speaker — best known as the Leslie cabinet — was never part of the Hammond B3 itself; it's a separate cabinet — but the two are inseparable in practice, and it's most of what makes a B3 sound like a B3. Physically it has two independent rotors spinning at different rates: a treble **horn** up top and a bass **drum** below, each producing Doppler pitch shift and amplitude modulation as they spin toward and away from a pair of microphones.

The front-panel switch cycles between **Brake** (rotors stopped), **Slow** ("chorale"), and **Fast** ("tremolo"). How the rotary speed CC (CC 1 by default) maps to them is set in SETTINGS → MIDI → Rotary Speed: **Slow - Brake - Fast** or **Brake - Slow - Fast** (the default) for a 3-way switch or lever, or **Toggle** for a momentary footswitch such as a sustain pedal, where each press flips between Slow and Fast. Switching speed doesn't jump instantly: the horn and drum each ramp to their new speed over their own acceleration time, which is where a lot of the classic "spin-up" swirl comes from.

SETTINGS → Rotary exposes the full physical model:

Group	Control	Range	Default
Horn	Slow Speed	0.1 – 2.0 Hz	0.80 Hz
	Fast Speed	4.0 – 10.0 Hz	6.27 Hz
	Acceleration	0.5 – 5.0 s	1.0 s
	Horn Radius	5 – 30 cm	10 cm
	Brightness	−6 – +6 dB	0 dB
	Beam Focus	0.1 – 2.0	0.55
Drum	Slow Speed	0.1 – 2.0 Hz	0.67 Hz
	Fast Speed	3.0 – 8.0 Hz	6.12 Hz
	Acceleration	2.0 – 10.0 s	6.0 s
Cabinet	Cabinet Type	122 / 147, Studio 12, G37	122 / 147
	Turbulence	0 – 100%	0% (off)
	Horn/Drum Balance	Drum ← 0 → Horn	Equal
Microphones	Mic Setup	Custom, Classic 122, Front Pair, Mono 1 m, Room	Room
	Mic Distance	20 – 100 cm	40 cm
	Angle Between Mics	0 – 180°	90°
Power Amp	Amp Type	Leslie 122, Transparent OD, Op-Amp Dist, Hot-Rod Crunch	Leslie 122

Cabinet Type picks the cabinet: **122 / 147** (the classic two-speed cabinets), **Studio 12** or **G37**. Each is modeled on measurements of that cabinet — horn compartment, drum, crossover, tone and decay. **Brightness** tilts the horn's treble (a shelf around 3 kHz); its range covers the difference in treble measured between real cabinets, and 0 dB is the

modeled cabinet as it is. **Beam Focus** narrows or widens the horn's directional "beaminess"; **Horn Radius** is the horn's effective size, which sets how much Doppler pitch shift it makes. **Turbulence** adds the faint air/mechanical rumble of the rotors moving. **Acceleration** is the spin-up time; slowing down takes a little longer, as on the real cabinet.

Mic Setup picks a microphone placement. **Custom** uses the Mic Distance and Angle Between Mics controls (closer in emphasizes more tremolo/Doppler movement, farther out blends more of the room). These two controls only act in Custom: with another setup they are greyed out, and clicking one switches back to Custom. The other setups are fixed placements: **Classic 122** (two horn mics on opposite sides, one drum mic in front), **Front Pair** (a stereo pair 60 cm in front, 60° apart), **Mono 1 m** (one mic 1 m in front) and **Room** (a pair 2 m away with floor, ceiling and back-wall reflections). To play without the rotary speaker, set SETTINGS → FX → Output to **Direct Output** or **Amp + Cabinet**.

Power Amp → Amp Type picks what drives the rotary speaker: the Leslie 122's own tube amp or one of three overdrives (see Power Amp types). The whole Rotary page only applies when SETTINGS → FX → Signal Path → Output is **Rotary**; with another Output it is dimmed and locked, and a note at the top says so.

10. Amp, Cabinet & Output Mode

SETTINGS → FX controls what happens after the organ signal leaves the tonewheels. Its **Signal Path** block holds the drive and the **Output** selector (Rotary, Amp + Cabinet, Direct Output):

Drive (0–100%, default 50%)	How hard the organ drives the amp. In Rotary mode that is the selected Power Amp type: with the default rotary cabinet power amp, a full chord with the swell pedal open just starts to growl at 50%, like a correctly set-up organ. In Amp + Cabinet mode it drives the selected guitar amp. Drive is level-compensated, so it changes the character, not the loudness. No effect in Direct mode
Drive Mode (default Pedal > Drive)	How the swell pedal meets the drive. **Pedal > Drive**: the pedal sits before the drive, so opening it makes the organ both louder and grittier (the real organ). **Drive > Pedal**: the drive always sees the pedal fully open and the pedal only changes the volume, so the grit stays the same. **Pedal = Drive**: the pedal only changes the grit and the volume stays constant
Tube Drive (0–100%, default 0%)	Tube growl on the bass only, before the swell pedal and independent of Drive: bass notes and low chords thicken and growl, while the upper drawbars and high notes stay clean. 0% turns it off. Applies in every mode, including Direct Output
Rotary	The classic path — the amp chosen under SETTINGS → ROTARY → Power Amp (see below), then the rotary speaker model above
Amp + Cabinet	Signal instead goes through a selectable guitar amp and a selectable cabinet impulse response — the "organ through a guitar amp" sound
Direct	Clean output, no rotary or amp coloration

The guitar amp and cabinet are chosen in the **Amp + Cabinet** block (Amp Model, Cabinet), which is only active in **Amp + Cabinet** mode: in the other modes the whole block is dimmed and can't be changed. Likewise the whole SETTINGS → ROTARY page (rotary speaker and Power Amp) only acts in **Rotary** mode: in the other modes it is dimmed and locked, with a note at the top.

Power Amp types (Rotary mode)

What drives the rotary speaker, chosen with **Amp Type** in the Power Amp block of SETTINGS → ROTARY. Modern stage organs offer several overdrive types ahead of their rotary speaker; RB3 does the same, with Drive setting how hard each one is pushed:

Leslie 122 (default)	The organ's output stages and the rotary cabinet's own tube power amp — a circuit-level model calibrated against real hardware. Warm, rounded overdrive, the classic sound
Transparent OD	Low-gain "transparent" overdrive pedal — keeps the organ's character and adds edge and bite
Op-Amp Dist	Op-amp and diode hard-clip distortion pedal — the fizzy, aggressive end
Hot-Rod Crunch	The hot-rodded British-style lead amp from the guitar amps below, feeding the rotary speaker

The three overdrive choices add the bright, gritty upper-mid edge heard on modern organs at full overdrive, which the 122's tube amp alone doesn't produce. Switching between them is click-free, with a brief silent gap while the new model settles.

Guitar amps (Amp + Cabinet mode)

Four neural-modeled amps, each with its own Drive response, chosen for how organ has been played through guitar amps:

Tweed 4×10	1950s American 4×10 combo — clean to warm breakup; the template later British rock amps grew from
EL84 Combo	Small EL84 combo with early, sweet breakup
Hot-Rod Crunch	Hot-rodded lead amp in the British crunch tradition — 1970s rock organ
Vintage '40s	Pre-war tube amp, dark and warm

Cabinets

Seven cabinet impulse responses, paired with any amp model:

American Twin 2×12	British Alnico 2×12	British Straight 4×12
Brown Deluxe 1×12	Magma Vintage 1×12	Modern Boutique 4×12
Tweed Combo 1×12		

Reverb

A spring reverb model, six controls:

Control	Range	Default
Mix	0 – 50%	5%
Decay	0 – 100%	10%
Damping	0 – 100%	30%
Mod Rate	0.1 – 5.0 Hz	1.2 Hz
Mod Depth	0 – 100%	30%
Position	Before Leslie, After Leslie	Before Leslie

> **Before Leslie** puts the spring after the swell pedal and before the amp and the rotary speaker: the reverb is driven through the amp and spun by the rotors, as when a spring sits between the organ and its speaker cabinet. **After Leslie** adds it at the very end, in stereo, over the finished sound.

