

MARK WORLD

Magazine

A MESSAGE FROM
**MARCO
DE VIRGILIIS**

SPECIAL

**Mark
bass**

THE STORY

COMIC BY LUCA PASCALI

ARTIST INTERVIEWS

**MARCUS MILLER
RICHARD BONA
JOE DART**

PRODUCT REVIEWS

**F1 SERIES BASSES
MARK VINTAGE PRE
DV LITTLE GH 250 TUBE
MARKBASS STRINGS**

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**MARK
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**Mark
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IN THIS ISSUE

A MESSAGE FROM

Marco De Virgiliis pag. 1



ARTIST INTERVIEWS

Marcus Miller pag. 3

Richard Bona pag. 9

Joe Dart Pag. 17



PRODUCT REVIEWS

F1 Series Basses pag. 7

Mark Vintage Pre pag. 11

Markbass Strings pag. 19

DV Little GH 250 Tube pag. 15



SPECIAL

Markbass THE STORY pag. 23





Marco De Virgiliis

Friends of Mark World,
This is the first issue of our new online magazine. To me, it's important to keep pace with the times and I'd like it to become a reference for all those people who want to be updated in real time about what's new inside Mark World. In these pages you'll find tech information on products, gear reviews, top artist interviews, and much more.

I would like to thank my whole team that I'm honored to lead that is working on this magazine: Riccardo Damiani, Stefano Xotta, Jon D'Auria and

all of the people working with me for many years, sharing everything with me, including this particular moment.

I would like to make a point on the moment we're living in right now and how we're facing the situation. We must remember that music has endured wars, famine, and crisis and it's going to get through this phase as well. Because it is essential for human lives and is related to our instincts, music is always close to all of us in every action we do. The question is, how will our business be transformed after this period? Perhaps COVID is perceived and approached differently depending on the various latitudes, as many types of reactions have been common worldwide.

For us here at Mark World, we arrived at the first big COVID wave in Italy in a moment when we were having strong growth and were already designing many exciting new things, on top of Markbass turning 20 next year! Well, we didn't stop! We made good use of all the help



Riccardo Damiani



Stefano Xotta



Jon D'Auria



our Government gave us to face this moment, and I felt support, compassion, passion, and determination to not give up for any of my collaborators. They showed me an unbelievable trust and we teamed up! Thanks to this condition, and also me being an incurably positive person, we took advantage of this period to restructure, improve organization, and have a better focus on everything. The result is that we're ready to celebrate our 20th anniversary with a number of new products that we're introducing during our NAMM period and we are organizing our own personal Live Mark World Show that will be broadcast worldwide. I can't give you all the details, as I don't want to reveal our ideas quite yet, but stay tuned.

We invested in new product lines like strings and instruments, so you're going to find a few new lineups in this issue. Regarding strings, in this period we purchased new production lines made by cutting edge machinery that works full time, letting us not only get into the bass string market, but in the guitar string market as well. Regarding instruments, we introduced the F1 Series, which is not just a bass series, but also our way to enhance our love and passion for instruments. You'll find all details on page 7. We're working to release a number of new products before the end of 2020, and they will represent an epochal turning point for Mark World. Our motto here at Markbass is "Born to Run," so let us keep running during this period we are in!

In future issues I'll write tech articles where I'll make clear what our objective is and I will further explain

my point of view. I'll talk about speakers, amplifiers, and everything Mark World from my perspective. This is not related to ego either; I want to use this space as a platform to give direct information to the musicians who use our gear and all of our fans all over the world.

It is my pleasure in this first issue to include a comic that I prepared for this great occasion. What better moment than the Mark World Magazine first issue? You'll find my comic story in the last pages of this magazine. I'm very satisfied with it and I would like to thank Luca Pascali for his perfect interpretation of my professional growth through his work. Revisiting it after a few months of its creation made me relive the crucial moments of my career and it made me emotional. I've decided that in every issue I will tell an anecdote regarding my life and career related to Mark World.

As I'm writing these words, we're crossing the second COVID wave here in Europe. It's really hard and we're moving towards a new lockdown, but we'll keep running, still observing our government directives. Thank you to all of our supporters and users worldwide! Thank you for representing our success and for bringing us on stage and into your lives every day.

I hope you enjoy our new magazine!



Marcus Miller



Bands: Solo Artist, Miles Davis, Herbie Hancock, Eric Clapton, Aretha Franklin, Dizzy Gillespie, David Sanborn, Mariah Carey, Whitney Houston, Luther Vandross, Chaka Khan, The Crusaders, SMV, Wayne Shorter, Grover Washington Jr.

Markbass Rig: Little Marcus 1000, Marcus Miller 104 CAB, Marcus Miller CMD 101 Micro 60, Mark Vintage Pre

When it comes to the topic of iconic bass players, there's no doubt that one of the first names that comes to mind is Marcus Miller. After breaking out in the 70's, he revolutionized the bass world with his thunderous slap technique and instantly identifiable tone, which is equally as recognizable as his famed 1977 Jazz Bass and his trusty pork pie hat. Born in New York, Miller came from a musical family and adopted their tireless work ethic, which propelled him to becoming a virtuoso on his instrument and landing gigs that would earn him Grammy awards and critical acclaim. His resume reads like an A-list chart of musical legends, as he's graced countless records with artists like Miles Davis, Herbie Hancock, Eric Clapton, Aretha Franklin, Dizzy Gillespie, David Sanborn, Mariah Carey, Whitney Houston, Luther Vandross, Chaka Khan, and many others. His bass lines have been sampled in hip-hop songs by Snoop Dogg, LL Cool J, and Jay-Z, and his many television and film scores have provided the sonic backdrop to Hollywood classics. He has also released twenty studio and live albums of his own.

During the rise of his studio fame in New York, Miller was doing so much session work for so many artists that producers started saving time by plugging his bass in directly with no amp. Not always pleased with his resulting tone, Miller opened up in an interview about how he simply wanted an amp that reproduced the sound of his bass with as little tone variation as possible. Unbeknownst to him, Markbass creator Marco De Virgiliis read that very interview and it inspired him to create an amp that would satisfy Miller's desire for clarity and all of the characteristics he was looking for. Marco contacted Miller and soon they met and began finalizing the prototype of his new rig. In joining the Markbass family, Miller now has a large range of signature amps and cabinets, and the newest innovation from Markbass, the Mark Vintage Pre, was actually an idea that Miller had come up with on his own. Now because of the collaboration of Miller and Markbass, it's much easier for anyone to get tone similar to the iconic sound of Marcus Miller. Just don't expect it to give you the same slap chops.

When did you first play a Markbass amp?

It was around four years ago. After talking with Marco for a while, he invited me out to the Markbass factory in Pescara, Italy. I tried out a lot of their amps and Marco pulled out a custom head he had been working on and I was like, where has this been the whole time? I was really impressed with it. I need something that will cover the full range of bass for everything I do.

A lot of amps determine for you what you're going to sound like. You plug into something and it will have an old school sound, or a high end sound, or some kind of growl to it. I was looking for something that gave me as much range as possible and let me decide on what tone I'm bringing to the table.

What went into designing your signature amp series?

I told Marco that I needed something with great lows and mids, but also a lot of high end, because I do a lot of slapping and soloing. Marco brought one out that he was working on that had two buttons on it. One of them made the bass sound more classic by taking the highs down and making the lows tighter. I told him that on my amp I wanted that button to be called "Old School" because everyone will know what that means. The other button did the opposite and exaggerated the highs and lows so that if you have a passive bass it'll make it sound active. He said that since we called the other button "Old School," we should call this button the "Millerizer." I left town after that and eventually returned only a few months later and they already had the amp waiting there for me. I really loved it. I played a bunch of different basses through it – fretless, my Sire, my original '77 Fender, and a bunch of other basses that they have there. Every bass really sounded good through it. I told Marco that I wanted to make it really accessible because I had played a ton of different amps that weren't practical for gigging because they weighed a ton and were incredibly expensive. Luckily everything Markbass makes is super light and compact and the prices aren't outrageous. Those things are really important to me. I can play any amp that I want, but I wanted to make sure that we're helping musicians to achieve great tone and not go broke getting it.

How did it feel having such a big role in the creation of these amps?

