

SP

proaudio

MAGAZINE
SEPTEMBER 2026

NEW ONLINE DJ SCHOOL

LEARN ANYWHERE.
GROW EVERYWHERE.
BECOME THE DJ
YOU WANT TO BE.

NEW PROAUDIO DJ WEBSITE

YOUR ULTIMATE HUB
FOR DJ GEAR, KNOWLEDGE,
TRAINING & COMMUNITY.



MUTHA FM

INSIDE THE RED ROOM

RYAN MURGATROYD

SOUTH AFRICA'S
ELECTRONIC PIONEER
KEEPING IT GLOBAL.

HK AUDIO LUNAR SERIES

BRITISH SOUND HERITAGE,
SERIOUS POWER &
THREE SIZES READY
FOR SA.

TURBOSOUND iQ SERIES

SMARTER. LIGHTER.
LOUDER. BUILT FOR
SOUTH AFRICA.

POWERWORKS MX SERIES

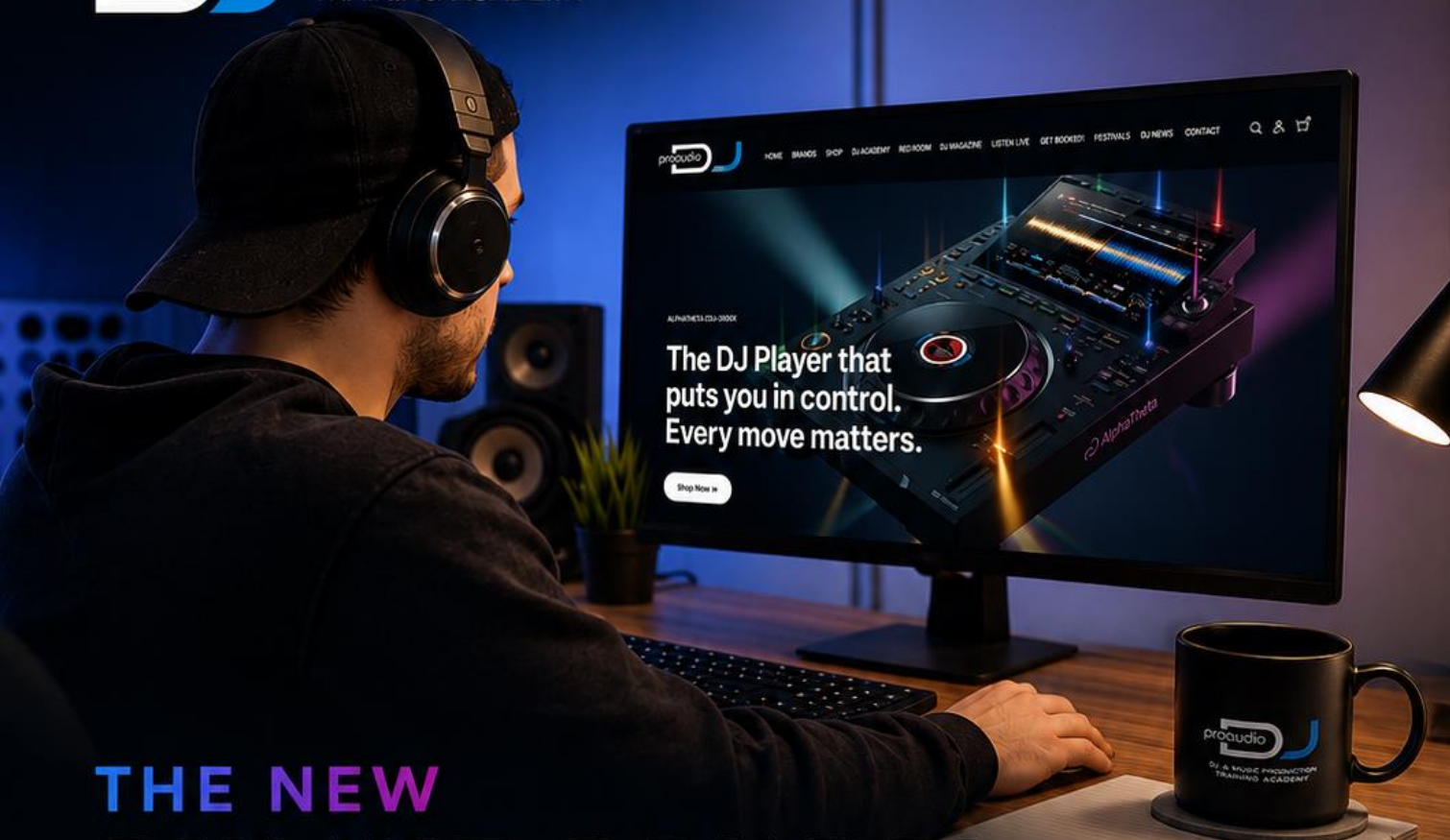
FROM THE SMALL GIG
TO THE BIG STAGE –
A MIXER THAT GROWS
WITH THE JOB.

AUDIO-TECHNICA ATH-M50xBT2

STUDIO SOUND.
WIRELESS FREEDOM.

XDJ GUIDE

WHICH XDJ IS
RIGHT FOR YOU?
FIND THE PERFECT FIT
FOR YOUR JOURNEY.



THE NEW ONLINE SCHOOL

DJ & MUSIC PRODUCTION COURSES

LEARN ANYTIME. ANYWHERE.



DJ COURSES



WHERE THE BEAT BEGINS
Beginner Course



ALPHATHETA PACK
Setup & Performance



ON THE GO
Mobile DJing



REKORDBOX
Software & Workflow



DJ BRANDING
Build Your Brand



MUSIC PRODUCTION COURSES



ESSENTIALS
Foundations of Production



SOUND ARCHITECT
Intermediate Production



SOUND MASTER
Advanced Production



LEARN AT YOUR OWN PACE



CERTIFICATE ON COMPLETION



AFFILIATE PROGRAM FOR DEALERS

ENROLL TODAY

WELCOME

to the September 2026 Edition

This month feels a little different.

There is a sense of movement in South African music right now — new artists emerging, new technology arriving, new ways to learn, perform and connect, and more opportunities for DJs to turn what they love into something real.

In this edition, we spend time with KVRVBO and Ryan Murgatroyd, explore some incredible new and trusted technology from the brands shaping our industry, and look at the people, platforms and ideas continuing to push electronic music forward.

But September also marks an exciting new chapter for us.

Proaudio DJ is going live — a new digital home built around the South African DJ community. Alongside it comes the Proaudio DJ & Music Production Training Academy Online School, opening the door for people across the country to learn DJing and music production wherever they are.

And perhaps that is really what this edition is about: *progress*.

Thank you, as always, for reading Sound Press, for supporting the artists and the industry, and most importantly, for being part of the community we are building together.

Keep the music alive

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sound

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This magazine is designed to inform, supply, and provide information relating to the industry that we find ourselves in. Some of the material that we have used is resourced from websites around the world to help bring perspective and insight to your business' and your lives. Products highlighted and reviewed may or may not be available, if you have any questions relating to the information herein, please contact us.

SP
proaudio
MAGAZINE

SA's #1
DJ & Pro Gear
Magazine

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BUILDING A
DIGITAL HOME
FOR SOUTH
AFRICAN DJs



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PROAUDIO IS BUILDING A DIGITAL HOME FOR SOUTH AFRICAN DJs

GEAR. EDUCATION. COMMUNITY. OPPORTUNITIES.
ALL IN ONE PLACE.



DJ GEAR
TOP BRANDS



ONLINE ACADEMY
LEARN ANYWHERE



RED ROOM
PERFORM. BE SEEN.



JOIN THE COMMUNITY
CONNECT & GROW



OPPORTUNITIES
GET DISCOVERED

LAUNCHING SEPTEMBER 2026
WELCOME TO PROAUDIO DJ.



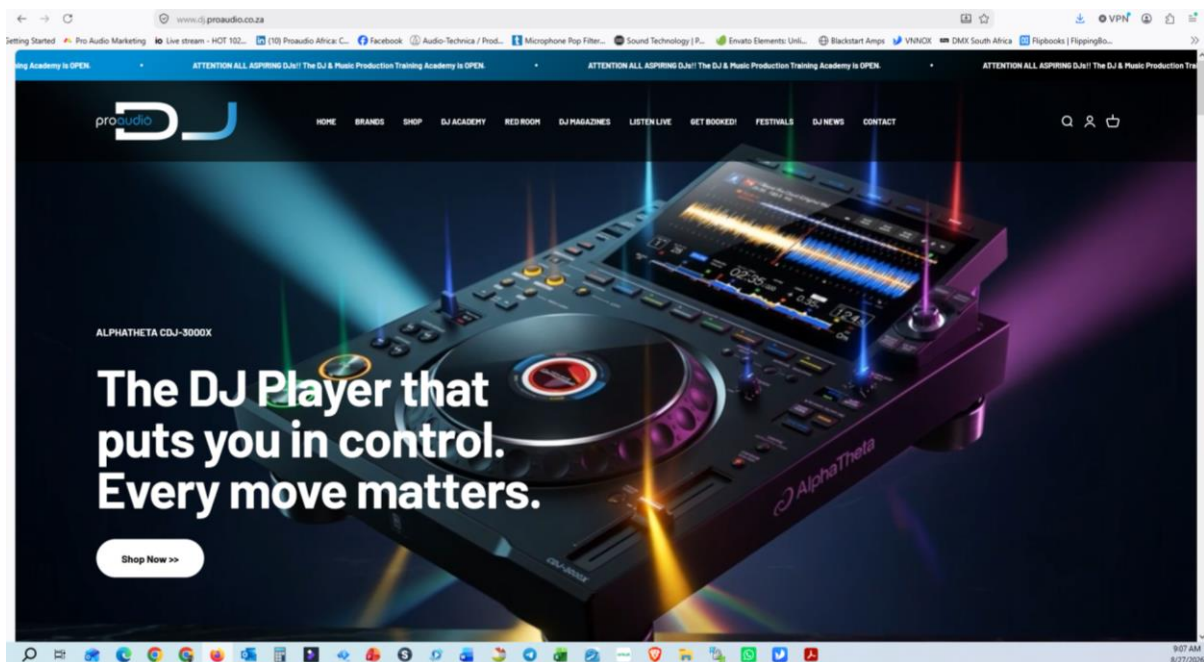
A new digital platform created specifically around DJs and South African DJ culture.

South Africa certainly doesn't have a shortage of DJs. From bedrooms and back rooms to clubs, weddings, events and major festival stages, DJ culture has become deeply woven into our music industry.

But being a DJ today involves much more than owning a controller and learning how to mix two tracks together.

There is equipment to understand, music to discover, skills to develop, an identity to build and, for those wanting to take things further, an entire industry to navigate.