11. Tonewheel Character & Key Click

SETTINGS → Tonewheel covers the character of the tonewheel generator itself:

Control	What it does	Range	Default
Leakage	Electromagnetic hum/leakage bleeding into the signal, even with no keys held	0 – 0.1	0 (off)
Crossleak	Crosstalk between adjacent tonewheels and the faint bleed of other wheels heard on real organs. 7% is the measured level of real organs, 0 turns it off, 100% is four times as loud (+12 dB)	0 – 100%	7%
Crossleak Character	The colour of the bleed. Bright is the bleed measured on real organs; Dark keeps the bass bleed and lowers the bleed from about 130 Hz up by around 20 dB, so it adds body without standing out. In between blends the two	Bright – Dark	Bright
Voicing	Balance between the tonewheels: Classic is RB3's calibrated balance, Factory the balance from the Hammond service manual	Classic – Factory	Classic
Tapering	How each drawbar's level changes across the keyboard: Classic is RB3's calibrated levels, Factory follows Hammond's tapering chart exactly	Classic – Factory	Classic
Transformer	Saturation and "breathing" of the organ's matching transformer	0 – 100%	50%
Transformer Asym	The transformer's magnetic memory: adds even harmonics, mostly in the bass	0 – 100%	30%
Organ Character	The condition of the tonewheel generator, from measured differences between real organs (see below)	Typical, Clean, Worn / Bright, Leaky / Humming, European 50 Hz	Typical

Control	What it does	Range	Default
Mains Hum	Hum from the mains supply, at the level recorded on real organs at 100%. The Organ Character sets which hum lines and which mains frequency; this knob sets how loud	0 – 100%	0% (off)
Click Level	How sharply the key contacts switch the tonewheels in. 0 is a smooth, click-free onset; 50% is the full contact click of a real key; above 50% exaggerates it, up to four times as loud (+12 dB) at 100%. Also sets the contact noise level	0 – 100%	60%
Click Noise	Spark/scratch noise of the contacts, relative to Click Level	0 – 100%	72%
Click Decay	How quickly the contact noise dies away	1 – 50 ms	11 ms
Master Volume	Overall output level	Mute – +1.5 dB	0 dB

Organ Character models how real organs differ from one another, using measurements of several recorded organs: **Typical** is the middle of them; **Clean** has the least second harmonic, wheel-to-wheel unevenness and bleed measured; **Worn / Bright** the most; **Leaky / Humming** has strong bleed and the hum of the hummiest organ measured (60 Hz mains); **European 50 Hz** follows the measured European organ, with 50 Hz mains hum. The hum only sounds when Mains Hum is turned up.

> Click Level defaults to **60%**, a little over the full click of a real key contact (50%). Real Hammonds vary a lot in how much click they have depending on age and maintenance, so dial in as much (or as little) mechanical grit as you want: 0% for a smooth onset, up to 100% for an exaggerated click.

Why It Sounds Authentic

A real Hammond's imperfections were *mechanical*, not random — a given tonewheel's wobble, a gear's tooth irregularities, a pickup's quirks were fixed physical properties that repeated identically on every rotation. RB3 models that directly: those imperfections are baked into the tonewheel waveforms themselves rather than added as runtime randomness, which is closer to how the real instrument actually behaved.

A few specific things this buys you:

The "zipping" attack. On a real B3, the nine busbar contacts under a key close in sequence as the key travels down (highest harmonics first), not all at once. RB3 models that staggered contact closure, so chords have the same slightly textured attack a real console does instead of a synthetic, perfectly simultaneous one.

Tonewheel crosstalk. On the real instrument, the turning tonewheels bleed faintly into each other's signals. RB3 reproduces the bleed measured in real organs: every note you play also sounds faint copies of the wheels that leak into it, each at its own pitch and measured level (the **Crossleak** control in SETTINGS → Tonewheel), rather than treating each note as a perfectly isolated oscillator.

Motor hum leakage. The real B3's drive motor and power supply leak a faint, constant hum into the signal — present even when no keys are held. RB3 reproduces it (the **Leakage** control, same screen). It is off by default, like the rotary's air noise (**Turbulence**) and **Mains Hum**, so a fresh RB3 adds no noise to your recordings until you ask for it.

12. MIDI

Each manual (Upper, Lower, Pedals) listens on its own configurable MIDI channel, set in SETTINGS → MIDI:

Upper Manual	Channel 1 (default)
Lower Manual	Channel 2 (default)
Pedals	Channel 3 (default)

If you're playing from one regular keyboard with no way to split MIDI channels, leave everything on channel 1 and set both Lower Manual and Pedals to channel 1 too, in SETTINGS → MIDI — all three manuals can share a channel if that's simpler for your setup.

Every CC mapping row there has two ways to change it: type a CC number directly into the box, or click **Learn** and then move a control on your MIDI keyboard/controller — RB3 captures the CC number automatically.

Below the Upper and Lower Manual mappings, the **Drawbars** block holds **Reverse Drawbars**, which flips the direction a drawbar is dragged (see Drawbars & Presets).

Factory default CC assignments:

Control	CC
Upper Manual drawbars (16' → 1')	12 – 20
Lower Manual drawbars (16' → 1')	21 – 29
Pedal drawbars (16', 8')	30 – 31
Swell	11
Drive	70
Rotary Speed	1
Vibrato mode (V1 … C3)	33
Vibrato Upper on/off (value ≥ 64 = on)	102
Master Volume	7
Factory presets 1–10 (value ≥ 64 selects)	81 – 90
Custom presets 1–10 (value ≥ 64 selects)	103 – 112