It made me really happy. This was the first time in my life that I had my hand in the development of an amp. The other companies that I used before had their products already set in stone and I would just choose which one was best suited for me. Marco really wanted my input and for me to collaborate on this. And I wasn't just thinking about myself when we were making this. Again, I wanted something that everybody can use. Once we had the amp dialed in, Marco left me in their factory to test it and I just played basses through it for like a day and a half. I grabbed every bass I could and played, and to be honest at one point I forgot I was testing the amp. I was just playing bass! He came in a day later and I was working on a song in my own world. It let me know that the amp was exactly how I wanted it.

How did you design them to react sonically to your use of both slap and fingerstyle playing?

I wanted to make sure that whatever style you play, that amp genuinely reproduces that style. I didn't want an amp that as soon as you went from old school R&B to rock, that it couldn't handle it. I want my amp to reproduce the sound of my bass. I don't need it to fix my sound or step on any toes. If you love the sound of your bass, this amp will reproduce what you need. If you have a bass that needs an amp to complete its sound, then this amp will do that too. That's where those Old School and Millerizer knobs come in really handy. A lot of it with my bass is just making sure the amp stays out the way. Of course there's no such thing as an uncolored sound, but this is very close.



How did you come up with the idea for the Mark Vintage Pre?

I hit up Marco and told him that this is the world that I'm seeing for bass players: your boy who is a producer calls you up and tells you he just did a track that is all samples and keyboards and he wants real bass. Can he send you the track to add bass? That's the real world for musicians nowadays. I thought that it would be nice if you had a device that was portable, gives your bass a warm sound, and has an analog to digital converter in it so you know that no matter where you go, you can provide a great sound. We talked about what kind of digital output it should have and I told him as many as possible. Ideally, you should just be able to take it out of your bag, plug it in, and the engineer and producer will say, yep, don't need to do much to this. That was the inspiration and Marco got it and did a bunch of research and came up with something that is just awesome.

What elements were most important to be included in the Mark Vintage Pre?

I wanted it to have some tone shaping elements to it because so many different basses are going to be plugged into this thing. If you have a bass that needs some tone shaping, this has settings on there that will really dial it in nicely. Character on a bass is not EQ. It's much more sophisticated than that. If you're playing in a cover band and the bass is doing some fundamental stuff, then you can add some low end to it and you'll be fine. But if you're playing something where the bass needs character, it's going to be something that you really have to spend some time on. We really worked on this Pre to enhance whatever inherent tone your bass has.

Aside from their products, what led you to join the Markbass family of artists?

As passionate as people are in the music world, Marco is more passionate than anybody. He's crazy like us musicians are crazy, in a good way. He always wants to present people with the best and he never ever gets tired. As soon as we came up with the amp and we were happy with it, he was busy making modifications to it. Right when we released that, he was already working on the next amp. And as soon as I called him about this preamp, he was on it immediately. He's got the kind of energy that people have who change the world. He's determined to do things that are going to have an impact, ya know? Markbass as a whole is very much about family and community, but at the same time they're not just putting your name on an amp and saying, here you go. I've always known that he is committed to developing something that is good for me that we can proudly present to the world. **-MB**



The MARK WORLD january 21/24 2021 Show

As you know, the 2021 edition of the NAMM Show has been canceled due to the coronavirus pandemic. But because next year will be the 20th Anniversary of Markbass, and to celebrate this important milestone with all of you, we will hold a virtual booth live stream from our headquarters during the planned show days so you can see a premiere of our exciting new products for 2021. As always, we will have an incredible lineup of Mark World artists performing, and we will also present a special on MW Rising Stars, Masterclasses, and more! More details about the MARK WORLD Show schedule will be released in the coming weeks. STAY TUNED!!!



LiveStream on



/markbassamps

Markbass F1 Series Basses

Following the success of their Kimandu, Kilimanjaro, J Series, and JP series basses, Marco De Virgiliis wanted to create a high end instrument series that honored and embraced the storied history of Italian instrument builders, while notching the next chapter of lutherie in his region. In doing this, he created the new F1 Series of basses, which is an ever-expanding array of models that uses only the finest woods and materials. "This is not just a bass series, it is our way to enhance our love and passion for instruments, and as always, bring something new to the table," explains De Virgiliis. "For this special series we are using the peculiarities and unique resources of living in Italy by using local assets to create something at the top level. We're not using these amazing woods simply because they are available to us in Italy, but because of their unmatched characteristics that leads to unique instruments."

To achieve their vision of celebrating and utilizing the wealth of fine Italian materials, Markbass set out to the precise regions where many of the most revered instruments from history have come from. In particular, they followed the trail of the 17th century builder who was regarded as one of the greatest instrument makers who ever lived, Italian luthier Antonio Stradivari. His surviving instruments are now worth millions of dollars, and perhaps the most iconic of his creations is the famed Le Brun Stradivarius violin, which was played by the one and only Niccolò Paganini. Notoriously picky about the woods he used, Stradivari was partial to spruce, so he would travel to the Fiemme Valley to wander the woods and find the perfect trees to craft his instruments from. Now, over three centuries later, Markbass is going to the exact forests that Stradivari did to select the same family of Val di Fiemme Spruce trees for their F1 Series Basses.

The most immediately noticeable observation when picking up an F1 Series bass is its lightness. The Val di Fiemme Spruce was so important to Stradivari for its beautiful resonance and its elasticity for bowed instruments, but also because of how little it weighs. The body of each of the F1 series basses is made of Val di Fiemme Spruce, but the beautiful top woods vary for each particular model. For the MB RB Kilimanjaro F1 5 Oliv bass, as suggested by Richard Bona, the top wood is an Abruzzo Olive, which comes from one of the richest regions for olives that contains century-old trees that are harvested for olive oil. The necks of these basses are made of one-piece quarter sawn maple with a 34" scale, 24 frets (2.4mm), and a GraphTech Black Rusq Nut. The MB JF1 White Battered 4 VG RW has a relic finish with a hard maple neck and 34" rosewood fingerboard with 20 frets featuring vintage cream binding, and MOP block inlays. The JF1 Old Yellow CR MP has a unique aged finish with a maple neck and 34" maple fingerboard with 20 frets featuring vintage cream binding, and MOP block inlays. The JF1 Old White CR

KILIMANJARO



EB is a fretless bass with an Ebony fingerboard, a hard maple neck, and a beautiful vintage finish. Honoring the Italian instrument making tradition, each bass is a unique creation, so the selection of wood and other subtle touches are part of the artisan process that reflects the constant improvements that Markbass makes in evolving their products.

As far as tone, the F1 Series provides all of the low to high richness and magnificent clarity that you'd expect from a high-end bass. The pickups are either single coil J-style passive sets custom designed on Markbass specs with a 70' style layout for the MB JF1 White Battered 4 VG RW, MB JF1 Old Yellow 4 CR MP, and MB JF1-F Old White 4 CR EB, or Bartolini MK5CBC series pickups for the MB RB Kilimanjaro F15 Oliv. But the most important element for the tone of this series is the MB Instrument Pre, which uses an ultra-compact circuit that provides the clearest frequencies for a truly powerful sound. These tone circuits were designed to not only boost the frequencies, but also to provide unparalleled responsiveness when you both engage the boost and also when you cut it. Another focus of these

circuits is to offer subtle differences of volume when you switch from passive to active and vice-versa, which is an important factor for performing bassists who need to change their sound with the simple push of a button. No matter what style of music you're playing, the electronics on these basses will provide you with the exact tone you need.

From the Val di Fiemme Spruce forests, to the hands of bass players all over the world, the Markbass F1 Series honors the centuries old legacy of Italian craftsmanship and the storied resources from the region. Every element of these basses was carefully selected and crafted to achieve the ultimate playing experience that draws from a long line of luthiers who only wanted to provide the best for their players. Whether you're a top-level performer, or someone looking for their next step up with a bass they can play for rest of their life, the F1 model is the choice for you. With remarkable sound, feel, and construction, these instruments are proudly ushering in the next chapter of Markbass, and their quality and attention to detail continues the long and proud tradition of Italian instrument making.



SPECS

MB JF1

Woods: Each instrument comes with a wood specs label for body, neck and fingerboard.

Body: Val Di Fiemme Spruce

Neck: Hard Maple

Fingerboard: Rosewood, Maple or Ebony (fretless)

Scale: 34" scale, 20-FRET with vintage cream binding, and MOP block inlays.

Nut: Bone

Hardware: Markbass Custom machine heads, F Style | 20:1 ratio (Gold, Chrome or Vintage)

Bridge: Markbass Die cast bridge (Gold, Chrome or Vintage)

Pickups: Single coil J style passive pickups custom designed on Markbass specs, perfectly matching Markbass electronic, 70' style layout.

