

Doors – Left Hand Bass V2

Doors *Left Hand Piano Bass* based on the *Sampson FireBass* and the following effect chain: Chain Summary: Fire Piano → EQ-1A (Pultec Style EQ) → PSA1000 → 5P-100 → Primaveras. [View more detail to the parameter / setup settings for each of the effects](#)

To achieve the authentic 1960s "Doors" left-hand piano bass sound using the *Sampson Fire Bass* Piano Bass and your specified effect chain, you should focus on a "snick yet percussive" tone. The original sound was created by Ray Manzarek using a Rhodes Piano Bass, which has a 4-5, 1-10-16-20-25 Hz fundamental note. [View more detail to the parameter / setup settings for each of the effects](#)

Effect Chain Settings – Summary

To achieve the precise "Doors" piano bass sound, adjust your effect chain to emphasize a percussive attack followed by a warm, saturated low-end. Below are the recommended parameter settings for each stage of your chain.

- 1. Samplem Fire Piano Bass**
 - Pre-Amp On: 1
 - Drive: 100
 - Reverb: off
 - Velocity: 12000 Set to Linear Curve.
 - Low End Harmonic: 3:00 – 75% – 85%.
 - Mechanical / Release Notes: 65%.
- 2. EQP-1A (Pultec Style EQ)**
 - Low Freq: 60 Hz.
 - Low Boost: 5.
 - Low Atten: 3.
 - High Freq: 3 kHz.
 - High Atten: 2/3
 - Bandwidth: 6-7 (Broad)
 - Center: 10
- 3. White 2A (Leveling Amplifier)**
 - Model: Compress
 - Peak Reduction: 40-50 (Aim for 3-5dB reduction on the meter).
 - Gain: 30-40
- 4. Radiator (Tube Preamp)**
 - Line Input
 - Input Knob: Set to 2 or 3 (Approx. 11 o'clock).
 - Output Knob: Set to 5 to 8 (Approx. 9 to 10 o'clock).
 - Base Knob: +1 (Very subtle).
 - Treble Knob: 5.
- 5. PSA1000 (Saturation)**
 - Pre-Amp (3.5 – 4): Positioned between 10:00 and 11:00.
 - Buzz (1.5 – 2): Positioned at 8-10.
 - Punch (7.5): Positioned at 3-10.
 - Crunch (4.5): Positioned just before 12:00.
 - Drive (2.5 – 3): Positioned at 9-10.
 - Low (6): Positioned at 1:00.
 - High (3.5): Positioned at 10:30.
 - Mix: 30% – 50%.
 - Level-Out (4-5): Positioned just before 12:00.
- 6. MF-10 (Lowpass Filter)**
 - Drive: 4.5 to 5.5
 - Cutoff: -800 Hz to 1.2 kHz (Approx. 11:00 to 12:00)
 - Resonance: 1 to 2 (Minimal)
 - Amount (Envelope): 0 (Full Counter-Clockwise)
 - Mix: 100% (Full Clockwise)
 - Smooth/Fast Switch: Smooth
 - 4-Pole / 2-Pole Switch: 2-Pole
- 7. Primaveras (Spring Reverb)**
 - Model Select: Twang or HR12. These best mimic the lo-fi, small-tank sound of 1960s gear.
 - Tension: 3 (Loose). Lower tension emphasizes the darker, "flabbiier" bass response.
 - Excitation: 6. Accurately reproduces the spring's "boing" on the initial piano strike.
 - Decay: 4. Slightly reduces reverb when you play a new note to keep the attack clear.
 - Saturation Mode: Tube. Enhances the vintage "warmth".
 - Filters: HPF at 150Hz; LPF at 3kHz. Focuses the reverb on the mids.
 - Mix: 12%. Keep it subtle; it should feel like the instrument is in a room, not underwater.
 - Width: 0 (Mono) or 2.

- 4. Radiator (Tube Preamp)**
 - Line Input
 - Input Knob: Set to 2 or 3 (Approx. 11 o'clock).
 - Output Knob: Set to 5 to 8 (Approx. 9 to 10 o'clock).
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Detailed Instrument & Effect Setup and Logic

Sampson Fire Piano Bass (Source)
The goal here is to maximize the physical characteristics of the model instrument before hitting the effects:

- Low End Harmonic: Set to 3-4. By boosting and cutting at the same frequency, you tighten the low end, removing the "boxiness" while keeping the warm, saturated character of the vintage "warmth".
- Mechanical / Release Notes: Increases these to roughly 60-70%. These notes provide the "click" that helps the bass cut through a mix, mimicking the physical noise of the original hardware.
- Velocity: Keep it at 12000. This is the "normal" dynamic playing, but don't play too hard; the vintage sound is often rounder and more forgiving than modern digital samples.