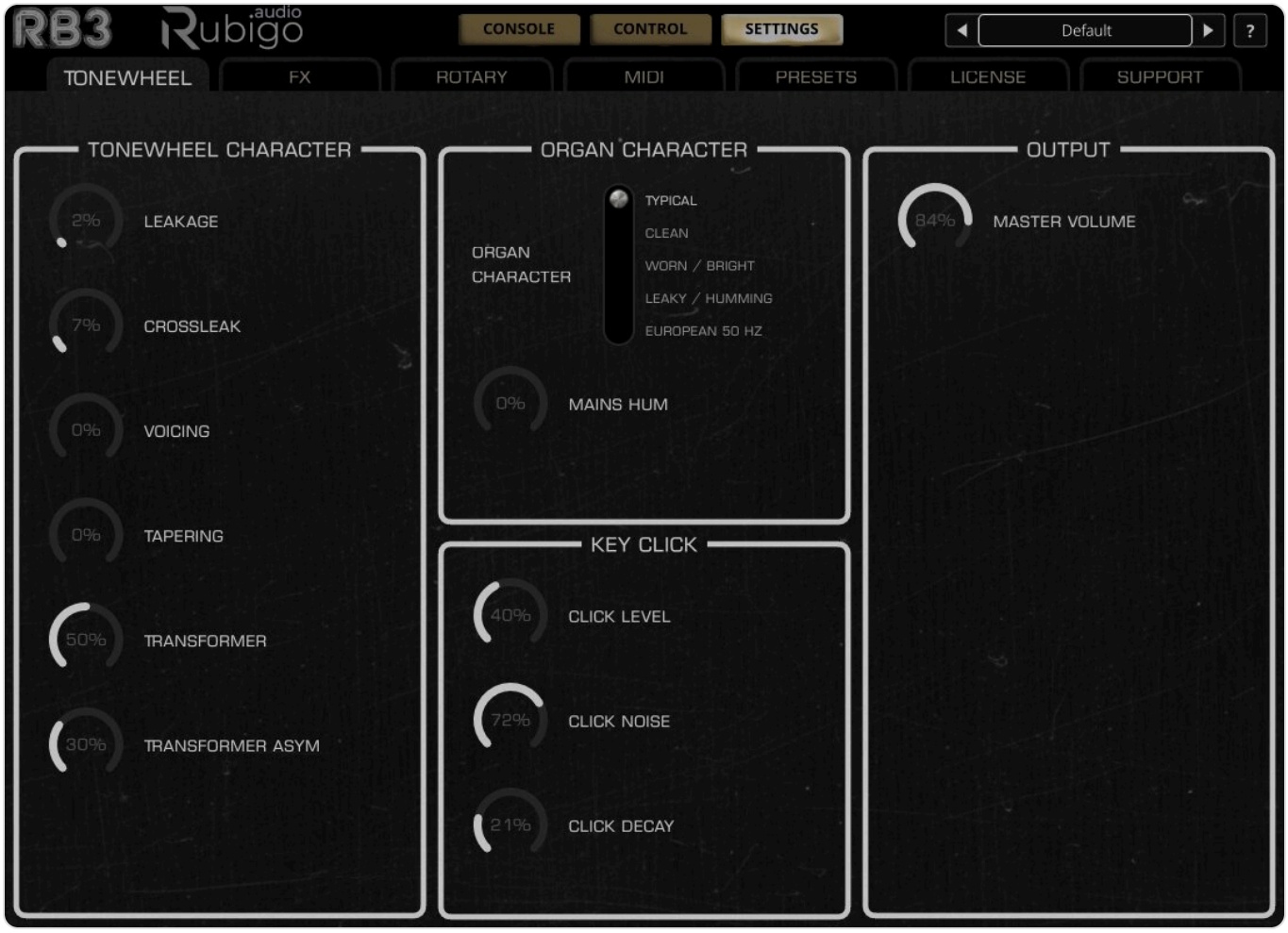
> Every one of these is a factory default, not a fixed assignment — remap anything to suit your controller.

13. Settings Reference

Every page under SETTINGS, block by block in the order they appear on screen. The topic chapters explain the background (how a rotary speaker works, what tonewheel leakage is); this chapter is the place to look up a single control.

> Knobs on the settings pages show their position as a percentage of their range. The tables give the real values: Horn Slow Speed at 0.80 Hz, for example, shows as 37%. Your DAW's parameter list shows the real values too.

Tonewheel



SETTINGS → Tonewheel

The tonewheel generator itself: how clean or worn it sounds, how keys click, and the overall level. Background: Tonewheel Character & Key Click.

Tonewheel Character

Control	What it does	Range	Default
Leakage	The generator's motor hum, a faint low drone that is there even with no keys down. Raise it for an older, noisier organ	0 – 0.1	0 (off)
Crossleak	Other tonewheels faintly bleeding into the notes you play, as on real organs. 7% is the level measured on real organs; 0 removes it, 100% is four times louder	0 – 100%	7%
Crossleak Character	The colour of the bleed. Bright is the bleed measured on real organs; Dark keeps the bass bleed and lowers the bleed from about 130 Hz up by around 20 dB, so it adds body without standing out. In between blends the two	Bright – Dark	Bright
Voicing	Level balance between the tonewheels, from RB3's calibrated balance (Classic, 0%) to Hammond's service-manual balance (Factory, 100%). In between blends the two	Classic – Factory	Classic
Tapering	How each drawbar's level changes up the keyboard, from RB3's calibrated levels (Classic) to Hammond's tapering chart exactly (Factory)	Classic – Factory	Classic
Transformer	The organ's matching transformer: big bass-heavy chords compress slightly and "breathe". 0 turns it off	0 – 100%	50%
Transformer Asym	The transformer's magnetic memory, which adds even harmonics, mostly in the bass	0 – 100%	30%

Organ Character

Control	What it does	Range	Default
Organ Character	The condition of the generator, built from measured differences between real organs: **Typical** (the middle of them), **Clean**, **Worn / Bright**, **Leaky / Humming** (strong bleed, 60 Hz hum) and **European 50 Hz** (50 Hz hum)	5 choices	Typical
Mains Hum	Hum from the mains supply, which sounds only while notes play. Organ Character decides which hum lines and which mains frequency; this knob sets how loud. 100% is the level recorded on real organs	0 – 100%	0% (off)