Electronics: MB Instrument Pre

CONTROLS: VOLUME/ VOLUME/TONE(working also in the passive mode) BASS/MIDDLE/HIGH (on the active EQ)

MB RB KILIMANJARO F1 5 OLIV

Woods: Each instrument comes with a wood specs label for body, neck and fingerboard.

Body: Val Di Fiemme Spruce w/ Olive Top (Ninja RB Bass Shape Design)

Neck: One-Piece Quarter Sawn Maple

Fingerboard: Selected Maple, 24-FRET / 2.4mm, GraphTech Black Rusq NUT, Black Dots (side)

Scale: 34" scale

Nut: GraphTech Black Rusq

Hardware: Gotoh Tuners, Black, Hipshot Kickass 5 Strings, Black

Bridge: Markbass Die cast bridge VINTAGE (VG)

Pickups: Bartolini MK5CBC

Electronics: MB Instrument Pre

CONTROLS: VOLUME/ VOLUME/TONE(working also in the passive mode) BASS/MIDDLE/HIGH (on the active EQ)



F1 SERIES



RICHARD BONA

Bands: Solo Artist, Pat Metheny, Joe Zawinul, Mike Stern, George Benson, Bobby McFerrin

Markbass Rig: Kilimanjaro and Kimandu Basses, Little Mark Ninja signature head, New York 122 Ninja Signature cab, Ninja 102-500 Signature Combo, Mark Vintage Pre

In an era when music is frequently driven by fame, money, social media likes, and the allure of being the next trending act, there are still those unique artists who create purely to express the sound that emanates from their soul. Bass virtuoso Richard Bona is one of these very artists. Born in the Cameroonian village of Minta, Bona began performing at the age of five and hasn't stopped since. From building his own humble instruments as a child to performing in the biggest clubs in France and New York, Bona quickly became a sensation of the jazz world thanks to his remarkable feel and his beautiful vocal abilities. Early into his career Bona's talents grew high in demand and he began playing alongside legends such as

Pat Metheny, Joe Zawinul, Harry Belafonte, Quincy Jones, Herbie Hancock, Chick Corea, Steve Gadd, the Brecker brothers, Chaka Khan, Mike Stern, Bobby McFerrin, and many others. But what really put him on the map were the eight studio albums he released beginning with 1999's *Scenes From My Life*.

In 2011, Bona joined the Markbass family of artists and has since become one of their biggest advocates and one of their most frequent collaborators. With the release of the Ninja series of amps, cabinets, and combos, Bona showed that he was more than just an artist on their roster, as he worked tirelessly with Marco de Virgiliis to create products that met their collective high standards. In 2019, the two unveiled a new chapter for both Markbass and Bona with the Kilimanjaro and Kimandu signature basses. Spending years conceptualizing and creating their ideal model of basses, Bona and De Virgiliis were uncompromising in their pursuit of making a high end bass for serious performers, and a more a price-friendly model that would be accessible to players of all skill levels. Thanks to his work in creating his signature line of basses and amps, Bona now has his ideal set up in his home in Miami, Florida, where he is currently working on new music and has recently released his latest single titled "Afreekha." For a master musician who plays only what is true to his heart, it is only fitting that the instruments he uses also originate from that same place.

When did you first start playing Markbass amps?

I had played concerts with them when venues would provide them for me, but I never really got time to experiment with them except for sound checks. I remember loving the Little Mark head and after I played through one for a concert I knew that those were the amps that I wanted to use. About nine years ago Marco got in touch with me and we became very close very fast. I went out to their headquarters in Pescara a few times early on and we would spend hours just talking about ideas and things that we wanted to develop.

What was it about their amps that stood out to you?

What I like most about them is that they all have a very particular and special tone that is unique. They've developed their own sound and it's exactly what I want out of my amps. It's not too bright or too low; it just cuts through how it should. And the fact that everything is so light and portable is so important.

How did your line of signature Ninja amps come about?

I loved my first Little Mark, but I wanted something with just a little more power. So when Marco approached me about doing my signature amp I knew that I wanted the Little Mark sound, but something with a little more headroom, and he made it happen. With him, it was never about just putting my name on an amp, he really wanted my opinion and input. The next thing we set out to make was the Ninja Combo. Combo amps are great for all of us bass players who do a lot of gigs. It can be hard to carry two pieces sometimes, and it's so easy to just put your combo in your trunk and drive to the gig. You plug in one cable and you're ready to go.

Last year Markbass released the RB Kilimanjaro and Kimandu basses. What led to these signature models?

I had been playing really heavy basses for a long time and I started having a lot of pain in my back from them.



When you play every day for 10-15 years you start to feel the physical effects of them. Marco called me one day and asked what I thought about coming up with my own signature bass. I told him I would think about it because it had never crossed my mind. I thought about it and called him back and said, let's go Marco, let's do it! We met up, and then we met up again, and then again and again, and then we had the first prototype completed. We went back and forth so many times. We wanted to design something really amazing and we are both hard workers who won't stop until things are done right. So this took us a lot of years. We finally got the result we wanted and man, these basses sound so good. And they're light, so I have no more pain from playing, no matter how long I play them for. These instruments are really special.

It is a big honor for an artist to have a signature bass. How does it feel to have your name on these?

I'm really, really proud of these basses. We took our time on them and made sure everything was right, because you don't want your name to be on something that you're not going to love. I've been a musician my whole life and a bass player for so long, so I'm not just trying to sell an instrument. I want to make sure that anybody could play this bass and feel comfortable on it. I'm very passionate about these instruments. I even went to the NAMM show a day early by myself to tune all of the basses at the booth. I had to check every one of them to make sure they were feeling good. When your name is on something, you're invested in it. That's your name, that's part of you. It's not just an endorsement.

What are your first thoughts about the new Mark Vintage Pre?

The Vintage Pre is the best thing to happen in 2020. I just recorded with it yesterday. You literally just take this little box and go to the studio and plug it into your line out and that's all you need to do. The flat position is just killing. I played passive basses for so many years and I can get that exact feel with this. The tone that Marco has, I can't explain exactly what it is, but it comes through this small box the same as it does his amps. The tube sound is great on it and the middle position is perfect for slapping. I love that you can control all of this with just your foot too, because it's perfect on stage. And one of my favorite parts is that I can practice here at home or in a hotel room with this. I never have an amp on the road, and with this, I just plug in my headphones and I can play any time. Yesterday I brought it into the studio here in Miami and the producer asked if it was all I brought, and I said, yup. This is all I need. And sure enough it was.

Aside from their products, what makes Markbass special to you?

Their attention. Their attention to detail and the attention they give their artists. Marco and I talk every single week. To be honest, most companies only call you twice a year, maybe around NAMM, and that's it. Attention is everything. They're not just a company endorsing artists, it's a family. Marco is like a brother to me. Musicians are artists, and we function with emotion. It's not just about playing bass and making music all the time. We create with raw expression. We write music with our blood. You notice right away when you have a different kind of relationship with somebody in this industry, and that's how it is with Marco and Markbass. I have never experienced that with anyone else. **-MB**





Mark Vintage Pre

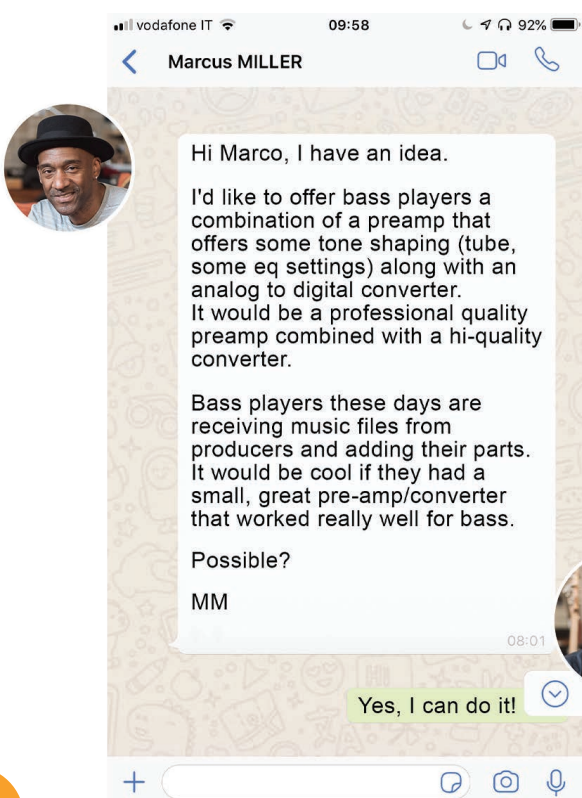
It all started with a message from Marcus Miller to Markbass creator Marco De Virgiliis.