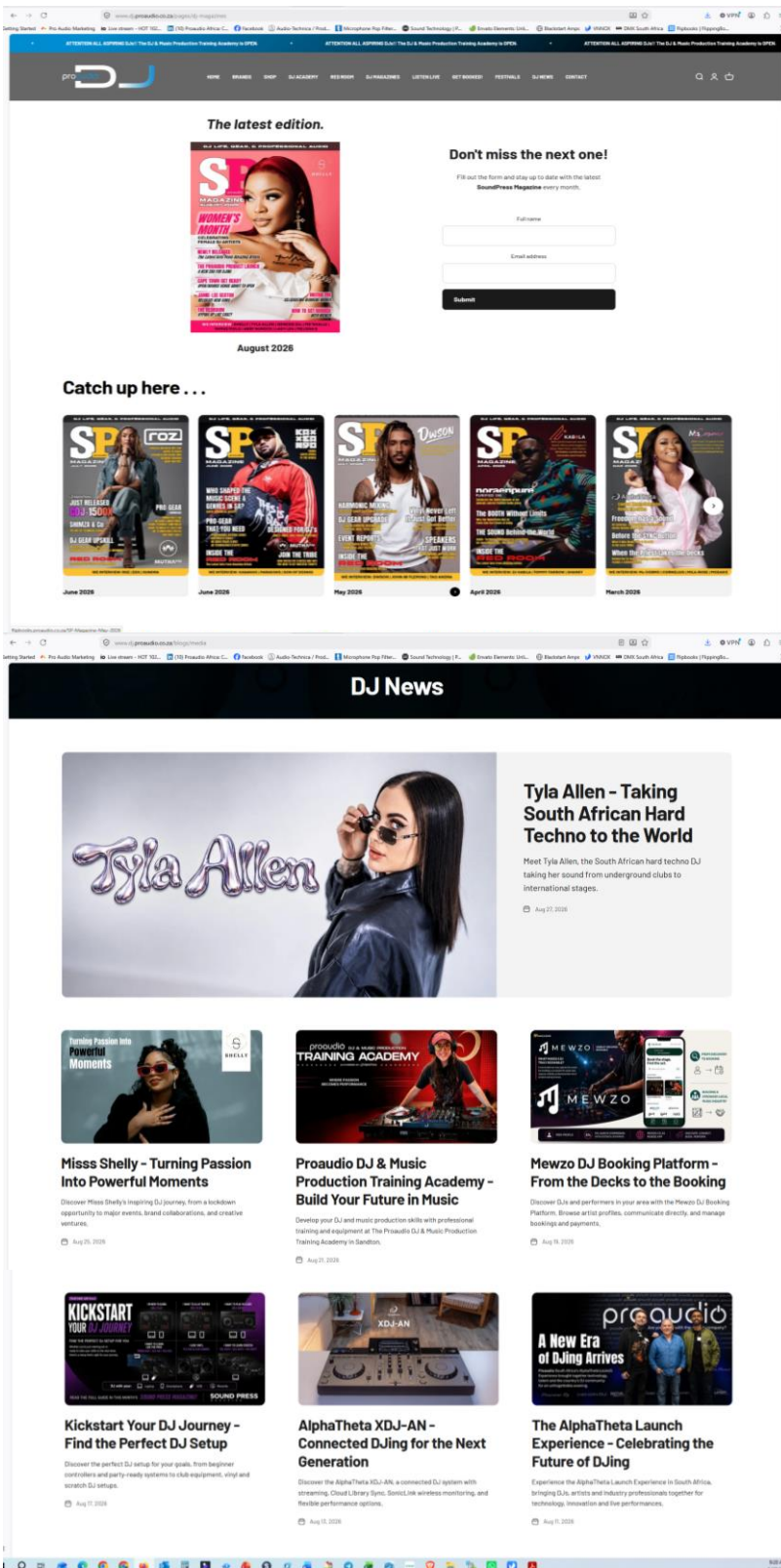
This September, Proaudio is bringing many of those different worlds together with the launch of Proaudio DJ, a new digital platform created specifically around DJs and South African DJ culture.



The idea is not simply to build another online store. Proaudio has spent years supplying the equipment DJs use, but increasingly our involvement has extended beyond the equipment itself. Training, the AlphaTheta Experience Centre, the Red Room, Sound Press, workshops, performances and artist development have all become part of what we do. **Proaudio DJ creates a digital home where those different parts of the journey can begin connecting.**



More Than a Place to Buy Gear



Naturally, equipment remains an important part of Proaudio DJ. Technology from **AlphaTheta/Pioneer DJ, Audio-Technica** and other DJ-focused brands will form part of the platform, but simply showing somebody a product doesn't necessarily help them understand whether it's right for them.

That's where knowledge becomes important. Through equipment guides, tutorials, comparisons, interviews and content from **Sound Press**, Proaudio DJ can help answer some of the questions DJs actually have.

Which XDJ should I buy? What do I really need to start DJing? When should I upgrade? How does rekordbox fit into my workflow? What headphones make sense for the way I work?

Sometimes the answer may lead to a new piece of equipment, but sometimes the most valuable outcome is simply understanding the equipment you already have a little better.



From Learning to Performing

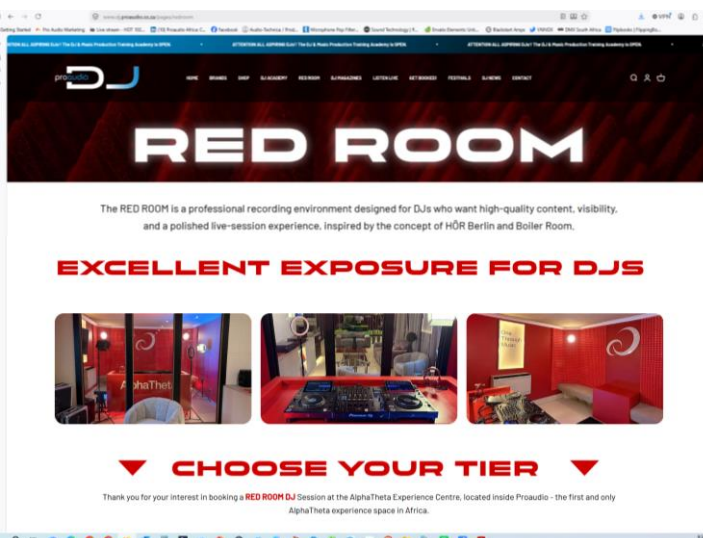


Education is therefore a natural part of the platform, with the **Proaudio DJ & Music Production Training Academy** integrated directly into Proaudio DJ.

The new Online Academy will make structured DJ and music-production training accessible beyond the physical Academy in Johannesburg, while the **AlphaTheta Experience Centre at Proaudio Sandton** continues to provide a real-world environment where DJs can experience and learn on professional equipment.

Then there is the **Proaudio Red Room**, which takes things another step forward. The Red Room has become a space for DJs to practise, perform, record sets, create content and introduce themselves to a wider audience. Established artists can share their music, while developing DJs can begin experiencing what it means to step out of the practice environment and perform.

Put these pieces together and an interesting pathway starts appearing. Someone can arrive knowing very little about DJing, learn the fundamentals, develop their skills, experience professional equipment, practise, perform and begin building an identity as an artist.





Connecting DJs to the Bigger Industry

Learn → Practise → Build → Perform → Broadcast → Get Discovered → Get Booked.

This is where platforms such as **Mewzo**, **Festival 101** and **Mutha FM** become important parts of the ecosystem.

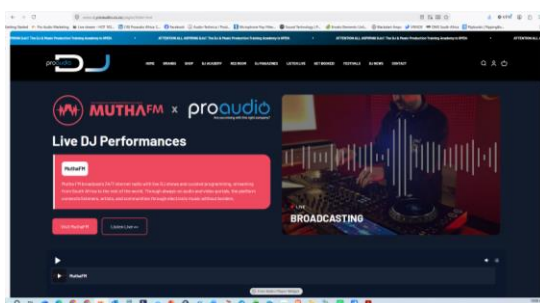
The bigger idea behind Proaudio DJ is to connect the different stages of a DJ's journey. Someone might arrive wanting to buy their first controller, then learn through the Proaudio DJ & Music Production Training Academy, practise their skills, record a set in the Red Room, build their identity and eventually start looking for opportunities to perform.



Mewzo brings the booking side of the journey closer, creating opportunities for DJs to build their profiles, become discoverable and potentially get booked.



Festival 101 opens another door by connecting the wider South African entertainment industry — from venues and festivals to artists, labels, promoters and management companies — giving DJs a clearer view of the industry they are trying to become part of.

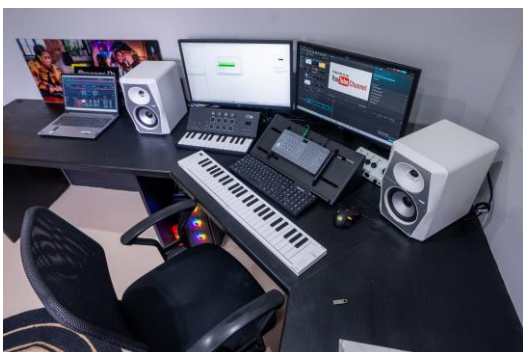
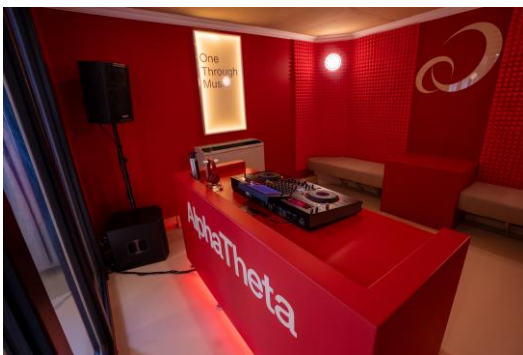


And then there is **Mutha FM**, broadcasting 24/7 internet radio with live DJ shows and curated programming from South Africa to listeners around the world. Through its always-on audio and video platforms, Mutha FM creates another space for electronic music, artists and communities to connect without borders.

That, ultimately, is where Proaudio DJ starts becoming interesting. It isn't simply about selling DJ equipment online. It is about building a digital home around the actual journey of becoming a DJ in South Africa.



A Digital Platform With a Physical Home



Perhaps one of the most exciting things about Proaudio DJ is that it isn't entirely digital.

Behind the website is a physical ecosystem that already exists. The **AlphaTheta Experience Centre** provides somewhere to experience the technology. The **Training Academy** provides somewhere to learn. The **Red Room** provides somewhere to practise, perform and create. **Sound Press** provides a platform for knowledge, artists and stories, while **Festival 101** opens the door to the wider entertainment industry.

Proaudio DJ becomes the digital space where these worlds can meet.

Different people will enter through different doors, because no two DJ journeys are exactly the same.

For years, Proaudio has supplied the equipment behind DJs, venues and events. With **Proaudio DJ**, we're taking another step by building something around the person standing behind that equipment.

Equipment, education, knowledge, artists, performances, festivals, community and opportunities — different parts of the same culture, now beginning to live under one digital roof.

Proaudio DJ goes live this September. Welcome to a new digital home for South African DJs.

Inside the Proaudio **RED ROOM**

If you want to see and hear the artists shaping South Africa's sound right now, the **Proaudio Red Room** playlist is where it's happening.

This is where records are played with intention, stories are told in full, and the future of the scene is being documented — **one session at a time.**



AUTHENTIC SESSIONS

Real sets. Real conversations. Real artists.



BEHIND THE SCENES

Go deeper with exclusive studio insights.



SOUTH AFRICA'S SOUND

From amapiano to deep house and everything in between.



STREAM & DISCOVER

Hear the future of our scene, one session at a time.



Proaudio's
AlphaTheta
experience centre.



VISIT & EXPERIENCE

Proaudio DJ & Music Production
AlphaTheta experience centre.

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It Live!*

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BOSSMAN





RYAN MURGATROYD

Only Just Warming Up



For more than two decades, **Ryan Murgatroyd** has explored the intersection of technology, electronic music and African musical influences.

Long before Afro House became a global movement, the South African DJ, producer, educator and music technologist was experimenting with those connections.

His 2014 release *Bantwanas Piano* became a defining record and an early expression of African spiritual vocals within electronic music.

More than 100 releases followed, alongside music on labels including Defected and Get Physical and international performances including Boiler Room. Yet Ryan speaks about his career as someone who believes the most interesting work is still ahead.

After stepping back to reconsider his relationship with electronic music, he reached an important conclusion: **he isn't finished — he's only getting started.**

With his first single in six years released, an “avalanche” of new music coming and Swoon Recordings returning in 2027, Ryan Murgatroyd is entering a new creative chapter.

Sound Press catches up with Ryan about *Bantwanas Piano*, technology, creativity, South African electronic music, the pursuit of the perfect record and what comes next.



Welcome Ryan, For those who may be discovering your music for the first time, how would you describe who Ryan Murgatroyd is and what your sound represents?



Thanks for having me! Well I think the Murgatroyd project is about sitting on the edge of the underground, Its a very tech-heavy project, meaning I'm always exploring new technologies and ways to create, inspire and control music, and when people here the project I want them to think 'this is the highest level of the art form of electronic music' - so I guess its a project for purists, for music lovers.

That being said, there are a lot of Murgatrody tracks that I think resonate with wider audiences, like my remix of Lane 8, Stir me up, or tracks like Wicked eyes, or I kalimba.





You first made waves internationally with Bantwanas Piano in 2014. Looking back, what did that release mean for your career, and did you expect it to have such a lasting impact?



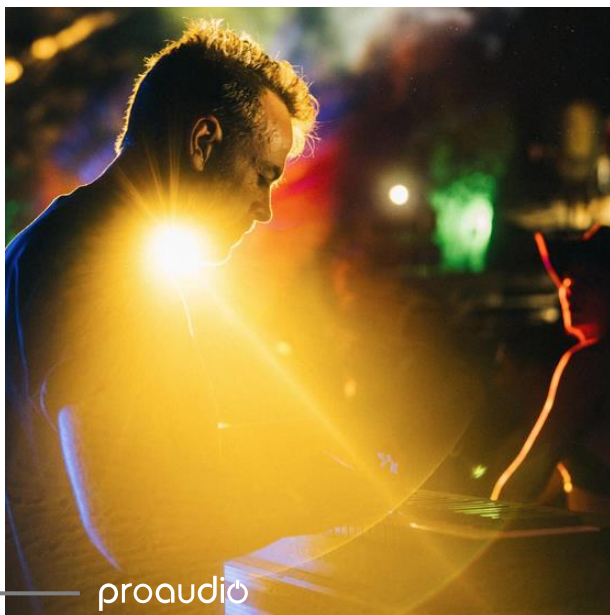
Yes I think that was a beautiful era for electronic music. I had just gotten back from Ibiza, and having seen David August and Solomun play those type of really deep and slow records at their residency at Sankeys.