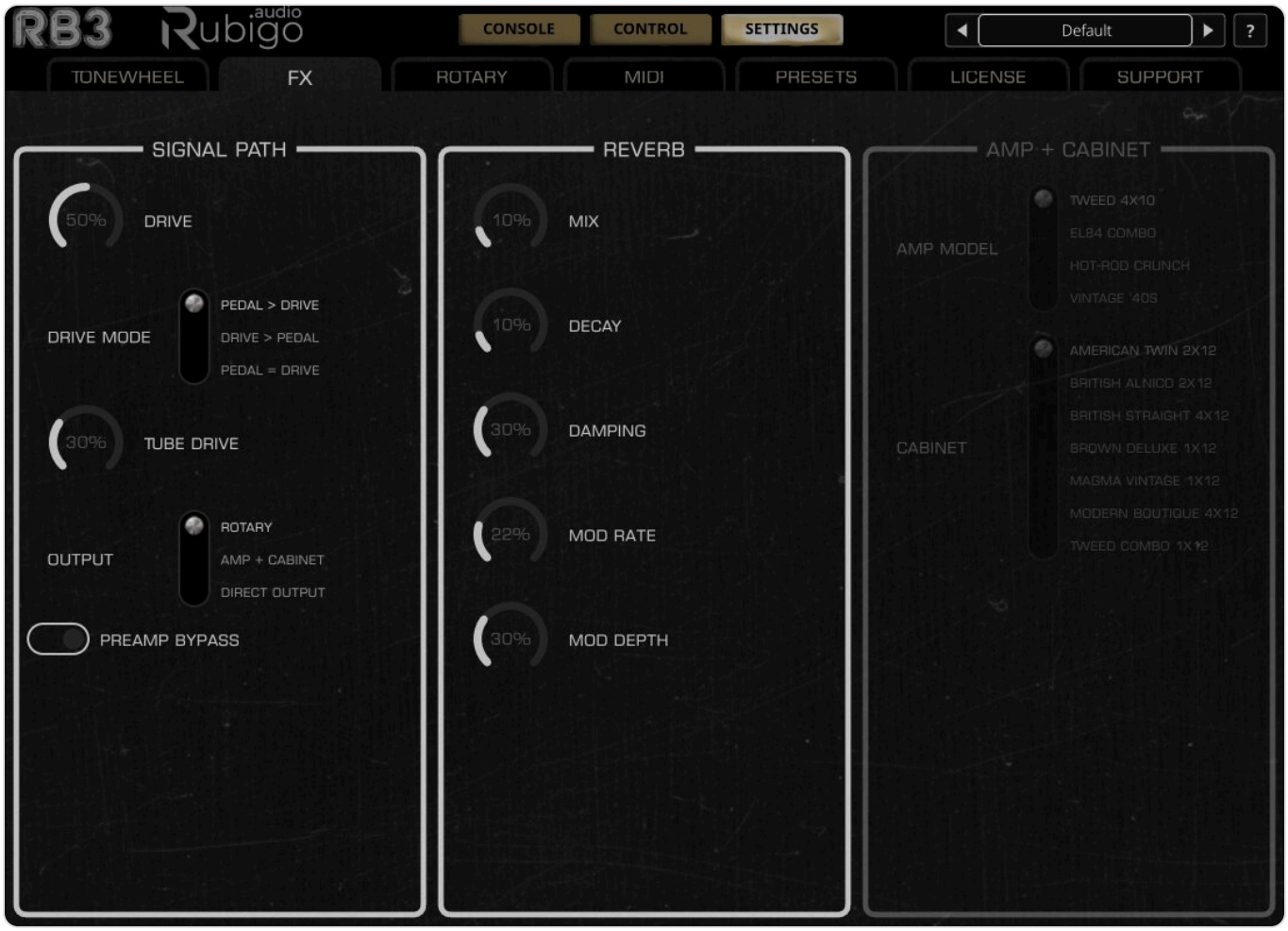
Key Click

Control	What it does	Range	Default
Click Level	How sharply the key contacts switch the notes on. 0 is a smooth, click-free onset; 50% is the full click of a real key; above that exaggerates it, up to four times louder at 100%	0 – 100%	60%
Click Noise	The spark/scratch noise of the contacts, relative to Click Level	0 – 100%	72%
Click Decay	How quickly the contact noise dies away	1 – 50 ms	11 ms

Output

Control	What it does	Range	Default
Master Volume	Overall output level. Not stored in presets, so recalling a preset never changes your level	Mute – +1.5 dB	0 dB

FX



SETTINGS → FX, with Output on Rotary (so the Amp + Cabinet block is dimmed)

Drive, the output path, the guitar amp and cabinet, and the reverb. Background: Amp, Cabinet & Output Mode.

Signal Path

Control	What it does	Range	Default
Drive	How hard the organ drives the amp: the Power Amp in Rotary mode, the guitar amp in Amp + Cabinet mode. Level-compensated, so it changes the grit, not the loudness. No effect in Direct Output	0 – 100%	50%
Drive Mode	How the swell pedal meets the drive. **Pedal > Drive**: the pedal comes first, so opening it makes the organ louder and grittier (the real organ). **Drive > Pedal**: the grit stays the same and the pedal only changes the volume. **Pedal = Drive**: the pedal only changes the grit, at constant volume	3 choices	Pedal > Drive
Tube Drive	Bass-only tube growl before the swell pedal, independent of Drive: low notes and chords thicken and growl, high notes stay clean. 0 (the default) turns it off	0 – 100%	0%
Output	The output path. **Rotary**: the Power Amp, then the rotary speaker (the ROTARY page). **Amp + Cabinet**: a guitar amp and cabinet (the block on the right). **Direct Output**: clean, no amp or speaker. Switching is click-free	3 choices	Rotary

Reverb

A spring reverb, after the rotary speaker or amp.

Control	What it does	Range	Default
Mix	How much reverb is added to the dry sound. At 0 the reverb is switched off entirely	0 – 50%	5%
Decay	How long the reverb tail rings: low values give a short slap, high values a long, splashy spring	0 – 100%	10%
Damping	How quickly the tail loses its treble. Higher is darker and smoother, lower is brighter and more metallic	0 – 100%	30%
Mod Rate	Speed of the slow movement in the tail that keeps it from sounding static	0.1 – 5.0 Hz	1.2 Hz
Mod Depth	How much the tail moves. 0 is completely still; high values add a wobbly, chorused tail	0 – 100%	30%

Amp + Cabinet

Active only with Output on **Amp + Cabinet**; otherwise dimmed and locked.

Control	What it does	Choices	Default
Amp Model	The guitar amp the organ plays through (see Guitar amps)	Tweed 4×10, EL84 Combo, Hot-Rod Crunch, Vintage '40s	Tweed 4×10
Cabinet	The guitar speaker cabinet after the amp	American Twin 2×12, British Alnico 2×12, British Straight 4×12, Brown Deluxe 1×12, Magma Vintage 1×12, Modern Boutique 4×12, Tweed Combo 1×12	American Twin 2×12

Rotary



SETTINGS → Rotary

The rotary speaker and the amp that drives it. The whole page acts only with SETTINGS → FX → Output on **Rotary**; otherwise it is dimmed and locked, and a note at the top says so. Background: Rotary Speaker.

Horn

Control	What it does	Range	Default
Slow Speed	Horn speed on Slow ("chorale")	0.1 – 2.0 Hz	0.80 Hz
Fast Speed	Horn speed on Fast ("tremolo")	4.0 – 10.0 Hz	6.27 Hz
Acceleration	Time the horn takes to change speed. The light horn changes quickly, which gives the first part of the "spin-up"	0.5 – 5.0 s	1.0 s
Horn Radius	The horn's effective size: a larger radius gives more pitch wobble (Doppler)	5 – 30 cm	10 cm
Brightness	Tilts the horn's treble (above about 3 kHz), over the range measured between real cabinets. 0 dB is the cabinet as modeled	−6 – +6 dB	0 dB
Beam Focus	How narrow the horn's sound beam is. Higher values give a stronger sweep each time the horn passes the mics; lower values a smoother, wider sound	0.1 – 2.0	0.55

Drum

Control	What it does	Range	Default
Slow Speed	Bass drum speed on Slow	0.1 – 2.0 Hz	0.67 Hz
Fast Speed	Bass drum speed on Fast. Slightly slower than the horn, so the two never lock together	3.0 – 8.0 Hz	6.12 Hz
Acceleration	Time the heavy drum takes to change speed; the slow drum catching up after the horn is the second half of the classic swirl	2.0 – 10.0 s	6.0 s

Cabinet

Control	What it does	Range	Default
Cabinet Type	The rotary cabinet: **122 / 147** (the classic two-speed cabinets), **Studio 12** or **G37**, each with its own horn, drum, crossover and tone. They play at the same loudness	3 choices	122 / 147
Turbulence	Air and mechanical noise of the spinning rotors, louder on Fast; none on Brake	0 – 100%	0% (off)
Horn/Drum Balance	Level of the horn against the drum: towards Drum for a darker, bass-heavier sound, towards Horn for more treble swirl	Drum ← 0 → Horn	Equal

Power Amp

Control	What it does	Choices	Default
Amp Type	What drives the rotary speaker: the Leslie 122's own tube amp, or one of three overdrives for a grittier, more modern sound (see Power Amp types). Drive (FX page) sets how hard it is pushed	Leslie 122, Transparent OD, Op-Amp Dist, Hot-Rod Crunch	Leslie 122

Microphones

Control	What it does	Range	Default
Mic Setup	Where the microphones are. **Custom** uses the two controls below; **Classic 122** (two horn mics on opposite sides, one drum mic), **Front Pair**, **Mono 1 m** and **Room** (2 m away, with room reflections) are fixed placements	5 choices	Room
Mic Distance	Custom only. Closer gives more tremolo and pitch movement; farther blends in more of the cabinet	20 – 100 cm	40 cm
Angle Between Mics	Custom only. 0° is mono; wider angles give a wider stereo swirl	0 – 180°	90°

With another setup than Custom, Mic Distance and Angle Between Mics are greyed out; clicking one of them switches back to Custom.