Both sharing an extreme passion for bass tone and sound innovation, Miller knew that Marco would be equally excited about the idea he had. After the success of the Little Mark Vintage head, the iconic bass player wanted to take the powerful preamp from it and put it in a compact box that also offers tone shaping, analog to digital conversion, and a slew of other useful features. Knowing that many bass players nowadays, and especially in this year, are recording on their own at their homes, Miller suggested that a creation like this would be invaluable to bassists everywhere. Upon receiving the message, Marco immediately agreed and got to work on the innovative new preamp/converter.

After a short period of design and development, the box was completed and Markbass announced their newest innovation, the Mark Vintage Pre.

Much more than a simple preamp or DI box, the Mark Vintage Pre gives players a wide variety of tools to construct their tone including a tube preamp, a 4-band EQ, two switchable EQ filters, a clean boost, true bypass, two types of customizable drive, a headphone input, an AUX-in to connect to your MP3 player, an effects loop/tuner output, a balanced DI out with a transformer, and two digital outputs. With that amount of advanced features in one lightweight, portable package, players can take this anywhere and get professional results with tone options that accommodate any style of playing. And like it's inspiration, the Little Mark Vintage head, this powerful box brings the worlds of old school vintage tone and modern frequencies together in one convenient package.

The Mark Vintage Pre includes the same preamp based in the Little Mark Vintage head featuring a 12AX7 ECC83S tube that gives you rich warmth with deep lows and a noticeable harmonic boost. This provides you an enhanced sound that compliments the natural timbre of your bass and increases overall clarity. Players who want to add some drive to the mix have the option of two separate types of distortion. The amount of distortion can be dialed in by the drive control and you can blend it with the clean sound thanks to the blend control. From just a little bite to your clean sound, to ripping overdrive, to booming distortion, this feature is a rock player's dream as the variety and depth of drive covers everything you could ask for when it comes to grit. And for players who need just a little more headroom



from their amplifier, the Boost switch gives your signal level a 6-decibel increase in overall volume. This option is superb for enhancing your standout moments whether soloing, playing isolated, or boosting your levels during an epic riff – and all with the quick switch of a button.

For overall tone, the 4-band EQ features Low, Mid Low, Mid High, and High controls that allow you to dial in precisely the sound you want for the vibe you're going for. The tone controls let you boost or cut 16 decibels of each of the settings, which covers all the tonal ground that us bass players need in any genre of music. Additionally, there is a 3-way switch of presets that

includes the options of Flat, Cut (scoop), and Old. The Flat setting gives you a well-balanced flat tone, which is perfect for pick playing, soloing, and galloping 16th notes. The Cut feature drops the mids while boosting the lows and highs, which give you a perfect slap tone that even Marcus Miller approves of and uses. For

those chasing that James Jamerson Motown feel, the Old filter cuts out your highs and gives you a round and smooth tone perfect for grooving in the pocket.

While the Mark Vintage Pre is a tremendous tool for players to use for live performances, it is equally beneficial for recording in the studio or at your home. In conceptualizing the Vintage Mark Pre, Marcus knew that this would be an essential tool to use for recording, so he suggested the addition of multiple digital outputs to insure the most pro sound possible. The RCA digital output (with transformer) and TOSLINK digital output let you select between 44.1Hz, 48Hz, and



"This Mark Vintage Pre is a lovely addition to any studio set-up, delivering valve warmth and a myriad of tonal possibilities. I love it!" - MARK KING



"The Mark Vintage Pre is a wonderful tool for all kinds of musical situations. It's a great way to add warmth and personality in the studio and my clients love having the options it provides!" - MICHAEL MANRING

96KHz to guarantee that you get exactly the frequency you need. Additionally, the balanced DI output gives you a true analog sound and features a transformer so you can send your signal to your preferred recording interface or mixer for a perfect tone without any coloration, bleed, or unwanted distortion.

Whether you're on the road, in a hotel room, in your apartment, or in a quiet space, the Mark Vintage Pre lets you practice anywhere with its headphone output and auxiliary input. Simply plug in your headphones and connect your preferred MP3 player and you'll be able to play along with tracks, practice new songs, and write your next masterpiece. And thanks to its sturdy construction and compact size, you can take the Mark Vintage Pre anywhere

you go. Weighing in at only 1.9 lbs, with dimensions of 7.6" x 5" x 2.32", you can put it in your gig bag, backpack, or carry on to make sure that no matter where you're headed, you'll have one of the most important pieces of gear you'll ever own along with you.

The Mark Vintage Pre is an immensely dynamic tool that lets you to dial in a full palette of tones whether you're in the studio, on stage, or in your home. The abundant features and endlessly customizable options make this a must-have for bass players of all genres and playing levels. Not only does it help you convey your voice on the bass, it also takes the guesswork out of live sound and even replaces consoles and amps in the studio. Markbass is known for revolutionizing the gear world with one innovation after another and this certainly lives up to that tradition. And in this case in particular, what started out as a simple conversation between two visionaries of the bass world turned into one of the most exciting pieces of gear for 2020 and beyond.



*"This is an amazing and convenient preamp pedal.
I can easily get a great slap tone and distorted sounds.
It's Simply the Best!" - TETSUO SAKURAI*



MARKWORLD BAG XS
(OPTIONAL ACCESSORY)

FEATURES

- 4-band EQ / 3-WAY Switch
- Two Types of Distortion / Blend Control
- Boost
- Real DI box
- Digital Outs
- Aux IN / Headphone OUT / FX LOOP
- True Bypass

SPECS

Tube: 12AX7 (ECC 83)

Input: Impedance $1M\Omega$, max. voltage 6 Vpp

Outputs: Balanced DI Out with transformer
(GND switch)

Digital Outputs: RCA (with transformer) and TOSLINK with sampling rate switch
44.1/48/96KHz

Gain Range: $-46 \div +23$ dB

EQ

Low: Level ± 16 dB (Freq. 70Hz)

Mid Low: Level ± 16 dB (Freq. 400 Hz)

Mid High: Level ± 16 dB (Freq. 2.5 KHz)

High: Level ± 16 dB (Freq. 10 KHz)

3-way switch (FLAT / CUT / OLD)

FX Loop

Controls: GAIN | MASTER | DRIVE | BLEND

Switches: ON/OFF | DRIVE | BOOST

Power Requirement: 12VDC | 300mA (power supply included)

Dimensions (W/D/H): 7.6" x 5" x 2.32"

Weight: 1.9 lbs.





DV Little GH 250 Tube

When it comes to finding the perfect amp, guitar players never want to sacrifice tone for the sake of convenience. Subsequently, many players still haul around heavy and bulky rigs from venue to venue in hopes of achieving the booming sound that their shredding hearts desire. But with the latest innovation in keeping that power, but in a compact package, DV Mark takes any bit of compromise out of the equation for guitar players who want power, portability, and customization all in one nice little package. Enter the DV Little GH 250 Tube. This groundbreaking 250-watt, tube-driven amp is the latest creation from DV Mark, and the results are making big waves in the guitar world.

In creating this signature amp, legendary guitarist Greg Howe, best known for his nine studio albums and work with Michael Jackson, Justin Timberlake, Christina Aguilera, Rihanna, Enrique Iglesias, Dennis Chambers, Victor Wooten, Billy Sheehan, and others, teamed up with Marco De Virgiliis and the DV Mark team to design his ideal head for playing on the road and in the studio. In creating the amp, it was important for Howe to be able to have his classic tube amp sound and not give up any headroom given the large stages and venues he plays across the globe. DV Mark was able to pack 250 watts of power into this petite package to give him a truly portable head with no lack of volume. "In today's challenging world of travel, it's comforting to know that I can fit the new DV Little GH 250 Tube head into my backpack and be guaranteed the kind

of tube amp tone and feel that I love," explains Howe.