Recommended Effect Chain Overview:
EQ-1A (Pultec Style EQ) → PSA1000 (Saturation) → MF-10 (Lowpass Filter) → Radiator (Tube Preamp) → White 2A (Leveling Amplifier) → Primaveras (Spring Reverb)

EQ-1A (Pultec Style EQ)
Use the famous "Pultec Trick" to add weight without muddiness.

- Low Boost: Set to 4-5. This adds the necessary "thump".
- Low Atten: Set to 3-4. By boosting and cutting at the same frequency, you tighten the low end, removing the "boxiness" while keeping the warm, saturated character of the vintage "warmth".
- High Frequency: Set to 3 kHz or 3 kHz with a boost of 2 to 3 to highlight the "attack" of the piano hammer.

White 2A (Leveling Amplifier)
This provides the "glue" and consistent volume needed for gain reduction.

- Peak Reduction: Dial this until you see 3-5 dB of gain reduction on the meter during the loudest notes.
- Gain: Adjust this to control the volume of the bypassed signal (makeup gain).
- Needle: Set to Compress to ensure you see a more musical, breathing response.

Radiator & PSA1000 (Saturation & EQ)
These stages emulate the tube warm and transistor "growl" of vintage amps.

- Low End Harmonic: Set to 3-4. By boosting and cutting at the same frequency, you tighten the low end, removing the "boxiness" while keeping the warm, saturated character of the vintage "warmth".
- Mechanical / Release Notes: Increases these to roughly 60-70%. These notes provide the "click" that helps the bass cut through a mix, mimicking the physical noise of the original hardware.
- Velocity: Keep it at 12000. This is the "normal" dynamic playing, but don't play too hard; the vintage sound is often rounder and more forgiving than modern digital samples.

MF-10 (Lowpass Filter)
This mimics the Moogfilter frequency to shape the final frequency response.

- Cutoff: Start at 300 Hz – 1 kHz. Sweep this until the high-end "fuzz" from the saturation disappears, leaving only a warm, rounded bass.
- Resonance: Keep this Low (below 3). High resonance will make the hit sound like a "thuddy" stratter than like a piano.
- Drive: Adjust so the Level LED stays mostly green/yellow; it will hit red only on the hardest strikes.

Primaveras (Spring Reverb)
Vintage piano bass was almost always played through a guitar amp with built-in spring reverb.

- Decay/Freq: Keep this low (10-15%). You want a sense of space, not a washed-out sound.
- Mix: Keep it at 10-15%. This adds a sense of space, not a washed-out sound.
- Model Select: Twang or HR12. These best mimic the lo-fi, small-tank sound of 1960s gear.

Logic Behind the Settings
To nail the Doors tone, you want the high-end to be smooth and "woody," not "crispy" or "electric." The Hi Atten and Atten Set controls are your secret weapons for removing the "plastic" digital sheen of the samples before they hit the saturation stage.

EQ-1A Parameter Settings

- Bandwidth (Q): Set to 7 (Broad)
- Why: A "Broad" setting (higher number) ensures the High Boost is musical and transparent. A narrow setting (lower number) would create a "whistling" peak that sounds like a synth. This broad boost helps the mechanical "thump" of the piano feel natural.

White 2A Parameter Settings

- Model Select: Twang or HR12. These best mimic the lo-fi, small-tank sound of 1960s gear.
- Tension: 3 (Loose). Lower tension emphasizes the darker, "flabbiier" bass response.
- Excitation: 6. Accurately reproduces the spring's "boing" on the initial piano strike.
- Decay: 4. Slightly reduces reverb when you play a new note to keep the attack clear.
- Saturation Mode: Tube. Enhances the vintage "warmth".
- Filters: HPF at 150Hz; LPF at 3kHz. Focuses the reverb on the mids.
- Mix: 12%. Keep it subtle; it should feel like the instrument is in a room, not underwater.
- Width: 0 (Mono) or 2.

Summary of High-End Filtering
By using a broad bandwidth and a moderate Hi Atten, you are essentially "rounding off" the top corner of the frequency spectrum. This replicates the limited frequency response of 1960s studio monitors and tube amps.

To execute the Pultec Trick for a doors-style mix, you need to "carve" a pocket for the kick drum to sit on the piano bass feels deep but never "boomy." In this case, the kick was 40-50 Hz and the piano bass was 100-150 Hz. The Pultec Trick is a specialized tool that provides more control over "heat" than a standard EQ.