MIDI



SETTINGS → MIDI

Which MIDI controller moves which control, and which channel each manual plays on. The MIDI setup is saved with your project and is not part of presets. Background: MIDI.

Upper Manual, Lower Manual, Pedals and FX

Each row is one control with its CC number and a **Learn** button. Defaults: upper drawbars CC 12–20, lower drawbars CC 21–29, pedal drawbars CC 30–31; Swell CC 11, Drive CC 70, Vibrato (the V1 … C3 selector) CC 33, Vib Upper (the Upper vibrato on/off switch, 64 or more = on) CC 102, Master (volume) CC 7.

> **Type a number** into the box to assign that CC; **−1** unassigns the control. Typing doesn't take the CC away from another control, so check no other row uses it: if two controls share a CC, only the first in the list responds.

Learn opens the MIDI Learn dialog (below) and takes the CC away from any other control.

MIDI Channel

Control	What it does	Range	Default
Upper / Lower / Pedals	The MIDI channel each manual plays on. Click an arrow or type a number. Manuals may share a channel (with one keyboard, set all three to 1). Controllers and Program Change work on any channel	1 – 16	1 / 2 / 3

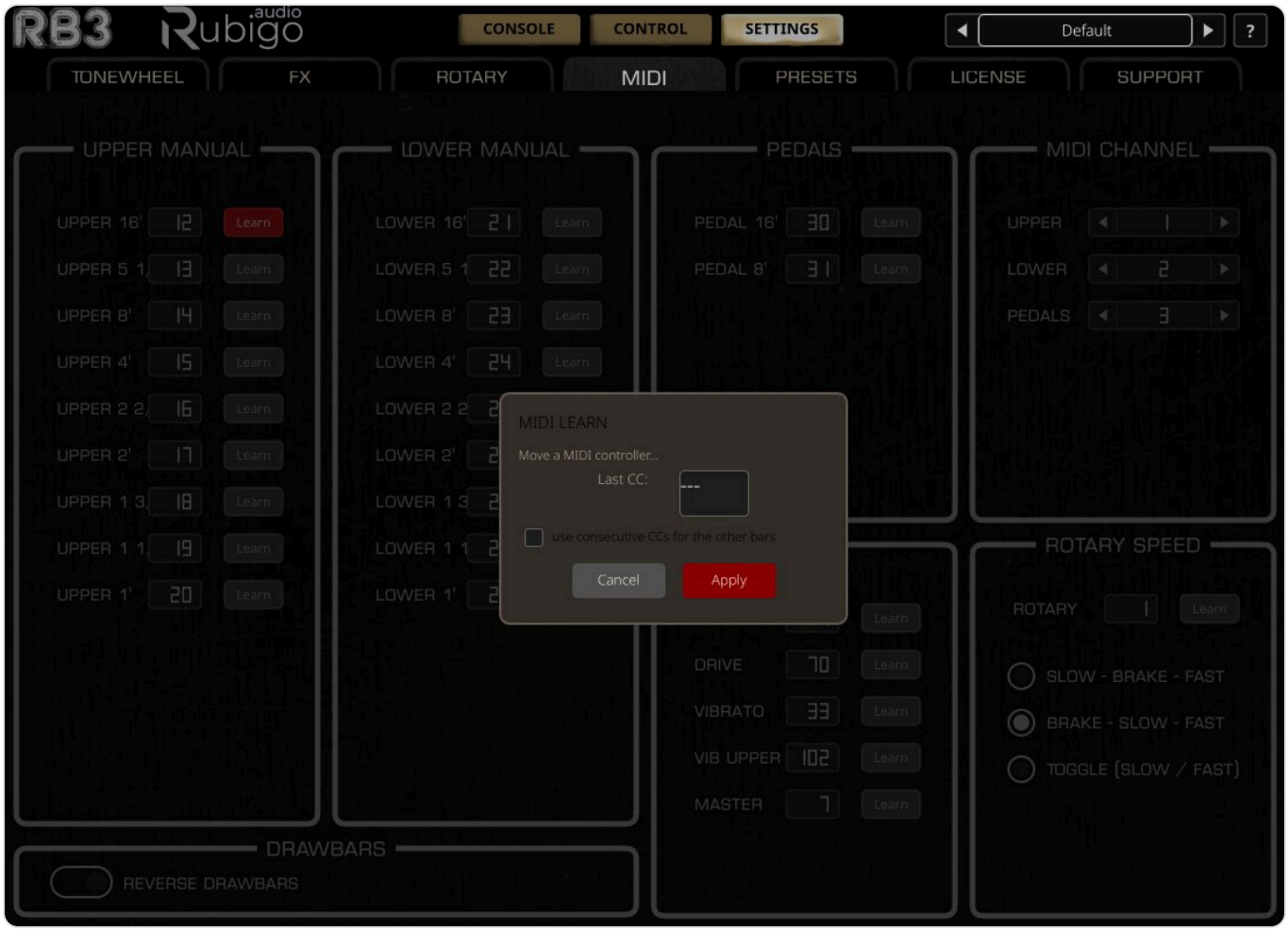
Rotary Speed

Control	What it does	Default
Rotary (CC box and Learn)	The controller that switches the rotary speed	CC 1 (mod wheel)
Slow - Brake - Fast	Low CC values Slow, middle Brake, high Fast (for a 3-way switch or lever)	
Brake - Slow - Fast	Low Brake, middle Slow, high Fast	selected
Toggle (Slow / Fast)	For a momentary footswitch such as a sustain pedal: each press flips between Slow and Fast; the release is ignored	

Drawbars

Control	What it does	Range	Default
Reverse Drawbars	Flips the drawbar direction, for controllers whose drawbars send the opposite values: both incoming drawbar CCs and dragging on screen. Not part of presets	On / Off	Off

The MIDI Learn dialog



MIDI Learn, opened from the Upper 16' row

Click **Learn** on a row. Its button turns red and the dialog opens.

Move the knob, slider or button on your controller. **Last CC** shows the controller number received; move another one to change it.

Click **Apply** to assign it, or **Cancel** to keep the old one.

When learning a manual's first drawbar (16'), tick **use consecutive CCs for the other bars** to assign the remaining drawbars of that manual to the following CC numbers in one go: learn CC 40 on Upper 16' and the other eight get CC 41–48. Any other control on those CCs is unassigned.