The design of the DV Little GH 250 is a perfect fit for fierce soloists and masters of big riffs like Howe, as it boasts a 6205 micro tube in the preamp section that allows it to cut with an extreme level of bite and growl. The addition of the tube is an upgrade from Howe's previous amp of choice, the DV Little GH 250 Greg Howe signature, which was all solid-state. One of the best features of the amp is that it offers two completely independent channels with separate Gain, Low, Mid, High and Level controls. This allows players to shift between two entirely different tones, from crystal clean to gain-fueled grit. The Clean and Lead channels give the guitarist complete control over the enormous class-D 250-watt MPT (Mark Proprietary Technology) sound and lets them dial in virtually any tone they desire. The clean channel offers an organic tone that is highly customizable thanks to the dynamic EQ of the amp. Because of this, the DV Little GH 250 Tube performs exceptionally well for all genres from rock to jazz to blues to metal and everything in between.



And when it comes to effects, the Lead channel offers a sustainer control, delivering endless sustain for solo and lead parts that also increases the thickness of the overall tone. The amp also comes with a built in reverb effect that provides a serious blast of echo with the perfect amount of resonance and decay. And for even more effects, the FX Loop on the rear panel makes it easy for you to plug in any stompboxes or even your full pedal board. Like all DV Mark and Markbass amps, the DV Little GH 250 lets the natural sound of the guitar take center stage, allowing players to convey their own unique tone without any interference from any unwanted traits that other amplifiers provide. Whether you're a pedal and effect guru, a rock shredder, blues soloist, or metal riffer, the DV Little GH 250 will let your true personality come out of your cabinet.

The design of the amp is very user friendly and easily accessible, which makes quick adjustments easy on the fly. Whether playing in your bedroom or on a big stage, you can switch your tone with the ease of a few knobs. A dual footswitch is also available from DV Mark, but does not come with the amp. The simple and intuitive face of the head offers a switch to toggle between Lead and Clean tone with rows of EQ knobs for each setting. The Lead setting knobs include Gain, Bass, Mids, High, Level, and the Sustainer option. The Clean setting knobs include Gain, Bass, Mids, High, Level, and Reverb. LED lights indicate the on/off switch along with whether the amp is in the Lead or Clean setting. The back of the amp features a footswitch input, an FX Loop with return and send inputs, a Pre Out input with a switch to select -6 or 0 db, and a 4 ohms minimum load speaker output. Remarkably, the amp in total weighs only 5.73 lbs. and has the compact dimensions of 8.86" x 3.15" x 9.84", making it one of the most portable amps on the market.

Between the sheer 250-watt power, the two independent channels, and the extremely lightweight design, the DV Little GH 250 Tube is a one of a kind amp that gives the player the ultimate experience in big tone and customized sound. And for a legendary guitarist like Greg Howe to use it every night and put his name on it, it must really be something special. But perhaps rather than taking our word for it, we'll leave that to Mr. Howe himself, "If you're looking for an amp that's convenient, affordable, and that sounds really good, the DV Little GH 250 Tube is calling your name, and I'm confident that you'll be thoroughly satisfied if you check one out for yourself." -MB



GREG HOWE
signature *GH*

SPECS:

Power output: 250W @ 4ohm / 150W @ 8ohm

Preamp: TUBE (single 6205 micro tube)

Power Amp: MPT (Mark Proprietary Technology)

Channels: two (clean / lead)

Controls (clean ch): Gain - Level / EQ: bass-mid-high

Controls (lead ch): Gain - Level - Sustainer / EQ: bass-mid-high

Effect: Reverb

Speaker outputs: 4 ohms minimum load

Other features:

-Pre Out (with -6 / 0 db switch)

-FX Loop

-Footswitch input (dual) for channels switch / rev

Dimensions (W/H/D):

8.86" / 22.5cm | 3.15" / 8cm | 9.84" / 25cm

Weight: 5.73 lbs / 2.6 Kg



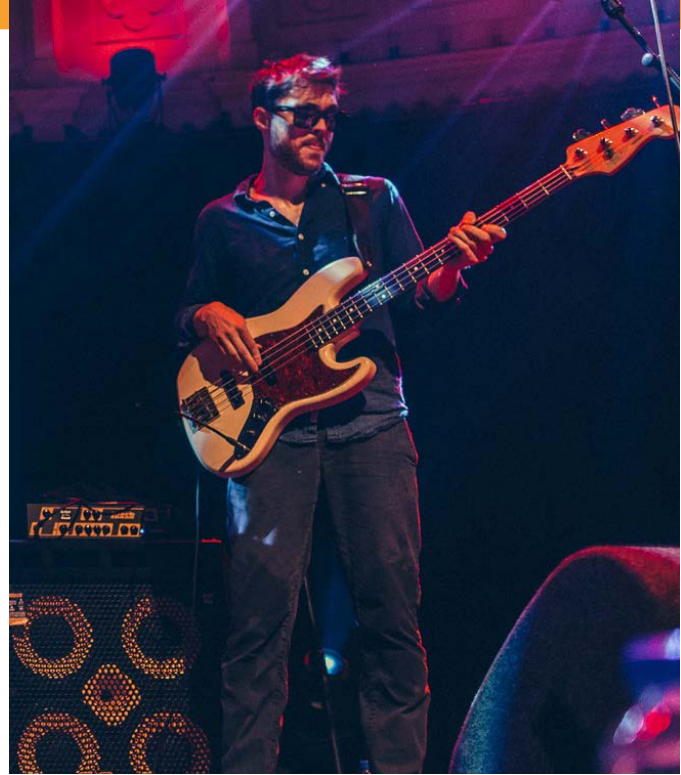
Joe Dart

Bands: Vulfpeck, The Fearless Flyers

Markbass Rig: Little Mark Vintage 500 Watt Head, Standard 104HR 4x10 Cabinet

Thanks to his tight-pocketed 16th note lines, soulful licks, explosive solos, and bass grooves so beloved and recognizable that audiences sing along to them, Joe Dart has skyrocketed into a superstar of the bass world. His main band, Vulfpeck, came onto the scene in 2011, quickly acquiring a rabid fan base and much critical acclaim, while his other project, The Fearless Flyers, has garnered the same kind of success. Born in Ann Arbor, Michigan, Dart's love of bass started at the age of eight, when his obsession with funk, soul, and R&B music propelled him to find his own voice on the instrument. Known for his charismatic stage presence and skillful improvisational chops, Dart followed in the footsteps of his low end idols like Flea, Rocco Prestia, Pino Palladino, and James Jamerson in propelling the bass into the spotlight of every performance he gives.

In touring all over the world, Dart played a large variety of bass amps through using the backline of venues, which often proved frustrating in trying to dial in the sound he desired each night. But over time, the one amp brand that Dart was excited to see at venues were those made by Markbass, as he quickly learned that their consistency and powerful tone gave him the clarity to not only perform at a higher level, but also convey the sound that was in his head. "These amps sound like my hands, my bass, and my playing. Not overly colored or effected – just a deep, punchy, warm, and clear projection of what it is that I'm putting out there. It feels absolutely amazing." In 2017, just as Vulfpeck was getting ready to release their third album, Mr. Finish Line, Dart connected with Markbass owner and creator, Marco De Virgiliis, who welcomed him into his family of artists. Now, not only does Dart have the bass tone he's been searching for his whole life, he also knows that every concert and performance he gives, he'll never have to worry about what amp will be waiting for him on stage.



When was the first time you ever played a Markbass amp?

One of the first real cross-country tours that I was ever a part of was with a fellow University of Michigan alum named Darren Criss. The musical director of the tour was none other than Theo Katzman (Vulfpeck, solo artist). Darren had a bass rig in his studio and he offered to let me use it for the tour. It was a Markbass 4x10 and 800-watt head. I'd never played one before and I fell in love with it instantly. It was deep, punchy, warm and clear, with no harshness whatsoever. It didn't hurt that it was light as a feather either!

What is it about the Markbass tone that is important to your overall sound?

From the first moment that I played them I felt that it was the type of amp that really lets the player's voice and personality come through. The sound is warm and incredibly pleasing, but it really does not get in the way at all. It's got a true and transparent quality to it, which I really appreciate as a bassist who often plays in very stripped-down settings.

What made you choose the Little Mark Vintage head?

It is the head that embodied the combination of old and new that I feel Markbass does extremely well. You can dial in an old-school warmth and a tube type of vibe and mix in or switch over to a more modern, punchy tone for a great slap sound. I find it to be very versatile and sound beautiful in any setting.

What separates these amps from other brands and models?

To me, they're in a class of their own. Nothing sounds nearly as good live as far as I'm concerned. And when you add to that what a kind and cool team it is that runs the company, it can't be beat. Marco, Riccardo, and the whole crew in Italy are deeply passionate about what they do, and I'm honored to be one of the bassists lucky enough to find myself on their roster.

