**Classic Rock**

**Keep in mind that modifications may have been made since these notes were written.**

[**Mark Knopfler (Dire Straits)**](#_Mark_Knopfler_(Dire)

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# Mark Knopfler (Dire Straits)

## Money for Nothin’

**CR\_$-for-0\_L**

#### Overview

**Knopfler's tone on this song has been sought after by many, including Knopfler himself. Exactly how he got the tone is a bit of a mystery, but the keys from my experience are to use a very specific fixed setting on a cocked wah, plus a little pre-EQ, as well as using finger-picking like Knopfler does to take a little bite out of the tone.**

# Carlos Santana

## Love is You

**CR\_Santana\_L**

#### Overview

**Smooth like Santana because his tone is smooth as can be. He uses a Mesa/Boogie Mark I and is even said to have coined the Boogie part of the name. He switches between both pickups and heavily works the volume and tone knobs, which makes dialing in his tone pretty difficult. I just went for a very smooth, vintage sounding lead tone.**

# Eric Clapton (Cream)

## Crossroads

**CR\_Clap-XR\_L**

#### Overview

**A classic bluesy vintage rock tone. One of the keys to Clapton's tone is to mix the neck and bridge humbuckers on his Les Paul. Otherwise, it's a classic overdriven Marshall Bluesbreaker.**

# Jimi Hendrix

## Voodoo Chile (Slight Reprise)

**CR\_Jimi-VC\_L**

#### Overview

**Fuzz plus cranked Marshall = Purple Haze.**

# Jimmy Page (Led Zeppelin)

## Zeppelin IV

**CR\_ZeppIV\_L**

#### Overview

**Page gets a very vintage sounding tone from a fuzz pedal and an overdriven Vox.**

# Stevie Ray Vaughn

## Pride and Joy

**CR\_SRV\_L**

#### Overview

**SRV used a Tube Screamer to overdrive a Fender VibroKing. Best replacement for that would be a Super Reverb. Unfortunately the Pod HD has neither. I use the Bassman instead.**

# Jonny Lang

## Lie to Me

**CR\_Lang\_L**

#### Overview

**A warm, midsy overdriven blues tone. Lang gets his tone from a Marshall Gov'ner pedal into a \_\_\_ amp.**

# AC/DC

## Back in Black

**CR\_ACDC\_L**

#### Overview

**Hard Brit rock - Huge overdriven Marshall tone. A good portion of the tone is the mix of Angus's brighter tone and Malcolm's darker tone. Neither one is that distorted, but mixed together the tone sounds quite distorted and full.**

# Gary Moore

## Still Got the Blues

**CR\_GM-SLO\_L**

#### Overview

**Moore gets a huge tone here, but it's not that distorted. It's really simple boosted Marshall tone, but I like the way the Soldano Crunch model works for it. I use a compressor to keep the sound big.**