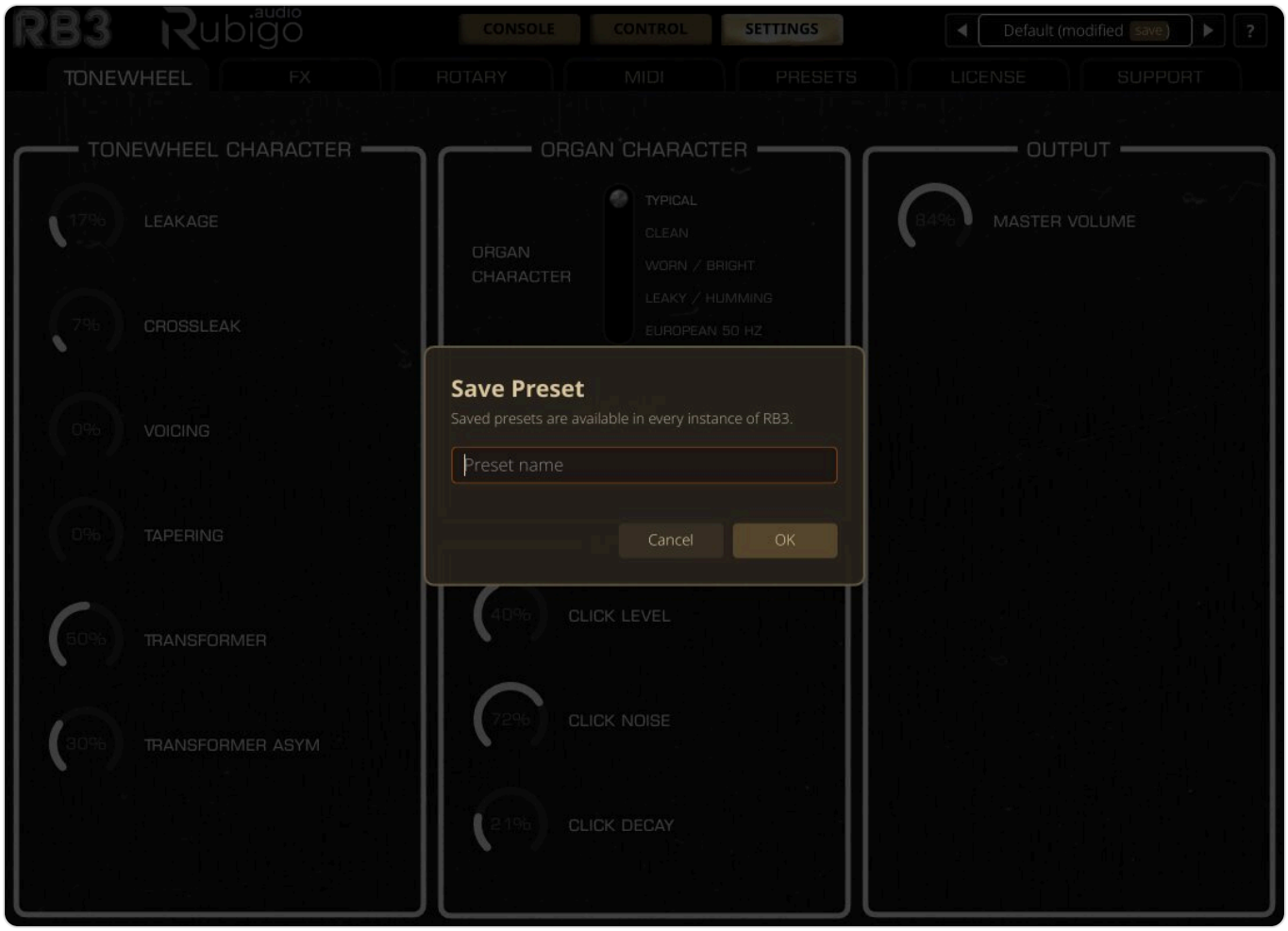
Presets



SETTINGS → Presets

All 20 presets, each with the MIDI CC that recalls it and a Learn button, which work as on the MIDI page. A CC value of 64 or more selects the preset; sending it again undoes any changes. Defaults: factory presets 1–10 CC 81–90, custom presets 1–10 CC 103–112. Program Change 1–10 selects the factory presets and 11–20 the custom ones. The custom list shows the names of the presets you have saved, or (empty). See Drawbars & Presets.

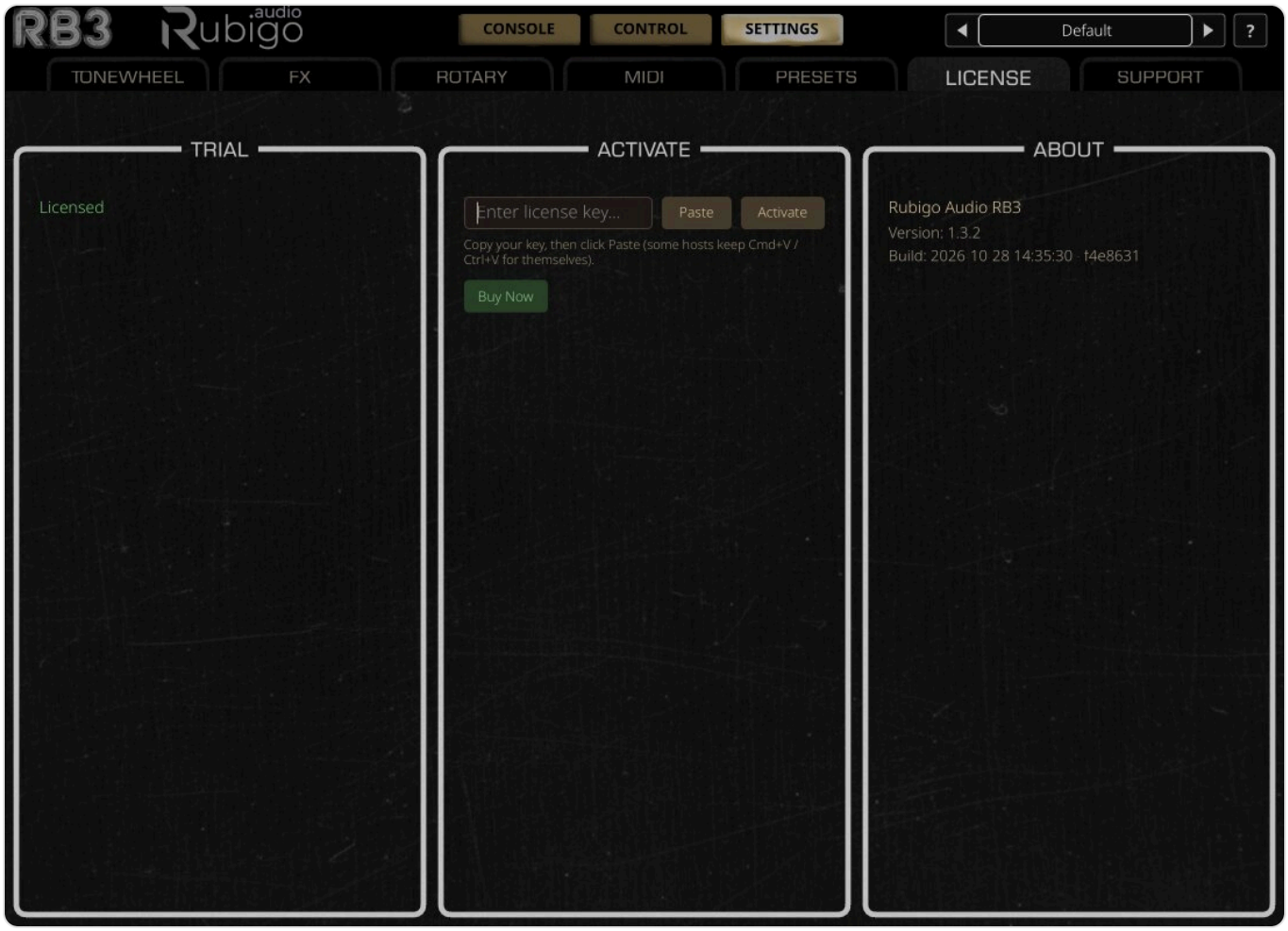
Saving a preset



Save Preset, opened with the save button in the preset selector

When the preset selector at the top shows *(modified)* or *Custom*, it has a **save** button. Click it, type a name and press **OK** (or Enter). Saved presets are available in every instance of RB3 on this computer. Details, including updating and replacing presets: Saving your own presets.