You use a variety of techniques when you perform. How do you make sure your tone stays balanced regardless of what style you're playing?

One thing I really dig is the ability to dial up or down a brighter or warmer tone on the fly. My goal is to balance the two equally. That's what I strive for no matter what technique I'm using. Different techniques sound better with different EQs, so I need to be able to adjust that based on the song. These amps make that super easy for me.

You play concerts of varying sizes from Madison Square Garden to intimate clubs. How do you keep your bass sound consistent regardless of the venue?

I go DI straight out of the back of my head, with a mic on the cabinet for big venues like Madison Square Garden. For a smaller club gig, I often don't need a ton of support from the PA – just a bit of reinforcement. It's cool to be able to play a small club and know that the front few rows are getting the sound straight out of the cabinet, and that it's a warm and round tone coming directly from the stage.

Aside from their amps, what else drew you to Markbass?

The Italian lifestyle! The passion of the team, the impeccable workmanship, their attention to detail, their response to the needs and desires of bass players, the unmistakable quality of tone that every one of their amps and cabinets brings. They're really a bassist's dream.

What is it like working with Marco and the Markbass team?

You can tell when someone is truly passionate, inspired, and excited about bass and music in general. I got that immediately from Marco and the team, even just over email. This was confirmed when

I first met them in person at NAMM in 2018. I've never met a more passionate, positive, and tireless group of people. I think that's what it must take to make a product like they have.

This year has been turbulent with the COVID pandemic and the subsequent halting of shows and tours. How have you been keeping busy?

I feel very lucky in that Vulfpeck had decided to take 2020 off from touring. We played Madison Square Garden in September, which was a surreal and unforgettable experience for us, and it represented a perfect culmination of the first era of the band. We really decided to hit the reset button after that. We had no idea what a reset 2020 would actually be. So I've been at home – shedding, recording remotely, and spending time with my family. I'm looking forward to getting back on the road next year with a renewed appreciation for live music and all that it can bring.

You've become a big influence in the bass world. Did you ever foresee reaching the status that you have as a player?

It's the greatest honor of my life. When I was young I looked up to and learned the bass lines of the likes of Flea, Bootsy Collins, James Jamerson, Rocco Prestia, and so many others. To be included on a list of influential bass players makes me feel that every step along the musical journey has been worth it. And having reliable gear like my Markbass amps and the team who builds them in my corner makes that all possible. –MB



Markbass Strings

The mission behind Markbass has always been to push the boundaries of innovation and pioneer new gear that enhances playing experiences for musicians while bringing them inspiration from the tools they use to create. Another important focus of theirs is to honor the celebrated history of Italy and embrace its renowned legacy of instrument building and meld it with the future of technology. It was these two principles that led Markbass creator Marco De Virgiliis to endeavor into the string making world. And like everything Markbass does, De Virgiliis knew that if they were going to enter into this production, they would use only the finest materials and the greatest advancements to unveil strings that meet the high standards of Italian quality.

Abruzzo is a beautiful region in southern Italy that is home to stunning landscapes, vast national parks, world-class cuisine, and most importantly, it is the motherland of instrument string making. The art of string making was born in this region, and many of the modern string companies of today have origins that trace back to the region. The D'Orazio family were some of the first prominent string makers, crafting gut strings over 200 years ago and continuing their tradition to this very day. With Markbass' location being in Pescara, Italy, it was only natural that at some point in time a merge of the two worlds would occur. When De Virgiliis decided to expand into the manufacturing of strings, Markbass acquired D'Orazio and all of their centuries of experience. Today, from their factory in Abruzzo, Markbass is continuing their tradition and ensuring that generations of musicians to come can experience the same quality of strings that players have been using for ages.

Markbass has already created an ever-expanding line of electric and double bass strings, which include their Groove, Energy, Ultimate, Advanced, Balanced, Longevo Nickel, Longevo Stainless Steel, Vintage, Ares and Contra series. Using both technologically advanced and time-honored techniques, Markbass strings are made with only the best hand-selected materials that are assembled with the highest skill and attention to detail. Markbass is even doing their part for the environment with their Longevo series, which are an eco-friendly product that uses applied nanotechnology with a resulting string that is fully biocompatible. Offering a type of string for every kind of player – from those wanting bright, mid range-filled tone to those who prefer a classic, round, old school sound – Markbass strings offer a superior product with exceptional performance, amazing feel, reliable intonation, and unparalleled durability.

Here is a guide to the Markbass family of strings that will help you decide which set is right for you.

GROOVE SERIES

Nickel Plated Steel (Electric Bass)

The Groove series strings offer the classic warm nickel sound that bass players have been using for decades. With a focus on tension and touch, these strings have a traditional feel that will help you enhance your grooves and hone your sound. Made of high quality selected nickel-plated steel wire that is hand-wound on a hexagonal high carbon content core, this series utilizes calibrated diameter and tension for the best tone and feel possible.

Groove Series 4-string sets:

MB4GVNP35100LS Extra Light Gauge (035, 055, 080, 100)

MB4GVNP40100LS Light Gauge (040, 060, 080, 100)

MB4GVNP45100LS Medium Light Gauge (045, 065, 080, 100)

MB4GVNP45105LS Medium Gauge (045, 065, 085, 105)

Groove Series 5-string sets:

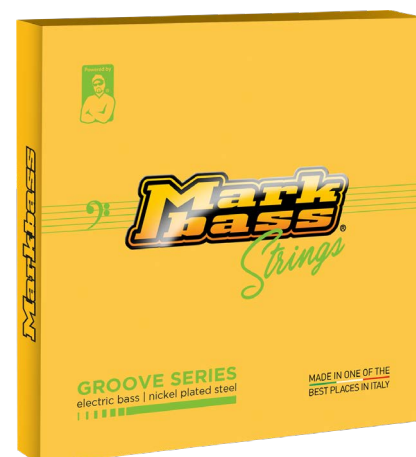
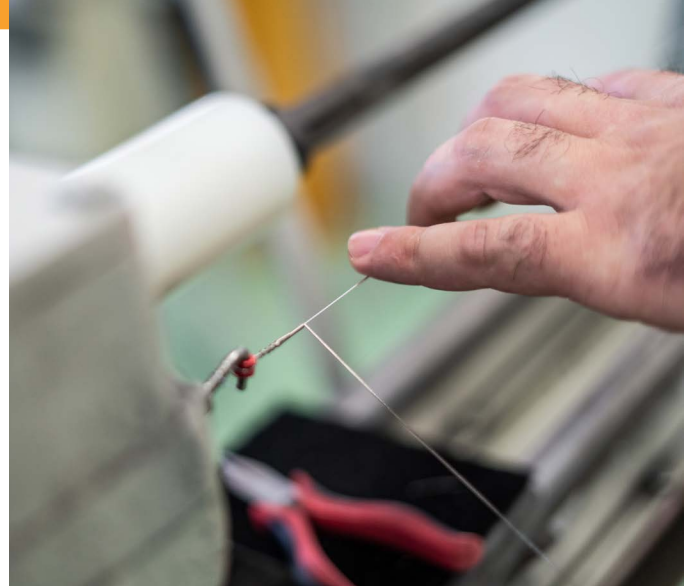
MB5GVNP40120LS Light Gauge (040, 060, 080, 100, 120)

MB5GVNP45125LS Medium Light Gauge (045, 065, 085, 105, 125)

MB5GVNP45130LS Medium Gauge (045, 065, 085, 105, 130)

Groove Series 6-strings sets:

MB6GVNP30130LS Medium Gauge (030, 045, 065, 085, 105, 130)



ENERGY SERIES

Stainless Steel (Electric Bass)

The Energy series are the brightest of all Markbass strings and they offer a harmonic, rich tone that will cut through the mix to ensure that your bass will be heard. Perfect for pick, slap, and fingerstyle players, these strings are very resistant to corrosion and provide a clear resonance from the second you put them on your bass. These strings are made of high quality selected alloy steel wire that is wound on a hexagonal high carbon content core.