It occurred to me on those dance floors that THIS was the way house music was meant to be experienced - an artist taking their time, never rushing, playing slow and groovy records with monstrous low end and a lot of emotions. So when I came back from that trip, I wrote 2 of the favorite pieces of catalogue - Bantwanas piano and Glow.

Both of them still sound amazing to my ears, and I'm really proud of the way that Bantwanas was sort of a prelude to this sound of African spiritual vocals being included in dance music.

It's considered to be a true classic, which is the highest accolade any producer can ask for.





You've been blending African musical influences with electronic music long before Afro House became a global movement. What inspired you to create that unique fusion, and how has your sound evolved over the years?



Well to be honest I was exposed to the 'black' side of house music in the early 2000s when I was teaching students at soulcandi. At that time I was making really European incudes dance music, and then I had students asking me to make kwaito, and deep house in the classroom.

Being put on the spot to make those types of sounds and arrangements, I realized I had a natural sensibility for that sound. My students used to joke around and call me 'The crazy white boy' because I was so good at making afro inspired music. And that kind of led to a natural fusion between those sounds, and the other styles of music I was making at the time.

I really proud to say I was messing around with blending those styles, and collaborating with legitimate African vocalists, in a meaningful, tasteful way about 20 years before it become a trend for everyone to call themselves an afro house artist.

I must say that I'm proud to have experimented with that type of integration of styles both as Ryan and as CWB, and hopefully done so in a tasteful and authentic way, with all the vocals being shared and collaborated on with original African vocalists, not ripped from a sample pack..



RYAN MURGATROYD

ADE



From performing at Boiler Room alongside artists like Black Coffee, Satori and Blondish to releasing music on some of the world's biggest electronic labels, what have been the defining moments that shaped your career?



Well yeah there were a wave of early achievements, Boiler room, playing at a Spanish Bullring for the get Physical show in Barcelona in 2016.

Being one of the first artists to release on some major European labels like Still for talent, Get Physical, Defected . Etc.

But there came a point where I wanted to step back and assess if I still wanted to do this thing for a living.

Electronic music is Super intense, just on the creative level - there is no much technology that governs whether you have good days or bad days in the studio, and then you need to have ideas that you love, and the will to work relentlessly for week or months to make them come alive..

But after some deep reflection, I came to the conclusion that im only just warming up - as an artist, as a music technologist, as a performer and an educator, I have so much more to give.

So I would say that the real career defining moments are still to come.

I've just released my first single in 6 years, and that's to be followed by an avalanche of new music.



SP Your label, Swoon Recordings, has become known for championing underground electronic music and emerging talent. What inspires you to mentor and support the next generation of artists?



Money , hahahah I steal it all!! No just kidding., Swoon was originally devised as a label for the hundreds of unreleased songs I had sitting on a drive. Then I took on some partners and the mandate became to release other artists as well.

I would say the nurturing thing happens more at the college(soulcandi institute of music), but swoon is about signing already very sophisticated artists with a clear and developed sonic signature..

We took a short hiatus at the end of covid, when the financial reality was extremely challenging, but we are back at it with a selection of new releases in early 2027.

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With more than 100 releases to your name, how do you stay creatively inspired while ensuring every project still feels fresh and authentic?



Well no artist gets it right every time. We are all subject to doubt, to dubious influences , to trying to follow trends or movements in the culture, or getting too deep into one technological way to approach music (I went through a phase where I refused to put in any layers that weren't designed from scratch in modular, for example).

So I've gotten it right but I've gotten it wrong just as much! And I think it's the constant pursuit of DOING IT BETTER that keeps me inspired. I really do live, eat and breathe with the sole purpose of making the worlds best electronic music. And in messed up kind of way, I know I can never be free from the torture until I make the perfect record. And then I'll probably have to make another perfect one.

It's a constant pursuit that I guess we never achieve. I still wake up every day and cant believe that my actual job is to design circuits in the modular synth and program synthesizers.

One day I guess ill turn on the synths and it just wont be there - this obsessive desire to find a way to make the perfect expression of electronic music - and then I know its time to use my brain for something else in this world.



South African electronic music continues to gain global recognition.

What excites you most about the current scene, and where do you see it heading over the next few years?



Well, I think what excites me is that now we are getting over this idea that South African electronic music has to sound like afro house.

There are so many incredible artists in this country, and I think the next generation of them is going to apply new technologies to the way they make music, and blow what's been done in the past out of the water.

I also think there are going to be a lot of emerging artists, who are making electronic music in Africa, that don't sound like any of the expected cliches, and that's really exciting.



You're entering an exciting new chapter with fresh releases and performances on the horizon. What can fans expect from Ryan Murgatroyd in the coming months?



Well the first single is out on all platforms. Its sort of a last tribute to the older Murgatroyd sound, so its a bit of an African influence, really delicate and organic, a bit sad a melancholic.

But after that little Kumbaya moment, its pure anarchy on he future releases. The mandate is simple, the filthiest, funkiest, dirtiest, best produced, most undeniably groovy music I've ever written in my career. I had so much fun answering these questions and now its back to the studio..

Thanks for having me, AlphaTheta!



"I came to the conclusion that I'm only just warming up as an artist, as a music technologist, as a performer and an educator, I have so much more to give."

RYAN MURGATROYD



YOUR DJ JOURNEY STARTS HERE

Professional DJ and music production
education — online, flexible and
built for real results.



SOFT LAUNCH
SEPTEMBER 2026

LAUNCH PRICES
AVAILABLE IN SEPTEMBER
BEFORE PRICES
INCREASE IN
OCTOBER!

5 DJ COURSES



WHERE THE BEAT BEGINS
Start your DJ journey the right way



ALPHATHETA PACK
Master professional DJ equipment



REKORDBOX
Organise. Prepare. Perform.



DJ BRANDING
Build your brand. Stand out.



ON THE GO
Mobile DJing. Events. Business.
COMING ONLINE IN SEPTEMBER!



3 MUSIC PRODUCTION COURSES



ESSENTIALS
The foundation of music production



SOUND ARCHITECT
Shape your sound. Build your tracks.



SOUND MASTER
Advanced skills. Professional results.
COMING ONLINE IN SEPTEMBER!

LEARN IT • PRACTISE IT • BUILD IT • PLAY IT

proaudio DJ & MUSIC PRODUCTION TRAINING ACADEMY

— — — — — AUTHORISED BY AlphaTheta — — — — —

**The new Proaudio DJ & Music
Production Training Academy is
GOING ONLINE THIS SEPTEMBER**

Bringing DJ and music
production education to
you, wherever you are.



**THERE ARE THOUSANDS OF PEOPLE WHO
HAVE THOUGHT ABOUT LEARNING TO DJ.**

Some have bought their first controller and aren't quite sure what to do next. Some have been teaching themselves from videos online. Others can already DJ but know there are gaps in their knowledge. And then there are those who have always wanted to try it but simply haven't had access to the right training.

THIS SEPTEMBER, WE'RE CHANGING THAT.

The **Proaudio DJ & Music Production Training Academy** is going online, giving aspiring and developing DJs across South Africa a new way to learn, progress and build their skills — from wherever they are.

And we're starting at the beginning.

SEPTEMBER IS OUR SOFT LAUNCH

We don't want to simply switch everything on one morning and say,

"THERE YOU GO."

Throughout September, courses will gradually be released as we build the Academy and introduce students to the different learning paths available.

There is another good reason to join us early:

**SEPTEMBER COURSES WILL BE AVAILABLE
AT SPECIAL LAUNCH PRICING,
WITH PRICES INCREASING FROM OCTOBER.**

LEARN IT • PRACTISE IT • BUILD IT • PLAY IT

proaudio DJ & MUSIC PRODUCTION TRAINING ACADEMY

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DJ & MUSIC PRODUCTION
— TRAINING ACADEMY —

WHERE THE BEAT BEGINS

BEGINNERS ONLINE DJ COURSE



LEARN
ANYWHERE



STEP-BY-STEP
TRAINING



PRACTICAL
SESSIONS



OFFICIAL
CERTIFICATION

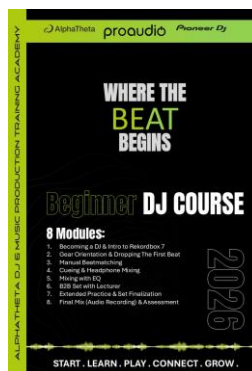
FIRST QUESTION: CAN YOU ACTUALLY DJ?

That's where **Where The Beat Begins** comes in.

This is our starting course for the person who wants to understand DJing properly. Not just which button to press, but what is actually happening when two tracks come together.

You'll begin exploring the foundations of DJing — understanding the equipment, beats, timing, phrasing, mixing and the basic skills that allow you to start putting together a DJ set.

The goal isn't to overwhelm you with technical language.



It's to get you behind the decks and get you mixing.

ONLINE COURSE
AVAILABLE

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NOW

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TRAINING ACADEMY

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ALPHATHETA PACK

PRO DJ COURSE

PRO GEAR. PRO TRAINING.
PRO RESULTS.



MASTER
PRO DJ EQUIPMENT



PRO TECHNIQUES
FROM THE EXPERTS



PRO TRAINING
PRO RESULTS

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READY FOR THE BIGGER GEAR?

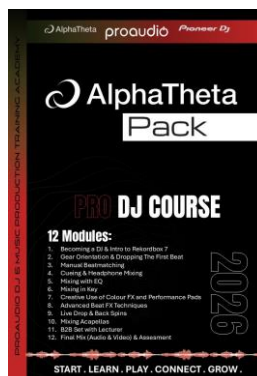
Once you've started developing those foundations, there's **AlphaTheta Pack**.

This course moves further into the world of professional AlphaTheta and Pioneer DJ equipment and the workflows you'll encounter as your DJing develops.

For many DJs, there is a big difference between practising on an entry-level controller and suddenly standing in front of professional club equipment.

There doesn't need to be.

Understanding the technology removes much of the intimidation, allowing you to concentrate on the thing that really matters — playing music.



ONLINE COURSE
AVAILABLE

ENROLL
NOW

LEARN IT • PRACTISE IT • BUILD IT • PLAY IT

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DJ & MUSIC PRODUCTION
TRAINING ACADEMY

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AlphaTheta

REKORDBOX MASTERCLASS

— ONLINE TOP-UP COURSE —



ORGANISE

MANAGE YOUR MUSIC LIKE A PRO



ANALYSE

KNOW YOUR TRACKS INSIDE OUT



PREPARE

SET CUES, LOOPS & HOT CUES



PERFORM

PLAY WITH CONFIDENCE

ENROLL NOW



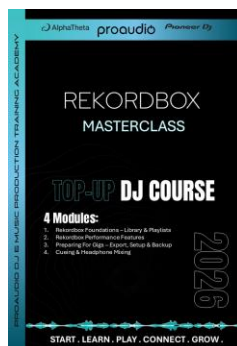
REKORDBOX: YOUR MUSIC NEEDS SOME TRAINING TOO

You can have great equipment and excellent music, but if your library is chaos, DJing becomes unnecessarily difficult.

Our dedicated **Rekordbox** course looks at one of the most important tools in the modern DJ workflow.

Preparing tracks, organising music, understanding your library and getting everything ready before you perform can completely change the experience of DJing.

Because sometimes becoming a better DJ doesn't start behind the decks.



It starts before
you even get
there.