License

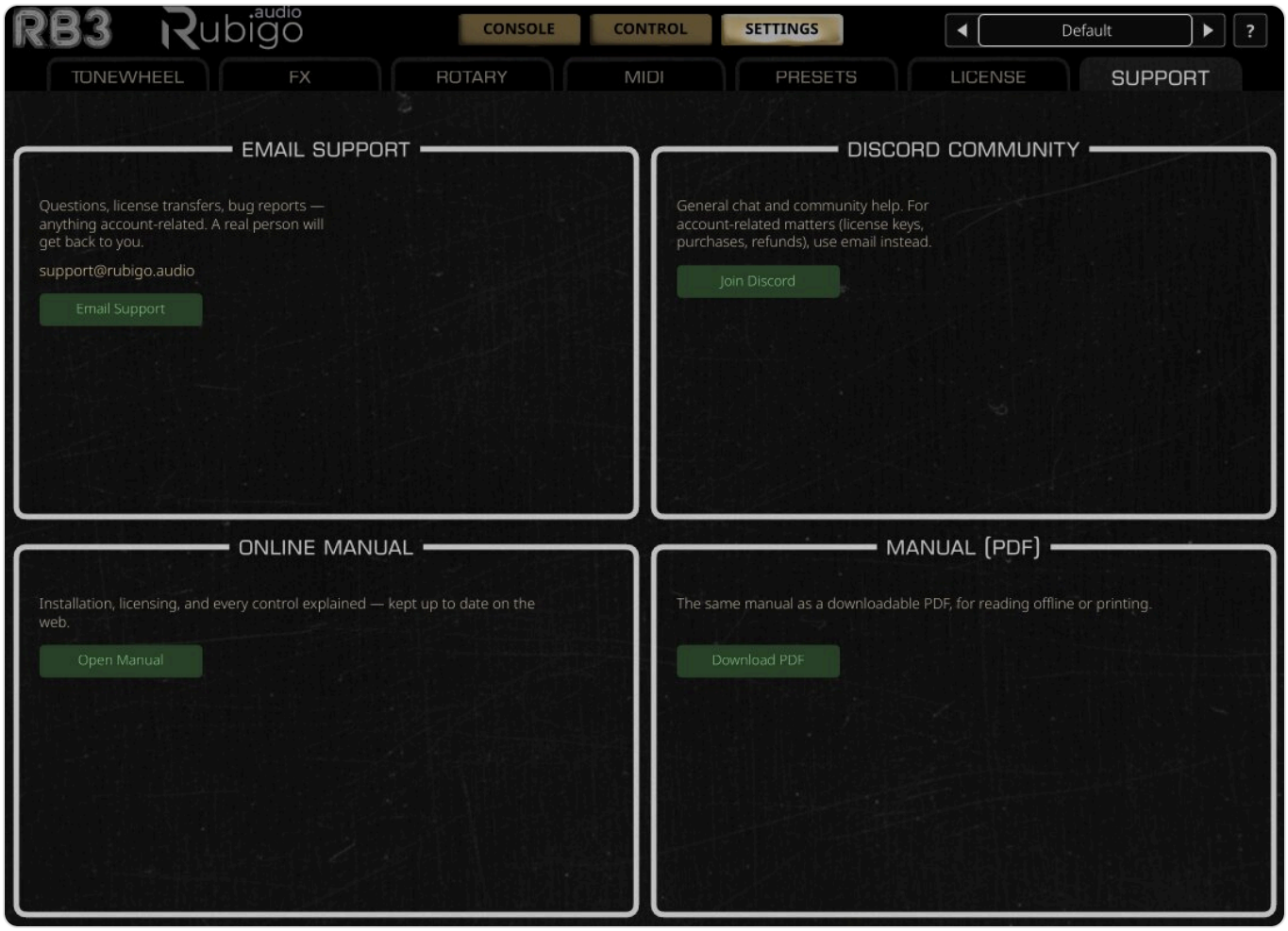


SETTINGS → License (here on Linux, where no license is needed)

Block	What it shows or does
Trial	The license state (Licensed, trial days left, or trial expired) and, on Windows and macOS before activation, the **Start 30 Day Trial** button
Activate	Paste your license key (the **Paste** button works even in hosts that keep Ctrl+V / Cmd+V for themselves) and click **Activate**. **Buy Now** opens the store in your browser
About	The version and build of RB3 you are running. Quote it when you contact support

More: Licensing & Activation.

Support



SETTINGS → Support

Block	What it does
Email Support	Writes to support@rubigo.audio: questions, license transfers, bug reports and anything about your account
Discord Community	Opens the RB3 Discord, for general chat and help from other users
Online Manual	Opens this manual on the web (the **?** button at the top right does the same)
Manual (PDF)	Downloads this manual as a PDF, for reading offline or printing

14. Troubleshooting

Percussion doesn't seem to do anything

Percussion is monophonic and only triggers on the first note after every key on the manual is released — it won't re-fire on each note of a held chord.

It's most audible on the higher registers with the 2' or 1' drawbars present; on a bass-heavy registration with no top-end drawbars, the extra harmonic can be hard to hear.

No sound

Check the manual you're playing on (Upper/Lower/Pedals) is set to the MIDI channel your controller is actually sending on (SETTINGS → MIDI).

Check at least one drawbar on that manual is pulled out above 0.

Check Master Volume (SETTINGS → Tonewheel) isn't at the bottom.

Check your DAW is routing the track's output somewhere audible.

The Rotary page (or the Amp + Cabinet block) is greyed out

They only apply to one signal path. Choose it with SETTINGS → FX → Signal Path → Output: **Rotary** for the Rotary page, **Amp + Cabinet** for the Amp + Cabinet block.

Plugin doesn't appear in your DAW

Double check the install path for your platform and format (see Installation).

Rescan plugins — most DAWs cache their plugin list and won't pick up a new file automatically.

Plugin loads and plays, but no custom window/GUI appears

RB3's custom interface requires OpenGL 3.x, checked automatically each time the plugin loads. If your system's graphics driver can't provide that — common in a VM without GPU passthrough, remote desktop sessions, or a minimal audio server — RB3 falls back to running **headless**: audio processing is unaffected, but there's no custom window, and you control it through your host's generic parameter list instead. This is expected behavior, not a crash. If you expected a GPU to be available, check your VM's 3D acceleration/GPU

passthrough settings, or (Linux) run `glxinfo -B` to see what your system currently reports.

DAW crashes on startup or when loading a project (Linux)

If this happens specifically while restoring a project with several plugin GUIs open at once (RB3 and/or others), it's very likely GPU/GLX resource contention — common in virtualized environments or on GPUs with limited video memory — rather than a plugin bug. Try starting your DAW with a blank project and inserting RB3 fresh, or launch your DAW with `LIBGL_ALWAYS_SOFTWARE=1` set to force software rendering.

15. FAQ

Why doesn't hitting the keys harder make it louder?

Neither did the real B3. It has no velocity sensitivity or aftertouch — dynamics are entirely a function of the Swell pedal, exactly like the original instrument. This is a deliberate design choice, not a limitation.

Can I save my own presets?