EQ-1A Low-End "Pultec" Settings

- Low Boost: Set to 4-5. This adds the necessary "thump".
- Low Atten: Set to 3-4. By boosting and cutting at the same frequency, you tighten the low end, removing the "boxiness" while keeping the warm, saturated character of the vintage "warmth".
- High Frequency: Set to 3 kHz or 3 kHz with a boost of 2 to 3 to highlight the "attack" of the piano hammer.

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- Peak Reduction: Dial this until you see 3-5 dB of gain reduction on the meter during the loudest notes.
- Gain: Adjust this to control the volume of the bypassed signal (makeup gain).
- Needle: Set to Compress to ensure you see a more musical, breathing response.

Radiator & PSA1000 (Saturation & EQ)
These stages emulate the tube warm and transistor "growl" of vintage amps.

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- Mix: Keep it at 10-15%. This adds a sense of space, not a washed-out sound.
- Model Select: Twang or HR12. These best mimic the lo-fi, small-tank sound of 1960s gear.

Logic Behind the Settings
To nail the Doors tone, you want the high-end to be smooth and "woody," not "crispy" or "electric." The Hi Atten and Atten Set controls are your secret weapons for removing the "plastic" digital sheen of the samples before they hit the saturation stage.

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White 2A Parameter Settings

- Model Select: Twang or HR12. These best mimic the lo-fi, small-tank sound of 1960s gear.
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To execute the Pultec Trick for a doors-style mix, you need to "carve" a pocket for the kick drum to sit on the piano bass feels deep but never "boomy." In this case, the kick was 40-50 Hz and the piano bass was 100-150 Hz. The Pultec Trick is a specialized tool that provides more control over "heat" than a standard EQ.

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Radiator & PSA1000 (Saturation & EQ)
These stages emulate the tube warm and transistor "growl" of vintage amps.

- Low End Harmonic: Set to 3-4. By boosting and cutting at the same frequency, you tighten the low end, removing the "boxiness" while keeping the warm, saturated character of the vintage "warmth".
- Mechanical / Release Notes: Increases these to roughly 60-70%. These notes provide the "click" that helps the bass cut through a mix, mimicking the physical noise of the original hardware.
- Velocity: Keep it at 12000. This is the "normal" dynamic playing, but don't play too hard; the vintage sound is often rounder and more forgiving than modern digital samples.

MF-10 (Lowpass Filter)
This mimics the Moogfilter frequency to shape the final frequency response.

- Cutoff: Start at 300 Hz – 1 kHz. Sweep this until the high-end "fuzz" from the saturation disappears, leaving only a warm, rounded bass.
- Resonance: Keep this Low (below 3). High resonance will make the hit sound like a "thuddy" stratter than like a piano.
- Drive: Adjust so the Level LED stays mostly green/yellow; it will hit red only on the hardest strikes.

Primaveras (Spring Reverb)
Vintage piano bass was almost always played through a guitar amp with built-in spring reverb.

- Decay/Freq: Keep this low (10-15%). You want a sense of space, not a washed-out sound.
- Mix: Keep it at 10-15%. This adds a sense of space, not a washed-out sound.
- Model Select: Twang or HR12. These best mimic the lo-fi, small-tank sound of 1960s gear.

Logic Behind the Settings
To nail the Doors tone, you want the high-end to be smooth and "woody," not "crispy" or "electric." The Hi Atten and Atten Set controls are your secret weapons for removing the "plastic" digital sheen of the samples before they hit the saturation stage.

EQ-1A Parameter Settings

- Bandwidth (Q): Set to 7 (Broad)
- Why: A "Broad" setting (higher number) ensures the High Boost is musical and transparent. A narrow setting (lower number) would create a "whistling" peak that sounds like a synth. This broad boost helps the mechanical "thump" of the piano feel natural.

White 2A Parameter Settings

- Model Select: Twang or HR12. These best mimic the lo-fi, small-tank sound of 1960s gear.
- Tension: 3 (Loose). Lower tension emphasizes the darker, "flabbiier" bass response.
- Excitation: 6. Accurately reproduces the spring's "boing" on the initial piano strike.
- Decay: 4. Slightly reduces reverb when you play a new note to keep the attack clear.
- Saturation Mode: Tube. Enhances the vintage "warmth".
- Filters: HPF at 150Hz; LPF at 3kHz. Focuses the reverb on the mids.
- Mix: 12%. Keep it subtle; it should feel like the instrument is in a room, not underwater.
- Width: 0 (Mono) or 2.

Summary of High-End Filtering
By using a broad bandwidth and a moderate Hi Atten, you are essentially "rounding off" the top corner of the frequency spectrum. This replicates the limited frequency