ONLINE COURSE
AVAILABLE

ENROLL
NOW

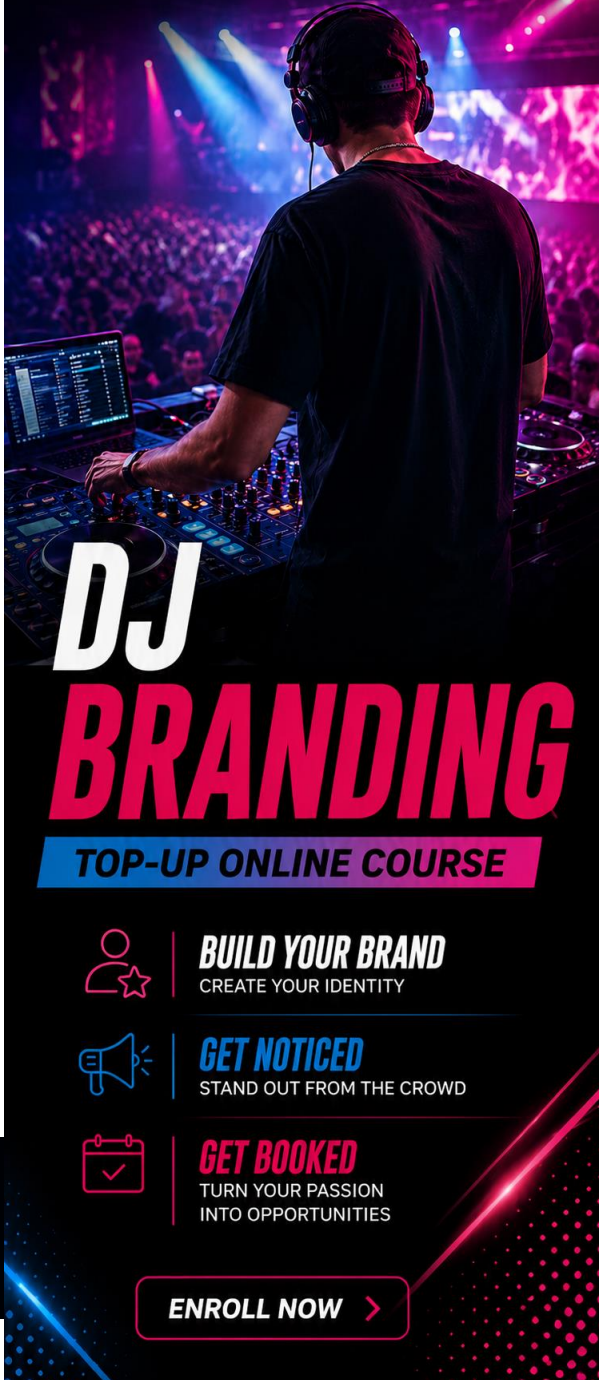
LEARN IT • PRACTISE IT • BUILD IT • PLAY IT

proaudio DJ & MUSIC PRODUCTION TRAINING ACADEMY

AUTHORISED BY AlphaTheta

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proaudio
DJ & MUSIC PRODUCTION
TRAINING ACADEMY
AUTHORISED BY AlphaTheta



DJ BRANDING

TOP-UP ONLINE COURSE

-  **BUILD YOUR BRAND**
CREATE YOUR IDENTITY
-  **GET NOTICED**
STAND OUT FROM THE CROWD
-  **GET BOOKED**
TURN YOUR PASSION INTO OPPORTUNITIES

ENROLL NOW >

BEING A DJ IS MORE THAN MIXING

This is something we believe strongly.

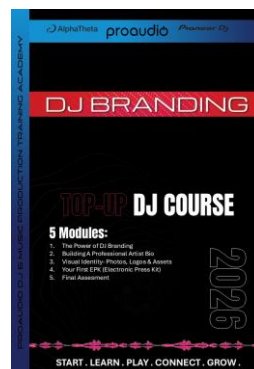
You can become technically excellent behind the decks, but eventually another question appears:

Who are you as an artist?

That's why DJ Branding is one of the first courses launching with the Academy.

It looks beyond the equipment and starts exploring how you present yourself, build your identity, create your EPK and develop a professional presence.

Learning to DJ gets you started.



Building an artist gives you somewhere to go.

ONLINE COURSE
AVAILABLE

ENROLL
NOW

LEARN IT • PRACTISE IT • BUILD IT • PLAY IT

proaudio DJ & MUSIC PRODUCTION TRAINING ACADEMY

AUTHORISED BY AlphaTheta

COMING SOON

proaudio
DJ & MUSIC PRODUCTION
TRAINING ACADEMY
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ON THE GO MOBILE DJ COURSE



PROMOTE

BUILD YOUR PRESENCE



BOOK & GROW

GET MORE BOOKINGS



PERFORM & DELIVER

CREATE UNFORGETTABLE
EXPERIENCES

ENROLL NOW >

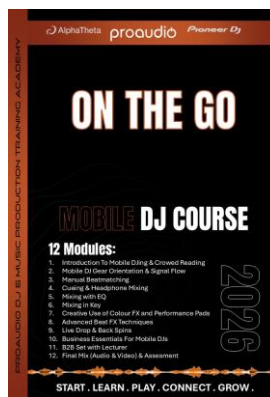
Then We're Going Mobile

Coming online during September will be On The Go, our Mobile DJ course.

Because not every DJ wants to play in a club.

Across South Africa, mobile DJs work at weddings, birthdays, corporate events, private functions and celebrations every weekend. It is a very different environment, requiring more than simply knowing how to mix.

For some people, it can also become a real business.



On The Go is designed for that world.

ONLINE COURSE
COMING SOON

PRE
ORDER
NOW

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ESSENTIALS

FOUNDATION COURSE

LEARN
THE
FUNDAMENTALS

BUILD
SOLID
FOUNDATIONS

CREATE
YOUR FIRST
TRACKS

SOUND ARCHITECT

PROGRESSIVE COURSE

DESIGN
PROFESSIONAL
SOUNDS

ARRANGE
WITH
CONFIDENCE

TAKE YOUR
TRACKS
TO THE NEXT
LEVEL

SOUND MASTER

ADVANCED COURSE

MIX
WITH
PRECISION

MASTER
LIKE A
PRO

RELEASE
WITH
CONFIDENCE

THREE COURSES.
YOUR PRODUCTION JOURNEY.

ENROLL NOW >

What If You Want to Make the Music?

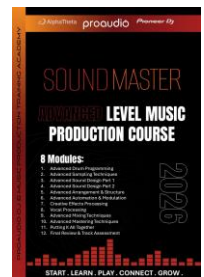
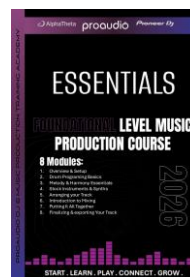
Then we're moving from DJing into production.

Three music production courses will join the Academy during the September rollout, creating a progressive pathway for people who want to move from playing music to creating it.

- **Essentials** provides the foundation.
- **Sound Architect** takes those skills further.
- **And Sound Master** moves into the more advanced stages of the production journey.

You don't have to begin by knowing everything.

That's the whole point of learning.



ONLINE COURSE
COMING SOON

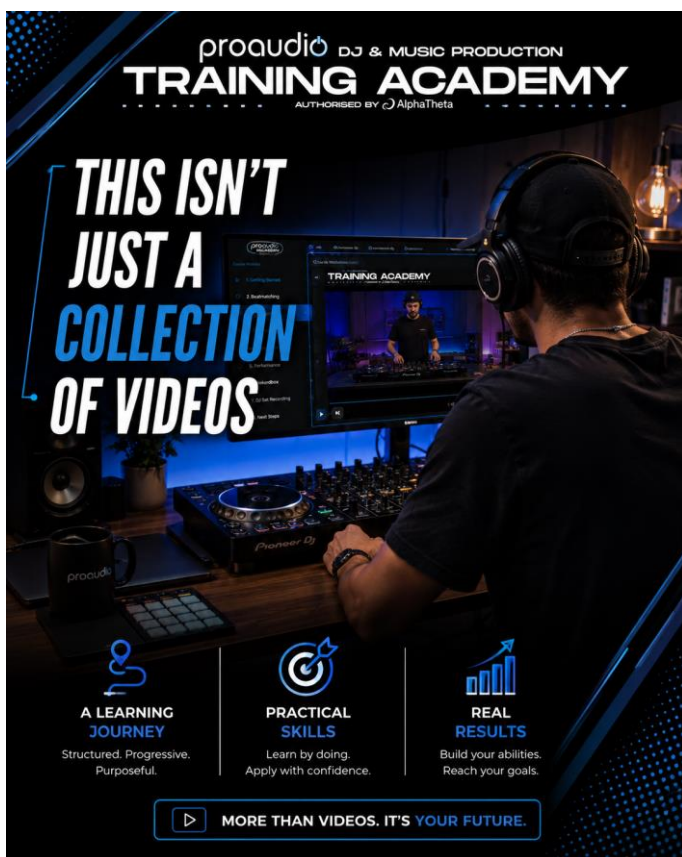
PRE
ORDER
NOW

LEARN IT • PRACTISE IT • BUILD IT • PLAY IT

YOU DON'T NEED TO DO EVERYTHING AT ONCE. YOU JUST NEED SOMEWHERE TO START.

proaudio DJ & MUSIC PRODUCTION TRAINING ACADEMY

AUTHORISED BY AlphaTheta



proaudio DJ & MUSIC PRODUCTION
TRAINING ACADEMY
AUTHORISED BY AlphaTheta

**THIS ISN'T
JUST A
COLLECTION
OF VIDEOS**

- A LEARNING JOURNEY**
Structured. Progressive. Purposeful.
- PRACTICAL SKILLS**
Learn by doing. Apply with confidence.
- REAL RESULTS**
Build your abilities. Reach your goals.

MORE THAN VIDEOS. IT'S YOUR FUTURE.

There is already an enormous amount of information about DJing and music production online. The problem is often knowing **what to learn, when to learn it and what comes next.**

The Proaudio DJ & Music Production Training Academy has been designed around a learning journey.

Start with the fundamentals.

Develop your skills. Understand your equipment and software. Learn how to present yourself. Explore different opportunities. And, when you're ready, start creating music of your own.



proaudio DJ & MUSIC PRODUCTION
TRAINING ACADEMY

**LEARN WHERE YOU ARE.
TAKE IT WHERE YOU WANT.**

PRETORIA
JOHANNESBURG
DURBAN
CAPE TOWN
PORT ELIZABETH

- ANYWHERE IN SOUTH AFRICA**
- ONLINE ACCESS 24/7**
- WORLD-CLASS DJ TRAINING**

Perhaps the most exciting thing about taking the Academy online is that the classroom suddenly becomes much bigger.

You don't need to live close to Proaudio in Sandton. You could be in Johannesburg, Cape Town, Durban, Gqeberha, Polokwane, Bloemfontein or a small town hundreds of kilometres away.

If you've got the desire to learn and access to the online Academy, you can begin. And that matters in a country with as much musical talent as South Africa.

LEARN IT • PRACTISE IT • BUILD IT • PLAY IT

proaudio DJ & MUSIC PRODUCTION TRAINING ACADEMY

SEPTEMBER IS THE BEGINNING

The Academy will continue growing. More courses will come online, the learning pathways will develop and the connection between education and the wider Proaudio DJ platform will become even stronger.

Join the Proaudio DJ & Music Production Training Academy during our September soft launch, take advantage of special launch pricing before prices increase in October, and start building the DJ or producer you've been thinking about becoming.



LEARN IT.



PRACTISE IT.



BUILD IT.



PLAY IT.

**ENROLL
NOW**

LEARN IT • PRACTISE IT • BUILD IT • PLAY IT





For Karabo Moloi, creativity has never belonged to just one medium. Known behind the decks and in the studio as **KVRVBO**, the Duduza-born DJ and producer moves between music and visual design with the same instinct for mood, composition, storytelling and emotion.

Growing up east of Johannesburg, music formed part of the everyday landscape — from house music playing through neighbourhoods and taxis to family gatherings, street bashes and local taverns. But it was the influence of his late brother, together with the local DJs he watched command crowds, that helped turn an early fascination with music into something far more personal.



Today, KVRVBO has developed a sound rooted in deep, soulful and emotive house while remaining open to modern electronic textures. His releases have found homes on respected labels including Atjazz Record Company, Stay True Sounds and Closer To Truth, yet his approach remains centred on something simple: creating music that makes people **feel**.



Away from music, Karabo works as a Graphic Designer and Art Director, and the relationship between his two creative worlds is unmistakable. A track, much like a visual campaign, needs direction, tension, a moment that captures attention and an ending that remains with you.

With an album, new EPs and collaborations on the horizon, KVRVBO continues to refine his identity while exploring where his creativity can take him next.

SP MAGAZINE

STAY TROVE

SOUNDS



Welcome Karabo! To start off, can you introduce yourself and tell us a bit about who KVRVBO is as an artist and creative?



I'm Karabo Moloi, professionally known as KVRVBO. Deep House DJ, producer, and creative from Duduza, east of Johannesburg. Outside of music, I work as a Graphic Designer and Art Director, so creativity has always been at the centre of everything I do.



You grew up in Duduza, east of Johannesburg - how did your early environment shape your connection to music?



Duduza has a strong sense community, and music was everywhere. Whether it was neighbours playing house music, taxis blasting tunes with hectic sound setups, family gatherings, street bashes or local taverns, there was always a soundtrack to everyday life.