Yes. Click **save** in the preset selector when it shows **(modified)** or **Custom**, and name the preset; it's then available in every instance of RB3 (see Saving your own presets). Your DAW's project save also keeps whatever you've dialed in, the same as any other plugin's state.

What's the difference between CONSOLE and CONTROL?

Same controls, different layout. CONSOLE includes the on-screen keyboard and looks like the real cabinet; CONTROL is bigger and easier to operate precisely with a mouse, and adds the per-manual quick registrations. Neither one is more "authoritative" than the other — they're both just views onto the same parameters.

Does Amp + Cabinet mode replace the rotary speaker sound?

Yes, for as long as it's selected — output mode is one-or-the-other, not stacked. Switch back to Rotary mode to get the rotary speaker sound back; switching between modes crossfades rather than cutting abruptly.

Why is there no velocity, but there's a Drive/overdrive knob?

Drive sets how hard the organ pushes the amp — on a real organ that is set once by the technician — while the Swell pedal is what you ride while playing: opening it is louder and grittier, closing it is softer and cleaner (Drive Mode lets you change that relationship). Neither is a per-note dynamic like velocity would be.

How do I get a grittier, more modern overdrive?

Stay in Rotary mode and pick **Transparent OD**, **Op-Amp Dist** or **Hot-Rod Crunch** as the Amp Type in SETTINGS → ROTARY → Power Amp, then raise Drive. The default Leslie

122 overdrive is the warmer, rounder vintage sound.

Appendix: Parameter Reference

A compact reference of every control mentioned in this manual, in one place.

Parameter	Range	Default
Drawbars (×9 per manual, ×2 Pedals)	0 – 8	Upper 788400000, Lower 808000000, Pedals 16' 6, 8' 3
Swell	0 – 100%	100%
Master Volume	Mute – +1.5 dB	0 dB
Leakage	0 – 0.1	0 (off)
Crossleak	0 – 100%	7%
Crossleak Character	Bright – Dark	Bright
Voicing	Classic – Factory	Classic
Tapering	Classic – Factory	Classic
Transformer	0 – 100%	50%
Transformer Asym	0 – 100%	30%
Organ Character	Typical / Clean / Worn / Bright / Leaky / Humming / European 50 Hz	Typical
Mains Hum	0 – 100%	0%
Click Level	0 – 100%	60%
Click Noise	0 – 100%	72%
Click Decay	1 – 50 ms	11 ms
Percussion On / Volume / Decay / Harmonic	On–Off / Normal–Soft / Fast–Slow / 2nd–3rd	On / Soft / Fast / 3rd

Parameter	Range	Default
Vibrato/Chorus Mode	V1, V2, V3, C1, C2, C3	C3
Vibrato Upper / Lower	On/Off	Upper On, Lower Off
Drive	0 – 100%	50%
Drive Mode	Pedal > Drive / Drive > Pedal / Pedal = Drive	Pedal > Drive
Tube Drive	0 – 100%	0%
Output Mode	Rotary / Direct / Amp+Cabinet	Rotary
Rotary Amp (ROTARY → Power Amp → Amp Type)	Leslie 122 / Transparent OD / Op-Amp Dist / Hot-Rod Crunch	Leslie 122
Amp (Amp + Cabinet)	Tweed 4×10 / EL84 Combo / Hot-Rod Crunch / Vintage '40s	Tweed 4×10
Guitar Cabinet (Amp + Cabinet)	7 impulse responses	American Twin 2×12
Reverb Mix	0 – 50%	5%
Reverb Position	Before Leslie / After Leslie	Before Leslie
Reverb Decay	0 – 100%	10%
Reverb Damping	0 – 100%	30%
Reverb Mod Rate	0.1 – 5.0 Hz	1.2 Hz
Reverb Mod Depth	0 – 100%	30%
Rotary: Horn Slow / Fast Speed	0.1–2.0 Hz / 4.0–10.0 Hz	0.80 Hz / 6.27 Hz
Rotary: Horn Acceleration	0.5 – 5.0 s	1.0 s
Rotary: Horn Radius	5 – 30 cm	10 cm

Parameter	Range	Default
Rotary: Brightness	−6 – +6 dB	0 dB
Rotary: Beam Focus	0.1 – 2.0	0.55
Rotary: Drum Slow / Fast Speed	0.1–2.0 Hz / 3.0–8.0 Hz	0.67 Hz / 6.12 Hz
Rotary: Drum Acceleration	2.0 – 10.0 s	6.0 s
Rotary: Cabinet Type	122 / 147, Studio 12, G37	122 / 147
Rotary: Turbulence	0 – 100%	0% (off)
Rotary: Horn/Drum Balance	Drum ↔ Horn	Equal
Rotary: Mic Setup	Custom / Classic 122 / Front Pair / Mono 1 m / Room	Room
Rotary: Mic Distance	20 – 100 cm	40 cm
Rotary: Angle Between Mics	0 – 180°	90°
MIDI Channel (Upper / Lower / Pedals)	1 – 16	1 / 2 / 3

16. Support

Questions, license transfers, or anything account-related — email support@rubigo.audio. For general chat and community help, join the Discord server.

Trademarks

Hammond, B3 and Leslie are trademarks of Hammond Suzuki Co., Ltd. Rubigo Audio is not affiliated with, sponsored by, or endorsed by Hammond Suzuki. These names are used only to identify the instrument RB3 emulates.

VST is a registered trademark of Steinberg Media Technologies GmbH. CLAP is an open standard by Bitwig and u-he.

Third-Party Software

RB3 is built with these open-source components, used under their licenses:

nih-plug	Plugin framework, CLAP format. ISC license, © 2022-2024 Robbert van der Helm.
CLAP SDK	CLAP headers. MIT license, © 2021 Alexandre BIQUE.
clap-wrapper	Provides the VST3 version. MIT license, © 2022 defiantnerd.
VST 3 SDK	VST3 interfaces, version 3.8. MIT license, © 2025 Steinberg Media Technologies GmbH.
Vizia	User interface. MIT license, © 2021 George Atkinson.

The MIT and ISC licenses permit use, copying, modification and distribution, provided the copyright notice and the license text are included:

```
 Permission is hereby granted, free of charge, to any person obtaining a copy of this software
and associated documentation files (the "Software"), to deal in the Software without
restriction, including without limitation the rights to use, copy, modify, merge, publish,
distribute, sublicense, and/or sell copies of the Software, and to permit persons to whom the
Software is furnished to do so, subject to the following conditions:

The above copyright notice and this permission notice shall be included in all copies or
substantial portions of the Software.

THE SOFTWARE IS PROVIDED "AS IS", WITHOUT WARRANTY OF ANY KIND, EXPRESS OR IMPLIED, INCLUDING
BUT NOT LIMITED TO THE WARRANTIES OF MERCHANTABILITY, FITNESS FOR A PARTICULAR
```

```
PURPOSE AND
NONINFRINGEMENT. IN NO EVENT SHALL THE AUTHORS OR COPYRIGHT HOLDERS BE LIABLE
FOR ANY CLAIM,
DAMAGES OR OTHER LIABILITY, WHETHER IN AN ACTION OF CONTRACT, TORT OR OTHERWISE,
ARISING FROM,
OUT OF OR IN CONNECTION WITH THE SOFTWARE OR THE USE OR OTHER DEALINGS IN THE
SOFTWARE.
```

(The ISC license of nih-plug grants the same permissions in shorter words, with the same condition and disclaimer.)

© 2026 Rubigo Audio. All rights reserved.