Energy Series 4-string sets:

MB4ENSS35100LS Extra Light Gauge (035, 055, 080, 100)

MB4ENSS40100LS Light Gauge (040, 060, 080, 100)

MB4ENSS45100LS Medium Light Gauge (045, 065, 080, 100)

MB4ENSS45105LS Medium Gauge (045, 065, 085, 105)

Energy Series 5-string sets:

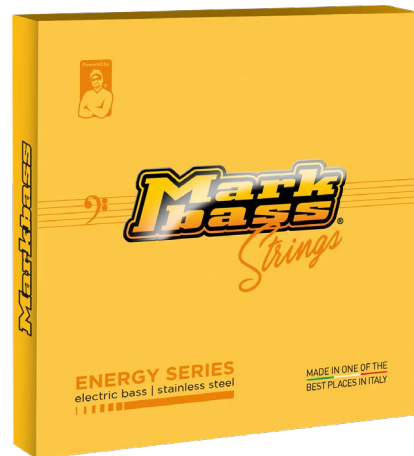
MB5ENSS40120LS Light Gauge (040, 060, 080, 100, 120)

MB5ENSS45125LS Medium Light Gauge (045, 065, 085, 105, 125)

MB5ENSS45130LS Medium Gauge (045, 065, 085, 105, 130)

Energy Series 6-strings sets:

MB6ENSS30130LS Medium Gauge (030, 045, 065, 085, 105, 130)



ULTIMATE SERIES

Nickel Plated Steel (Electric Bass)

As the name suggests, this series offers the ultimate string experience with their bold sound and extreme playability. This series is made of high quality selected nickel-plated steel wire, which is hand-wound on hexagonal high carbon content core by master string makers. With a softer touch and feel, you'll be able to groove on these for days without getting severe calluses or unwanted hand fatigue. Their classic nickel sound is warm and balanced and provides depth from top to bottom.

Ultimate Series 4-string sets:

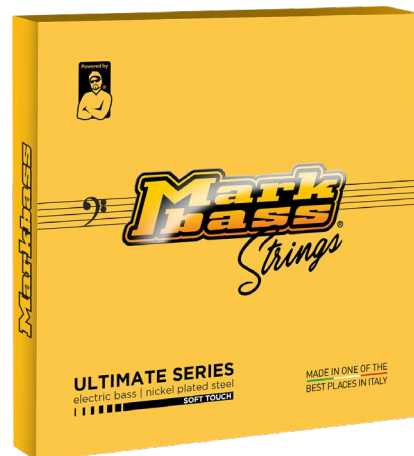
MB4ULNP40100LS Light Gauge (040, 060, 080, 100)

MB4ULNP45105LS Medium Gauge (045, 065, 085, 105)

Ultimate Steel Series 5-string sets:

MB5ULNP40120LS Light Gauge (040, 060, 080, 100, 120)

MB6ULNP30130LS Medium Gauge (045, 065, 085, 105, 130)



ADVANCED SERIES

Stainless Steel (Electric Bass)

The Advanced series strings are made with high quality steel that has been selected for its feel and warmth. Wound on a hexagonal high carbon content core, these provide a high level of depth and clarity that surpasses other traditional stainless steel strings. Soft to the touch yet bright in tone, these strings give the full spectrum of sound suitable for any style of playing.

Advanced Series 4-string sets:

MB4ADSS40100LS Light Gauge (040, 060, 080, 100)

MB4ADSS45105LS Medium Gauge (045, 065, 085, 105)

Advanced Series 5-string sets:

MB5ADSS40120LS Light Gauge (040, 060, 080, 100, 120)

MB5ADSS45130LS Medium Gauge (045, 065, 085, 105, 130)

Advanced Series 6-strings sets:

MB6ADSS30130LS Medium Gauge (030, 045, 065, 085, 105, 130)



BALANCED SERIES

Nickel Plated on Stainless Steel (Electric Bass)

The Balanced series was developed in collaboration with prolific Italian bassist Paolo Costa (Eros Ramazzotti, Claudio Baglioni, Franco Battiato, Renato Zero, and many others) with the goal of making the most balanced string-to-string tone possible. Much like Markbass, Costa is a true perfectionist of his craft, so the strings went through rigorous testing before the final product was minted. The Balanced series utilizes a blend of stainless steel for a bright and rich harmonic tone and nickel for a deep resonance. The nickel-plated steel layering creates even tones from the highest notes on a G string to the lowest notes on a B string.

Balanced Series 4-string sets:

MB4BANS40100LS Light Gauge (040, 060, 080, 100)

MB4BANS45105LS Medium Gauge (045, 065, 085, 105)

Balanced Series 5-string sets:

MB5BANS40120LS Light Gauge (040, 060, 080, 100, 120)

MB5BANS45130LS Medium Gauge (045, 065, 085, 105, 130)



LONGEVO NICKEL SERIES

Nickel Plated Steel (Electric Bass)

In true Markbass form, these strings bring together the latest innovations with traditional artistry. This green series of strings are eco-friendly thanks to the use of applied nanotechnology that makes them completely ecological and biocompatible, reducing any kind of waste footprint. These strings are shielded with an imperceptible microfilm, which makes them usable even by those allergic to nickel that also gives them an exceptionally long life. So string these up and enjoy amazing tone and with unchanged elastic properties over time, and all while doing your part for the environment.

Longevo Nickel Series 4-string sets:

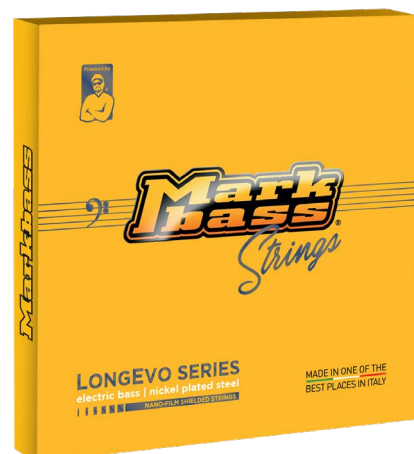
MB4LENS40100LS Light Gauge (040, 060, 080, 100)

MB4LENS45105LS Medium Gauge (045, 065, 085, 105)

Longevo Nickel Series 5-string sets:

MB5LENS40120LS Light Gauge (040, 060, 080, 100, 120)

MB5LENS45130LS Medium Gauge (045, 065, 085, 105, 130)



LONGEVO STAINLESS STEEL SERIES

Stainless Steel (Electric Bass)

Like their nickel-plated counterparts, the Longevo Stainless Steel series are ecological and biocompatible and provide players with an extremely long life span of use. But even with all of the modern innovation that has gone into them, they have the classic feel and familiarity of traditional stainless steel strings. With durable elasticity that is responsive to the touch, these strings cover the full spectrum of tone and won't make you break the bank by constantly having to change your set.

Longevo Stainless Steel Series 4-string sets:

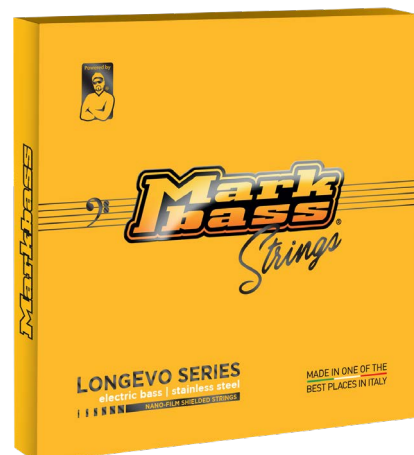
MB4LESS40100LS Light Gauge (040, 060, 080, 100)

MB4LESS45105LS Medium Gauge (045, 065, 085, 105)

Longevo Stainless Steel Series 5-string sets:

MB5LESS40120LS Light Gauge (040, 060, 080, 100, 120)

MB5LESS45130LS Medium Gauge (045, 065, 085, 105, 130)



VINTAGE SERIES

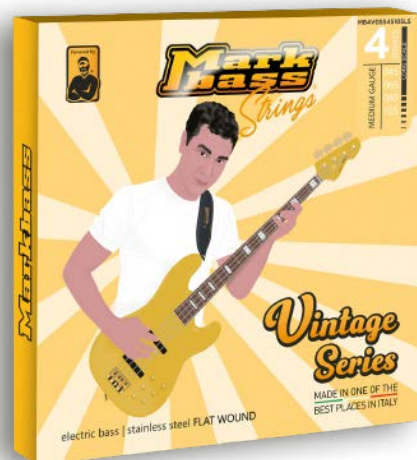
Stainless Steel Flatwound (Electric Bass)

When it comes to needing old school vintage tone, professional bassists will turn to flatwound strings to get the right amount of warmth and bounce without too much brightness. The Vintage series does exactly this with their expert mix of nickel and laminated steel wire that is hand-wound on a hexagonal high carbon content core with high magnetic content. This increases the response of magnetic pickups. Their calibrated diameter and tension offer amazing sound and feel, with beautifully classic flat and smooth tone.