You've mentioned that your late brother and local DJs played a big role in your musical inspiration. Can you tell us more about how they influenced your journey into music?



My late brother introduced me to a lot of music I probably wouldn't have discovered on my own. Watching him mix on cassettes & vinyl and seeing how passionate he was left a lasting impact on me. At the same time, I was inspired by a few local DJs perform and I became fascinated by how they could control the crowd through music.



At what point did your curiosity about music turn into a serious pursuit of producing and creating your own sound?



I think it shifted when I realised I didn't just want to play other people's music, I wanted to create something people could connect with emotionally. Learning production wasn't easy, but every project taught me something new. Thanks to my friend, Thokozani



You also work as a Graphic Designer and Art Director in advertising - how does your work in visual design influence your music, and vice versa?



Honestly, they influence each other every day. As a designer, I'm always thinking about storytelling, mood, composition and emotion. I approach music the same way.

“I see every track almost like a visual campaign, it needs a beginning, a build up, a moment that grabs your attention, and a memorable ending.”





Your sound blends deep, soulful, and emotive house with modern electronic influences.

How would you describe the emotional story you aim to tell through your productions?



I want my music to feel like a journey. Sometimes it's uplifting, sometimes reflective, sometimes nostalgic, but it should always leave you feeling something. I love creating records that have warmth and emotion while still feeling modern and fresh.





Your music has gained support from tastemakers and been released on respected labels like Atjazz Record Company, Stay True Sounds, and Closer To Truth. How has this shaped your confidence and direction as an artist?



Receiving support from labels and artists I genuinely respect has been incredibly encouraging. It reminds me that staying authentic is the right path. Every release has taught me something and pushed me to keep improving. Rather than feeling pressure, it motivates me to continue refining my sound and reaching an even higher level.



Looking ahead, what can fans expect next from KVRVBO in terms of your sound, collaborations, or creative direction?



There's a lot more music on the way. I'm continuing to explore deeper emotions while experimenting with new textures and influences without losing the identity people know me for. An album, a few EPs and collaborations are also on the way.





"I want my music to feel like a journey. Sometimes it's uplifting, sometimes reflective, sometimes nostalgic, but it should always leave you feeling something."

KVRVBO



Pioneer Dj

START FROM
SCRATCH

AlphaTheta

LEARN TO DJ WITH LADY LEA



proaudio

SHE/HER



15 AUGUST

09:00-13:00

@ FRANKENWALD, SANDTON

Lady Lea

START. LEARN. PLAY.



START FROM SCRATCH

Celebrating Women Behind the Decks



Music has always been a powerful force for bringing people together. It crosses borders, backgrounds and identities, creating spaces where people connect through a shared love of sound. But while dance floors celebrate diversity, that same representation is not always reflected behind the decks.

This is exactly where **Start From Scratch** comes in.

Creating Access Through Music

Start From Scratch is an initiative by **AlphaTheta through the Pioneer DJ brand**, created to provide free access to the DJ industry for underrepresented communities. Through free, community-led workshops, participants learn the fundamentals of DJing, develop their skills and gain insight into opportunities within the music industry.

Rooted in AlphaTheta's belief that **“We are One Through Music,”** the initiative creates safe, accessible spaces where people from all backgrounds can explore their creativity and build confidence. By opening doors to those who may not otherwise have access to DJing, Start From Scratch aims to contribute to a more diverse and inclusive industry.



START FROM SCRATCH



Starting From Scratch at Proaudio

Proaudio hosted its first **Start From Scratch Women's Day Workshop on 16 August 2025**, led by South African DJ and industry figure **Lady Lea**.

Building on the success of that event, Proaudio once again celebrated Women's Day with its second workshop at the **AlphaTheta Experience Centre on 15 August 2026**, led by Lady Lea and assisted by **DJ Tinkz**.

The workshop welcomed **11 women from different musical backgrounds**. For some, it was their first introduction to DJing; for others, an opportunity to revisit their skills, build confidence and sharpen techniques.

The participants were **Ntebatse Poo, Mel Sibaya, Nzilani Keli, Lillian Van Aswegen, Snazo Velebayi, Ntokozo Lily Bophela, Wethu Taitai, Danika Farrar, Minky Chokoe, Zanele Khumalo and Nerishka Subban**.

Learning the Craft

Throughout the morning, Lady Lea introduced participants to the fundamentals of DJing in an approachable and engaging way.

From understanding the **AlphaTheta XDJ-AZ** to learning about looping, beatmatching, rekordbox and more, the session provided a practical foundation for stepping confidently behind the decks.

Every participant had the opportunity to get hands-on with **AlphaTheta/Pioneer DJ equipment**, putting what they had learned into practice.

The atmosphere was filled with enthusiasm and encouragement. Questions were welcomed, mistakes became part of the learning process, and everyone was given the freedom to experiment and discover their own relationship with DJing.

Adding to the morning was a visit from **legendary South African artist Tamara Dey**, whose presence highlighted the many different pathways available within the music industry and the importance of women being represented throughout the scene.





More Than Just a Workshop

At the end of the session, each participant received a **certificate of completion** — marking the end of the workshop, but hopefully the beginning of something much bigger.

For some, it may be the first step towards becoming a DJ. For others, the confidence needed to take existing skills further. For everyone, it was an opportunity to meet women who share a passion for music and become part of a supportive community.

Start From Scratch demonstrates that creating change in the music industry doesn't always begin on a festival stage.





Sometimes it begins with a room full of people willing to learn, an instructor willing to share their knowledge, and an opportunity that may not otherwise have existed.

For Proaudio, the second Start From Scratch Women's Day Workshop was another meaningful step towards supporting the next generation of women in DJing.

Because every great DJ has to start somewhere.

Sometimes, you simply have to...

**START FROM
SCRATCH**

proaudio



Corren _Cavini



The Netherlands-based DJ, composer and producer has continued to build an international presence through Purified Records, taking his emotionally driven electronic sound to audiences across the USA, Canada, Brazil, South Africa and beyond. But behind the growing touring schedule and releases is an artist who remains deeply interested in what music can communicate between people.

His recent releases reveal two very different sides of that creative identity. *Lion's Head* grew from the memory of hiking above Cape Town and looking out across the ocean, city and Table Mountain — an experience Corren spent more than a year trying to translate into music. *Darkness Into Day*, created with EAST-97, travelled the opposite path: beginning as an energetic club track before eventually discovering a deeper story about music's ability to bring light into darker moments.

That idea of connection now extends beyond his productions. With the launch of his own event series, **Common_Ground**, Corren is beginning to create a platform around something he has experienced repeatedly while travelling the world — that despite different languages, countries and cultures, music can reveal just how much we share.

Sound Press catches up with Corren Cavini to talk about the memories behind the music, the evolution of his creative process, the complicated place of AI in creativity, *Lion's Head*, *Darkness Into Day*, and where his journey is heading next.



Welcome Corren, It's great to have you back at Sound Press!

For readers who may not have caught our previous feature, can you give us a brief introduction to yourself and tell us what you've been focusing on recently?



I'm Corren Cavini, an electronic music artist from the Netherlands, based in Utrecht.

I'm a DJ, composer and producer, and if I had to define my sound and musical identity, I'd say it's electronic music with a very strong emotional and melodic storytelling component.

Everything I make essentially stems from real experiences, memories and feelings. I write, for the most part, as a way of expressing those things and turning them into something other people can experience as well.

Over the past few years, I've taken some big steps and started touring internationally, playing in the USA, Canada, Brazil, South Africa and many other places around the world. That's been an incredible experience.

Most of my recent releases, including my debut album, have been released through Purified, which is label with which I've developed a strong personal connection with.



Since we last spoke in October, you've continued to grow internationally. What have been some of the standout moments and achievements from the past year?



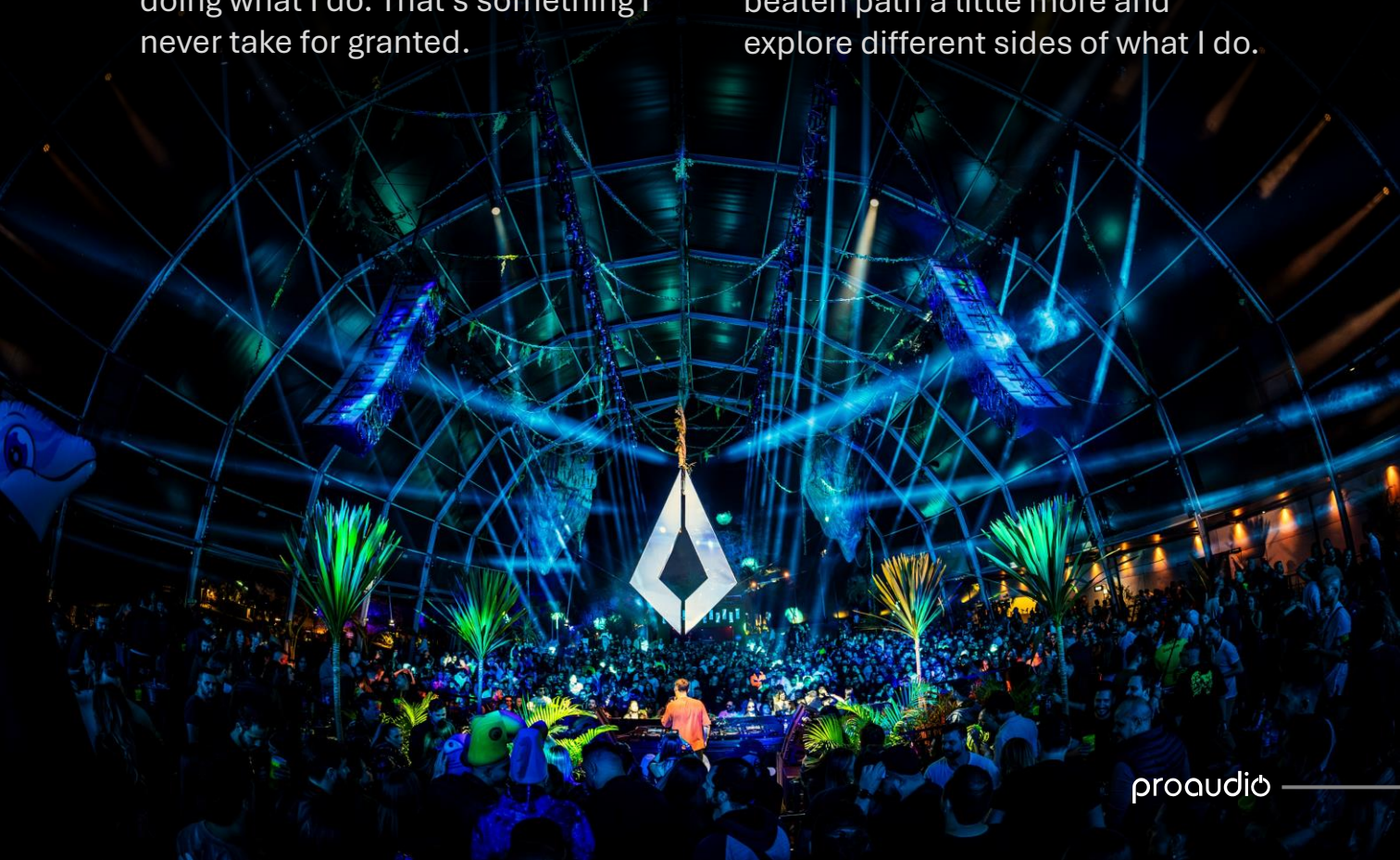
There have been so many amazing moments that it's honestly difficult to pick just a few. I think they're all part of a bigger story. There have been so many individual club and festival moments that I'm incredibly grateful for, because being able to tour the world, touch people's lives through music and meet so many different people is a very special thing.

Even in places where I don't speak the language, I'm able to interact with people in very meaningful ways, both for me and for them, simply through doing what I do. That's something I never take for granted.

Some absolute standout moments have been my shows in São Paulo, Montreal and Prague. Now and then, I run into crowds where there's just that little bit of extra magic. People with open hearts and true passion for the music.

What makes those shows so special is not something you can fabricate - it's a mix of the right place, circumstances, and most importantly that connection with people that just is there sometimes.

And of course, there have been some really beautiful shows back home in Amsterdam. I always love playing home shows. I think people there know me just a little bit better, and that allows me to go off the beaten path a little more and explore different sides of what I do.





You've played in several new markets and made appearances at major events, including Miami Music Week. How have these experiences influenced you both personally and creatively?



Playing in and visiting so many different places around the world is incredibly valuable for me, not only as an artist but also as a person. I think it's especially valuable in a time when we are often provided with a one-sided view of other countries and their populations.

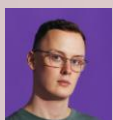
Every time I go somewhere, I discover so many different and beautiful sides of the people. Almost everywhere I go, I come home with beautiful memories involving beautiful people, even when those countries or cultures can sometimes be portrayed as being very divided from one another.

Touring reminds me again and again of how much all humans share. Music is such a powerful way of connecting people, and that's something I find incredibly valuable and special.

Every experience shapes me a little bit, and because my music is so strongly rooted in the memories and feelings I experience, those journeys also influence my music quite directly. I take those memories with me into the studio and try to translate the feelings they gave me into something new.



Your sound continues to evolve with every release. Looking back over the past year, what lessons or discoveries have had the biggest impact on your approach to music production?



I think my creative process itself hasn't changed dramatically over the past year. If anything, I've become even more comfortable with the tools I already have.

I still really enjoy making music on my laptop in different places around the world, often inspired by the people I've met, the places I've visited and the emotions I'm experiencing.

Technically, I feel like my toolkit is quite complete at this point. I'm always interested in new technology and developments, but I can already work very quickly and create almost any sound I want to create.

One of the biggest things I've learned is probably to trust that process more. Sometimes an idea comes together very quickly, while other ideas need much more time. I've become more comfortable with allowing that to happen naturally rather than forcing every idea into a finished track.

One of the most interesting challenges for me over the past year has been the rise of AI technology and figuring out where it can fit into my creative process without becoming creatively hollow, or ethically or creatively destructive to other creators.

There have even been situations where these tools have allowed me to explore things I might otherwise never have been able to do. A good example is my track Hopes & Fears.

I wanted to write the vocal in Portuguese because I've fallen in love with the language through my trips to Brazil, but my Portuguese isn't good enough yet to write the entire thing myself. AI tools helped me explore that idea, although the final creative process was still very much my own.

At the same time, I've become increasingly uncomfortable with the direction some AI companies are taking and the way these technologies are being used. I've actually cancelled a number of the subscriptions and tools I was using because I don't agree with that direction.

So for me, it's still a constant process of figuring out what is useful and what crosses a line. I think the technology has potential to be creatively interesting, but also to be destructive to creators. I think we have to be in a constant inner dialogue of how we use it and what it means for creators.

SP You've recently released *Lion's Head*, inspired by your first trip to South Africa, and you're now preparing to release *Darkness Into Day*, featuring EAST-97, on Purified on August 14. Can you tell us about the inspiration behind both tracks and what sparked the creative journey for each one?

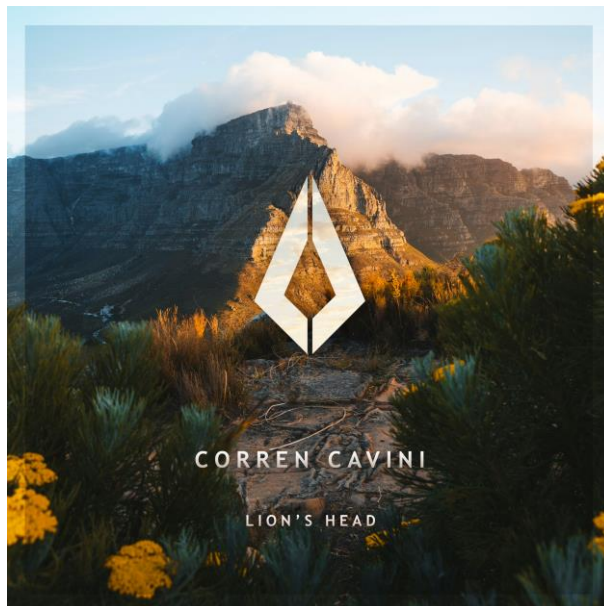


They're two very different tracks for me.

Lion's Head came from a very specific memory. Last year, I hiked Lion's Head near Cape Town with Nora. When you reach the top, you get this incredible 360-degree view over the ocean, Cape Town and Table Mountain. It was a really beautiful and almost cinematic experience, and I spent a very long time trying to capture that feeling in a piece of music.

The track is therefore more emotional, melodic and cinematic, but I'm also really happy that it still has enough dancefloor energy to work in my sets. I've been playing it a lot and it's been great to see how people respond to it.

Darkness Into Day had almost the opposite journey. It started simply as a clubber, more high-energy instrumental. I eventually started feeling that it needed a vocal, which led to quite a long search for the right vocalist.



Eventually I started working with EAST-97, who I actually know from music school. We've known each other for years and were in the same class, so there was already a personal connection there.

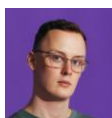
We initially worked with a vocal idea he sent me, and then we went into the studio together to get the sound right. We kept his original lyrics though, and after some time of working on the track, I felt that the lyrics didn't really feel like part of my story yet. So we decided to rewrite them together and turn it into something that represented both of us.

That's when the deeper meaning of the track really emerged. *Darkness Into Day* became about the way music can bring light into your life, even when you're going through darker moments.

There's something beautiful about the fact that electronic music often exists in dark spaces - clubs, festivals and dark rooms - while the experience itself can bring so much light and connection into people's lives..



SP You mentioned that it took more than a year and many different versions before *Lion's Head* felt complete. What was the biggest challenge in translating the memory and emotion behind *Lion's Head* into music, and how does that creative process compare to your approach with *Darkness Into Day*?



With *Lion's Head*, the honest answer is that it was mostly trial and error. I was constantly

trying different melodies, chords and sounds - sometimes on a piano or synthesizer, sometimes just sitting behind my laptop - trying to find the combination that could express that memory.

It's not really something I can explain technically. It's more a matter of time, experimentation and not giving up on the memory.

I have ideas like this quite often. Sometimes a feeling or memory turns into a song very quickly, and sometimes it doesn't.

And sometimes, if I keep working on something and nothing comes from it, I eventually let it go.

But every now and then there's an idea where that urgency just stays with you. You can put it aside for six months or a year and then come back to it, and you still feel that you need to make it.

Lion's Head was one of those ideas. It kept resurfacing because the memory meant so much to me, and I felt that there was a story there that I really wanted to tell.

Darkness Into Day was almost the complete opposite. It started without a specific emotion or story attached to it. I simply wanted to make a more energetic club track, which is actually quite unusual for me.

The meaning came later, through the process of working with EAST-97. We tried different vocalists and different ideas, and eventually I realized that I didn't just want a good vocal - I wanted the vocal to actually mean something to me.

So we went back into the studio and worked on the lyrics together. That's where the idea of music bringing light into darker moments really came from. The track started as a melody and a club track, and only later did we discover the story that it wanted to tell.



Both *Lion's Head* and *Darkness Into Day* explore emotion and atmosphere in different ways. What can you tell us about the inspiration behind these two releases, and how do you feel they represent where you are creatively as an artist right now?



Since I've already talked quite a lot about the inspiration and process behind these two releases, I think it's interesting to look at what they mean within my artistic journey.

They represent two very different, but very core sides of my sound. *Lion's Head* is more introspective, melodic and emotional. It's deeper in terms of energy, and it has that melodic storytelling and sense of depth that I really care about.

Darkness Into Day represents a different side. The high-energy side of my sound that I really love, especially in my DJ sets.

My sets can be quite high-energy, and I love having moments where I can really push that side of my music.

That's why I like having these two releases relatively close together. They're very different tracks, but they both feel very much like me, and together they represent a big part of what my sound is about.

I wouldn't say they represent my entire sound, because I feel quite broad musically. But that multi-sided identity is actually a big part of who I am as an artist.

It's also why I love playing long sets. In a shorter set, you might only get to tell one part of your story. When I have more time, I can take people through much more of the different sides of my musical identity.

Common_Ground



With a busy touring schedule and exciting releases ahead, what can fans expect from Corren Cavini for the rest of 2026 and beyond?



I'm always excited to play more shows and I'm always working on new music, but one of the most exciting - and honestly also one of the scariest - projects for me right now is launching my own event series, Common_Ground.

The first edition is happening on August 22nd at Het Sieraad in Amsterdam, and I'll be playing a six-hour extended set. Het Sieraad is a really important venue for me. It's one of my home venues in the Netherlands and a place I've played quite a lot over the years, so it felt like a very fitting place to start.

Common_Ground is centered around the uniting force that music, and especially dance music and club culture, can be. That's something I really believe in. I feel like I have a bigger story to tell, and this is the first step towards creating a platform where I can tell that story in a different way.



I'm hoping there will be many more editions, and eventually I'd love for Common_Ground to become a platform where I can also give opportunities to other artists I really believe in and share those experiences with them. And who knows - if it grows into something we're happy with, maybe we can eventually take it on the road as well.

Beyond that, I'm looking forward to continuing to release music and playing internationally. I'm really happy with the connection I've started building with audiences in the US, as well as all the other places I've visited over the years. There are still so many countries and cultures I want to discover, and so many people I want to connect with through my music.

Ultimately, that's what I'm most excited about: continuing to use my music to connect with people all over the world and hopefully doing that for a very long time.

WHICH XDJ IS RIGHT FOR YOU?

FROM YOUR FIRST STANDALONE SETUP TO THE BOOTH —
CHOOSING THE XDJ THAT ACTUALLY FITS **YOUR** DJ JOURNEY.

A person is seen from behind, looking at a large, glowing question mark that is the focal point of the image. The question mark is surrounded by several DJ decks, which are arranged in a grid-like pattern on either side of the central question mark. The scene is dimly lit, with a strong light source from above creating a dramatic effect. The person's hand is resting on their chin, suggesting they are in deep thought or indecision.

Buying DJ gear can become dangerous.

You start out thinking, *"I just need something to practise on at home."* Twenty minutes later, you're convincing yourself that four channels, multiple USBs, a massive screen and enough equipment to open a nightclub are absolutely essential.

So, which XDJ do you actually need?

The answer isn't necessarily the most expensive one. It's the one that matches where you are, how you DJ and where you want to go next.

FIRST, WHAT IS AN XDJ?

The XDJ name has covered two slightly different ideas over the years.

There are standalone all-in-one systems such as the **XDJ-RR**, **RX series**, **XDJ-XZ**, **XDJ-AZ** and **XDJ-AN**, where your decks and mixer essentially live inside one unit.

Then there are standalone media players such as the **XDJ-700** and **XDJ-1000MK2**, which are designed to be paired with a separate mixer.

The big attraction has always been similar: prepare your music, arrive with your library and DJ without needing your laptop sitting open in front of you.

I WANT TO LEARN PROPERLY

If you're moving beyond a basic controller and want to become comfortable DJing from a standalone system, you don't necessarily need four channels.

This is where systems such as the **XDJ-RR** have traditionally made sense, while the new **AlphaTheta XDJ-AN** brings that idea into 2026.

The XDJ-AN is a compact **2-channel, 2-deck** standalone system with a 7-inch touchscreen, Wi-Fi and support for USB, computers, mobile devices and compatible streaming services.

At only 5.2 kg, it's also considerably easier to move around than the flagship AZ.

The outcome: If your priority is learning the standalone workflow, playing two decks, practising at home and developing skills that can travel with you towards a professional booth, the **XDJ-AN** is a very **logical current-generation starting point**.

"I'm Serious, But Two Channels Are Enough"

This is where the **XDJ-RX** family earned its reputation.

THE ORIGINAL **RX**

The original RX helped establish the all-in-one concept, followed by the RX2 and ultimately the **XDJ-RX3** with its large 10.1-inch touchscreen.

For many DJs, two channels genuinely are enough.

If you mix one track into another, use effects creatively and don't need four decks or multiple external sources, don't buy channels simply because they look impressive.

A well-used two-channel system beats four channels that spend their lives with channels three and four doing absolutely nothing.

THE OUTCOME: The RX family remains an important part of the XDJ story, particularly for DJs who already own one or find one in the used market.



I WANT THE BIG ONE

Now we arrive at the **XDJ-AZ**. This is AlphaTheta's current flagship professional all-in-one and the successor to the hugely popular Pioneer DJ **XDJ-XZ**.

It gives you **4-channel/4-deck control, full-size 206 mm jog wheels, a 10.1-inch touchscreen, Wi-Fi, LAN connectivity, two USB media slots, external line/phono inputs and professional master and booth outputs.**

In other words, this isn't simply about practising at home.

It's the system to consider if you're building towards professional performance, want four-deck creativity, run events, need external inputs or want a substantial all-in-one system that feels much closer to a professional club environment. But there's a trade-off.

The AZ weighs **13.5 kg** and is nearly 90 cm wide. The new AN is just **5.2 kg** and approximately 64 cm wide.

That difference matters when you're carrying your own equipment to gigs.