Vintage Series 4-string sets:

MB4VGSS45105LS Medium Gauge (045, 065, 085, 105)

MB4ULNP45105LS Standard Gauge (050, 070, 090, 110)



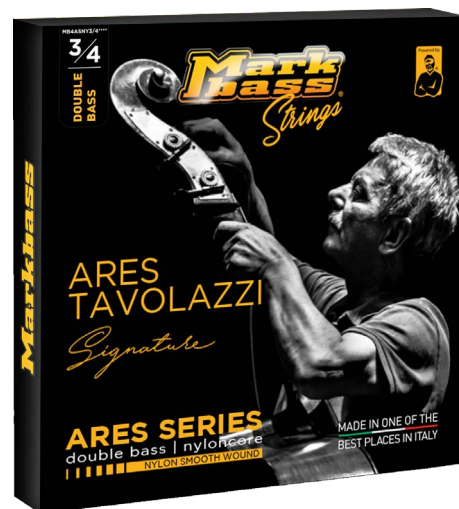
ARES SERIES

Nylon Smooth Wound (Double Bass)

The Ares series double bass strings were inspired by Italian jazz bassist Ares Tavolazzi, who is best known for his unique style of playing and his work with Area, Francesco Guccini, and Paolo Conte. The Ares signatures are a special series of strings made of high quality selected silver alloy wire that is hand-wound and finished with smooth surface on multi-filament nylon core. The feel of these strings is smooth and similar to traditional gut strings, with a sound that projects beautifully whether playing Arco or pizzicato.

Ares Series 3/4 double bass

MB4ASNY3/4 (G - 1.65 mm, D - 2.15 mm, A - 2.55 mm, E - 3.25 mm)



CONTRA SERIES

Nyloncore Nylon Flat Wound (Double Bass)

The Contra series double bass strings are hand crafted using carefully selected, high quality silver alloy wire that is hand wound onto a multi-filament nylon core. These strings provide superb tension and a gut string feel that makes them comfortable, while still providing booming tone. Whether you're plucking, walking, or bowing, these strings will provide you the greatest level of playability and an excellent overall sound.

Contra Series 3/4 double bass

MB4CTNY3/4 (G - 1.76 mm, D - 2.23, A - 2.53 mm, E - 3.33 mm)

Contra Series 4/4 double bass

MB4CTNY4/4 (G - 1.76 mm, D - 2.23, A - 2.53 mm, E - 3.33 mm)



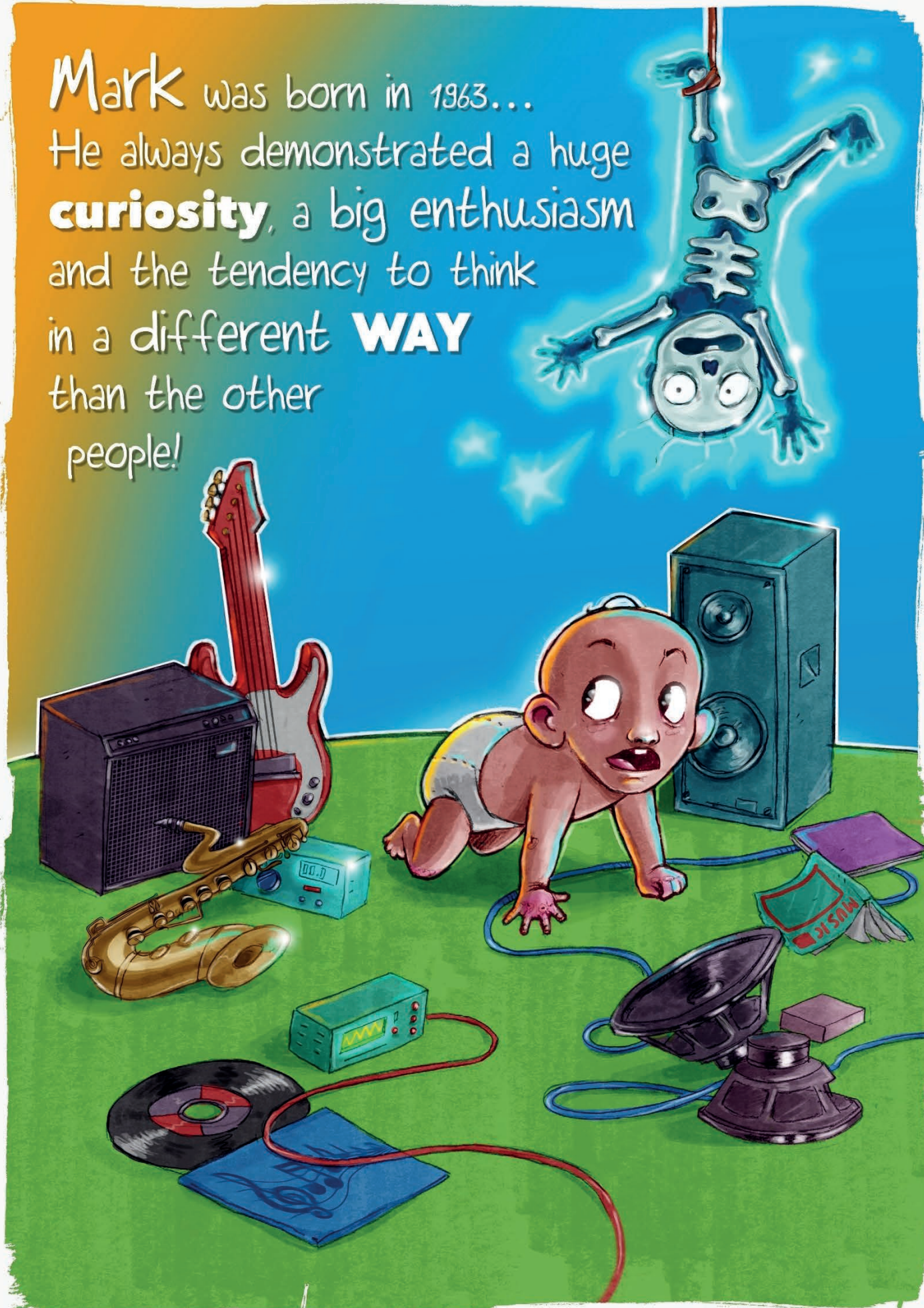
"I'm ok with no money but never dreamless"



THE STORY




Mark was born in 1963...
He always demonstrated a huge **curiosity**, a big enthusiasm
and the tendency to think
in a different **WAY**
than the other
people!



Since he was a boy he ever had two big passions...real passions: **muSiC** and **electronic**...he actually built his first speakers at the age of 6... he disassembled and destroyed dozens of amplifiers...





While he was working as
an employed ... he knew
it didn't suit him ...

he was dreaming
about a different
life, so his **motto**
came out: I'm ok with
no money, but never
dreamless!

At the age of 16 he bought his first Selmer Mark VI saxophone...using his savings from the gigs...while he was playing he used to look and listen to the bass...that was starting to change his role in the **bands**...



The first brand was named **Parsek**...
It was actually pretty ugly name...but
already recognizable...by the tone and look!



Markbass was born in 2001 during the **DISMA SHOW** in Rimini (Italian Show)... everybody were astonished by those super light cabinets and that unique tone...it was a real success since the very first days after that show!

In order to arrive there properly prepared with those weird ideas..

he worked 12 hours a day for months...but hours were flying...his dream was always with him, even if all the people said neodymium wouldn't have worked...

today they all use neodymium and for some people it's still an

innovation!



At some point he quit his job... and started building his amps, then driving around on his legendary Peugeot 305 trying to sell them and to show them to the dealers...he went to any concert, with no money at all, but with an impossible dream in his mind...

it was his real friend
and travel
partner on
every **TRIP**
and instant
of *life*.





Since the beginning **Mark** was ready to export not only his products but his philosophy as well and his total respect for musicians and his quality with no compromise! The first Frankfurt Musikmesse was a real **adventure**...once he arrived in Frankfurt, his car died... no way make it work anymore... and he had no money to go back home...

During the Frankfurt Musikmesse in 2005...
Mark introduces for the first time the black
and yellow lineup! That was a real turning point
in the **bass amplification** history!



The adventure begins and **step** by **step**
Europe starts painting in Yellow... and
Mark starts
taking off...



Today **Mark
bass** is one of the main
bass amp brands in the world...
and the dream goes on ...

Markworld is a fact!





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MARK  **WORLD**
Magazine