THE OUTCOME: Choose the **XDJ-AZ** when you genuinely need the additional channels, connectivity, full-size controls and professional expansion — not simply because it's the biggest XDJ in the room.

WHAT ABOUT XDJ SEPARATES?

Then we have the **XDJ-700** and **XDJ-1000MK2**.

These aren't all-in-one systems. They're standalone media players designed to work with a separate mixer.

That can make sense if you prefer building your setup piece by piece, already own a good mixer, or specifically want the experience of working with separate players.



They also represent an important part of the XDJ legacy, and Pioneer DJ was still providing firmware updates for both models in 2024.

SO, HOW DO YOU CHOOSE?

Forget the model number for a moment and ask yourself four questions.

WHERE AM I GOING TO USE IT? Home, bedroom, mobile gigs, events or professional booths?

HOW MANY CHANNELS DO I GENUINELY USE? Not how many you might theoretically use one day — how many you actually need.

HOW IMPORTANT IS PORTABILITY? A system that stays permanently in your studio is a very different purchase from one you're loading into the car three nights a week.

And finally, **WHERE AM I TRYING TO GO AS A DJ?**

That's probably the most important question.



THE RIGHT SYSTEM

If you're developing your skills and want a modern route from home towards the club workflow, look seriously at the **XDJ-AN**.

If you already have an RX, RR or XZ that does what you need, don't assume newer automatically means you need to replace it.

And if you're ready for four decks, greater connectivity and a flagship professional all-in-one environment, that's where the **XDJ-AZ** comes into its own.



YOUR JOURNEY

There isn't one XDJ that's right for every DJ.

And that's really the point.

Don't buy the XDJ that gives you the most features.

Buy the one that gives you the features you'll actually use — and enough room to become the DJ you want to be.



LEE ANN ROBERTS



LEE ANN ROBERTS

Back to Her Roots

Adapted from the Pioneer DJ DJ Culture interview by The Bridge editor Ryan Keeling



The music we discover when we're young often stays with us. For South African DJ and producer **Lee Ann Roberts**, the psytrance she experienced in her youth has become an important part of the artist she is today.

Growing up around South Africa's psytrance scene taught Roberts an early lesson: the DJ wasn't necessarily the centre of attention. The music, dancefloor and shared experience came first.

"It taught me that the music should always come first and that creating a shared experience is far more important than being the centre of attention."

Her first DJ setup — Pioneer CDJ-800 MK2s and a Numark DM950 mixer — also meant learning without many of the technological tools available today. Beatmatching, phrasing, timing and track selection had to become instinctive.



Finding Her Own Sound

Roberts initially established herself playing deeper, minimal electronic music, but over time her sound began moving in a harder direction.

Rather than seeing this as a deliberate change, she describes it as a natural evolution — and, in many ways, a return to her psytrance roots.

Today she describes her sound as **“psy-techno with a mainstage edge”** — combining the hypnotic drive of psytrance with techno’s power and groove, while maintaining an emotional and melodic core.

For Roberts, changing musical direction also meant accepting that not everyone would follow.

“The music I’m making today feels like the most honest representation of who I am.”

Her advice to DJs considering their own change of direction is simple: don’t follow trends. Follow what genuinely excites you creatively and commit to it.

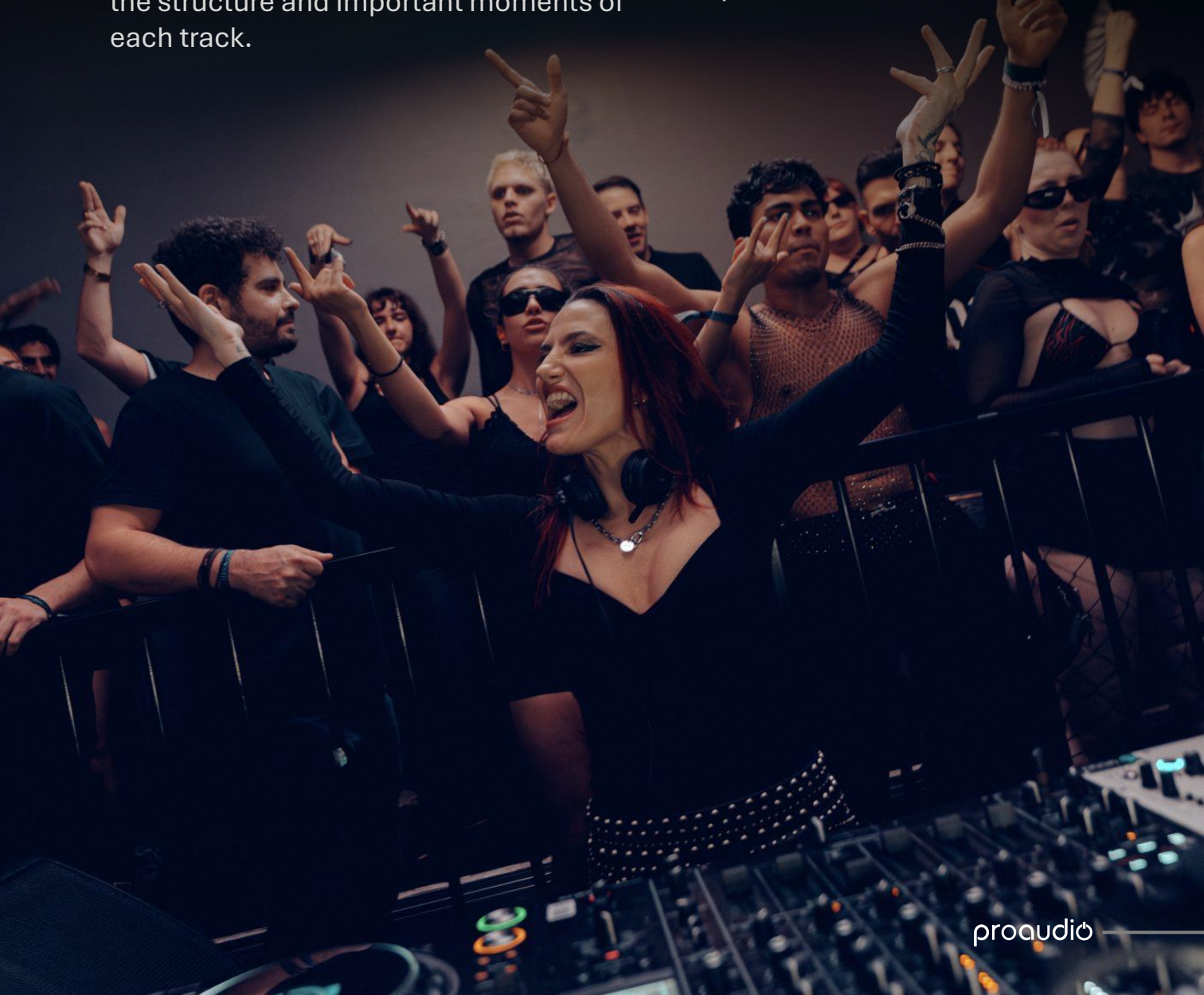
Preparation Creates Freedom

Roberts' sets can move incredibly quickly, sometimes incorporating around **30 tracks in an hour**. But the objective isn't simply to play more music. It is about maintaining momentum and keeping the journey dynamic.

Preparation plays an important role. She spends time inside **rekordbox**, setting Hot Cues and familiarising herself with the structure and important moments of each track.

Rather than always treating a track as something that must be played from beginning to end, Roberts sees tracks as collections of moments that can become tools for storytelling. A groove, build-up or drop might be used exactly when the dancefloor needs it.

The result is a performance style that remains highly active and responsive.





Reading the Dancefloor

Even at peak time, Roberts believes constant intensity can become ineffective. Contrast, tension and release remain essential.

She watches how people move, how they respond to particular sounds and whether the energy is building or beginning to level out. Sometimes the crowd needs more intensity; sometimes it needs space before being taken higher again.

“You’re having a conversation with thousands of people without saying a word,” she explains.

That philosophy also means she rarely locks herself into a predetermined set. Even the opening track may only be selected once she reaches the booth and understands the room.

Clear Behind the Decks

Another important development has been Roberts’ decision not to drink while performing.

She believes DJing sober has made her more present and connected to the dancefloor, while improving her mixing, timing and decision-making.

For an artist whose performance depends on reacting quickly and constantly thinking several moves ahead, that clarity has become part of her craft.

Still Evolving

Despite her international career, Roberts believes there is always another level to reach.

Beyond future venues and festivals, she wants to continue developing her sound and growing **NowNow** beyond a record label into a platform and community capable of supporting other artists.

At the heart of it all remains the same curiosity that first drew her towards music.

Her sound may have evolved considerably, but in returning to the energy of the music she loved when she was young, Lee Ann Roberts may also have arrived at her most authentic musical identity yet.





ON AIR

MUTHA NATURE CALLED. WE PUT HER ON THE GUEST LIST.

She's bringing the heat. We got house on repeat.

GLOBAL CHARTS

AUGUST 2026

SP MAGAZINE



MUTHA FM

THE BIGGEST TRACKS
SHAPING ELECTRONIC
MUSIC RIGHT NOW

TECH HOUSE TOP 10

- 01 **Beat Goes On** Rafael, Adam Ten
- 02 **Stay Sexy** Mili, Hugel, LaBritney
- 03 **I Never Knew** Adam Ten
- 04 **Never Leave U** Sonny Kane
- 05 **WTF** Roland Clark, Dvirnuns, Broken Hill
- 06 **Landslide** Jamback
- 07 **La La Land** Green Velvet, MEDUZA, GENESI, ESSENTIA
- 08 **You Make Me Fall In Love** Ajna, Abrahamblue
- 09 **How Does It Feel** Fezzo, Dubdogz, Zaark
- 10 **Can I Ride** 95 South, Sidepiece

TECHNO TOP 10

- 01 **K.O.** Oliver Huntemann, Kaufmann (DE)
- 02 **Don't Mess With Us** Victor Ruiz, Kaufmann
- 03 **No Mercy** Armin van Buuren, Adam Beyer
- 04 **The Realm** Layton Giordani, Kasia
- 05 **Your Mind On Acid** Bart Skils, Deniz Koyu
- 06 **Proton** Alignment, Space 92
- 07 **The Rave** Innervox, Fade.
- 08 **Dimension** Space 92
- 09 **Panic** Thomas Schumacher, A.D.H.S.
- 10 **Freaks** Lusu

DEEP HOUSE TOP 10

- 01 **Sun Goes Down** Mason Collective, FLETCH (GB), Ellie Allen
- 02 **Te Conoci** Gennaro
- 03 **Believe In Yourself** Chris Stussy
- 04 **UnderGround** Nick Curly, Dennis Ferrer
- 05 **2 Lives** Koby Gray, Nic Vesperi, EMCY
- 06 **Can't Decide** Max Dean, Luke Dean, Locky
- 07 **So Smooth** Malikk
- 08 **Chiamami** Shokë
- 09 **Known...Unknown.** Brunello
- 10 **Domino** Oxia

TRANCE TOP 10

- 01 **Summit** Aa Meeting, Sean Tyas
- 02 **Point Of No Return** Aeon Shift
- 03 **Monolith** Alex Di Stefano
- 04 **Teleporter** Alex M.O.R.P.H., Paul Denton
- 05 **Needed U** Ben Gold, Trancemaster Krause, Lawton
- 06 **Dreams Inside Us** Cara Edwards
- 07 **Beyond The Silence** Claas Inc.
- 08 **Escape** Cold Blue
- 09 **Believe** Dan Stone, Nitrous Oxide
- 10 **Static** David Forbes

AFRO HOUSE TOP 10

- 01 **Jamaican (Bam Bam)** HUGEL, SOLTO (FR)
- 02 **Music Is The Answer (Dancin' And Prancin')** Jesus Fernandez, Karl8 & Andrea Monta
- 03 **Pump Up The Jam** Lizwi, Aaron Sevilla, Brøder, SENATVS
- 04 **Mundian To Bach Ke** Panjabi MC
- 05 **Celebration** Frankie Romano, Supermini
- 06 **Girls Dance** Roland Clark, Moree MK, MANU BS
- 07 **Platja De Ses Salines** Sean Finn, Play!On
- 08 **Calypso** Glauco
- 09 **SABOR** TWOEF
- 10 **Get Busy** Sean Paul, &friends

TRACK OF THE MONTH

JAMAICAN (BAM BAM)

HUGEL & SOLTO

HUGEL and SOLTO bring fresh Afro House energy to a familiar classic with "Jamaican (Bam Bam)". The track has climbed to the top of Beatport's August Afro House chart, combining an instantly recognisable hook with the groove-heavy production that has become a defining sound of the global dancefloor.

ONE TRACK. ONE GROOVE. WORLDWIDE ENERGY.



ARTIST FEATURE

MUTHA FM

JUSTIN VEE

**THREE DECADES.
ONE DANCEFLOOR.
STILL MOVING
FORWARD.**

From underground clubs to global radio, **JUSTIN VEE** has lived, breathed and shaped electronic music culture in South Africa for more than 30 years. This is his story.

**“I NEVER WANTED
TO BE FAMOUS.**

**I JUST WANTED
TO MOVE PEOPLE
WITH MY MUSIC.”**



MUTHA FM

THE JOURNEY BEGINS

EVERY JOURNEY STARTS SOMEWHERE

As a teenager, Justin was fascinated by electronic music — from hip hop and dance to R&B. He started playing at house parties, learning the craft through experience and developing an instinct for the dance floor.

In 1996, Justin's DJ journey took a defining turn when he was mentored by South African DJ legends Paul Almeida and DJ Spiro. Their influence helped set the course for his career behind the decks.

His journey soon led him to E.S.P in Jozi, a legendary venue at the heart of the city's house music scene. Justin quickly evolved from a young DJ obsessed with house music into a performer playing one of South Africa's most influential clubs — a pivotal chapter that would help establish him as one of the pioneers of electronic dance culture, followed by residencies at E.S.P, Nexus, and Slippery 'n' Wet, the scene became his classroom. The dance floor became his teacher.

At the same time, Justin was working as a sound engineer at BMG Records, gaining a deeper understanding of what happens behind the music. He wasn't just learning how to play records — he was learning how records were made.

THE SOUND. THE STORY. THE JOURNEY.



THE RECORD

THAT STARTED IT

JOMANDA 'GOT A LOVE FOR YOU'

The record that planted the seed. The energy, the vocal and that unmistakable house groove.

Justin didn't know it at the time, but this was one of the records that would help shape his future.

Some tracks just find you at the right time. This was his.



CAREER HIGHLIGHT

GET TOGETHER

JUSTIN VEE FEAT. ADRIAN SHANNON (GRANNYSMITH)

The record that brought everything together -DJ, producer, songwriter and music industry professional.

- Top 10 across major South African radio stations
- #1 twice on 94.7 Highveld Stereo's Homebrew chart
- Chart on 5FM Top 40
- Featured on The Hits 15 and Club Anthems 2006
- Over 80k units sold on his first single

That's when it all made sense.



**“There’s
a very
different
feeling when
you hear a
crowd
dance to
something
that came
from your
own
studio.”**



MUTHA FM

EVOLVING WITHOUT



LOSING YOURSELF

The music industry Justin entered in the 1990s is almost unrecognisable today.

BACK THEN, MUSIC WAS PHYSICAL.

- Vinyl.
- CDs.
- Record shops.
- Studios.

A DJ built their reputation by being present — buying records, searching for music, networking, playing clubs and proving themselves on the dance floor.

THEN EVERYTHING CHANGED.

Digital music, downloads, streaming and social media transformed how music is created, shared and discovered.

That experience became invaluable.

THE SOUND OF JUSTIN VEE

CHUNKY. GROOVY. FUNKY. VOCAL-DRIVEN.

Big beats. Funky basslines. Memorable vocals.

Justin believes a great house record should make you move before you have time to think about it.



"A great house record should make you move first and think about it later."

His approach behind the decks is simple:

**PREPARE.
READ THE ROOM.
FEEL THE CROWD.**

Because sometimes the best moments happen when you throw the plan out the window.



THE RECORD

THAT BECAME PART OF HIS IDENTITY

There is another record that holds a very special place in Justin's history:

**KINANE — "SO FINE"
(SHARP SOUTH PARK VOCAL)**

Early in his career, Justin was given the opportunity to mix E.S.P. EP 7, one of the legendary E.S.P releases.

There was one track he absolutely had to have:
"SO FINE."

The track's journey was helped along by Nic Burger from RPM, who had originally planned to feature it on another compilation. Justin pleaded case for the track, and with Nic's support and generosity, he eventually received the go-ahead to release it — a moment that marked an important step in his DJ career.

It opened doors to guest sets across South Africa and gave him instant recognition beyond the clubs where he had established himself.

Sometimes a record isn't simply something you play. Sometimes it becomes part of your identity.

THE FUNDAMENTALS REMAIN

- Technology changes.
- Genres evolve.
- The industry reinvents itself.

But the reason we do it never changes.

MUSIC HAS TO MOVE YOU!



BEYOND THE DECKS

THE HUMAN BEHIND THE DJ

Justin Vee is more than chunky beats and big-room energy.

He's a dad. A partner. An adventurer. A foodie. And a lifelong music lover.

FAMILY. ALWAYS.

Justin's son, Bodhi, is at the centre of his world. Watching him grow is his greatest inspiration — and a constant reminder of what really matters.

ADVENTURE & BALANCE.

Life isn't always about the next gig.

Whether it's a spontaneous road trip with Me'Shale or simply taking a day with no plans, Justin believes the best memories are often the ones you never plan.

"MAKE PEOPLE REMEMBER YOUR NAME — BUT GIVE THEM A REASON TO REMEMBER YOUR MUSIC."

— JUSTIN VEE



READ MORE AT
www.muthafm.com

IF NOT A DJ?

Justin says he'd probably be a chef — mainly because he loves to eat.

Though, as he jokes, he might spend more time eating than cooking.

A SOFTER SIDE.

Behind the chunky beats is a sucker for a great song.

Any genre. Any language. If the vocal connects and the story feels real, Justin is hooked.

SUNRISE OR SUNSET? SUNRISE

CLUB OR FESTIVAL? CLUB

DEEP HOUSE OR TECH HOUSE?
TECH HOUSE

STUDIO OR STAGE? STAGE

WARM-UP OR CLOSING SET?
CLOSING

COFFEE OR ENERGY DRINK?
ENERGY DRINK (ROCKS THE BUBBLES)

ONE TRACK THAT NEVER GETS OLD?
SNEAKER PIMPS — SPIN SPIN SUGAR
(ARMAND'S . GARAGE MIX)

GUILTY PLEASURE?
SWEETIES

DREAM SET?
A SUNRISE SET AT DAY ZERO TULUM

QUICK FIRE



TUNE IN - 24/7

LIVE SHOW



MUTHA FM

THE DIGITAL SHAMAN with MEDICATED

Thursdays | 9PM-12AM CAT

Enter the ritual. Medicated with the Digital Shaman is a three-hour late-night journey through melodic techno, psy-tech and psytrance — built on hypnotic grooves, deep atmospheres, driving basslines and carefully timed peaks.

Hosted by The Digital Shaman, this weekly Mutha FM live show blends tribal rhythm, psychedelic textures and progressive energy into an immersive journey designed to shift the mood and move the mind.

ALWAYS LISTEN TO YOUR MUTHA!

RESIDENT DJ

DJ PDV

**AFRO AFREQUENCIES
TUESDAYS | 12PM-3PM CAT**

**HARDWIRED
FRIDAYS | 9PM-12AM CAT**

With nearly 40 years behind the decks, DJ PDV brings decades of experience and a natural instinct for the dancefloor.

Afro Afrequencies delivers the deeper, rhythmic side of PDV, while Hardwired turns up the energy with driving Techno and Psytrance.



THINK YOUR SOUND BELONGS ON MUTHA?

MUTHA FM ISN'T LOOKING FOR JUST ANOTHER DJ.

We're a global electronic music platform for DJ's who want thier sound heard, build an identity and grow a fanbase.

Visit our website for more information
www.muthafm.com

MUTHA RESIDENT?

- 4 shows/month (once a week)
- **150+ listeners globally**
- Build your brand and your fans
- Featuring on a flagship show
- Resident status
- Station culture
- Your DJ name on the show schedule
- Branded marketing
- **Consistency = growth**

All new residents DJs or hosts automatically go into the draw to win:

Proaudio Red Room Experience and Power Works HPW-5000 Headphones

CONGRATULATIONS

DJ MIKI

WELCOME TO THE MUTHA TRIBE!

ONE FREQUENCY. **WORLDWIDE ELECTRONIC CULTURE.**

Stream Online
www.muthaFM.com
or Download our APP



ALWAYS LISTEN TO YOUR MUTHA!



@MUTHAFM



AFTER THE LAST GREAT SET

How does one great set lead to the next booking?

EVERY GREAT SET SHOULD OPEN THE DOOR TO ANOTHER

A DJ's reputation is built across every touchpoint. Confirming times, understanding the brief, preparing for the venue and responding promptly all shape the client's experience long before the first track plays.

After the event, organisers remember more than the playlist. They remember whether the DJ arrived on time, adapted to the crowd, respected the schedule and made the booking feel effortless.

A strong performance can win the room, but momentum comes from what happens before and after the music: clear communication, reliable delivery and a professional follow-up.

Repeat bookings grow from trust. Keeping an accurate profile, current performance clips and clear availability helps previous clients book again and gives new clients confidence.

Mewzo brings conversations, booking details and payments into one place, helping DJs stay organised and turn a memorable night into an ongoing relationship.

MOMENTUM AFTER THE MUSIC

BUILD A RECORD CLIENTS CAN TRUST

Every completed event adds to a DJ's story. Clear communication, confirmed arrangements and bookings give clients more reason to return.

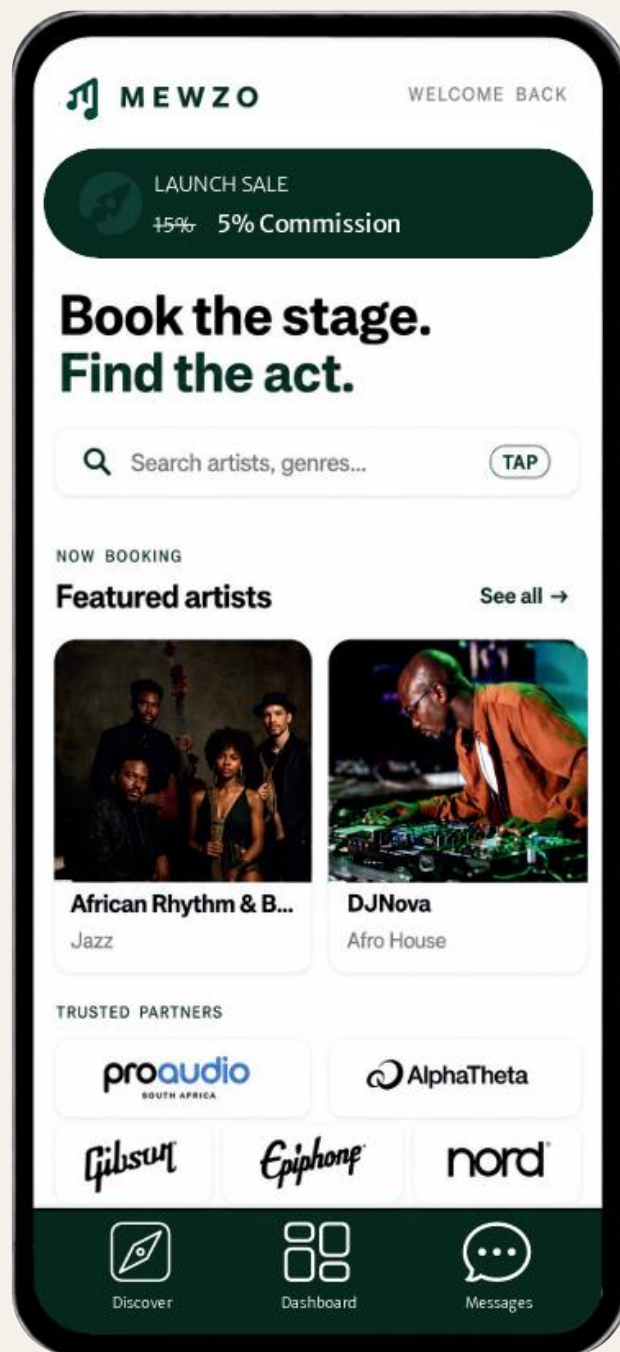
Mewzo helps DJs keep enquiries, event details and payments connected, reducing loose messages and missed information that can weaken an excellent experience.

When profiles stay current, returning clients can review genres, location, media and availability before making their next enquiry.

MAKE THE NEXT YES EASIER

Growth does not always begin with a new audience. It can start with a venue, planner or client who already knows the value you bring.

By making each stage of the booking organised and transparent, DJs can protect their reputation, strengthen relationships and create more opportunities for repeat work.



REPUTATION CREATES REPEAT BOOKINGS.

KEEP YOUR PROFILE CURRENT • MANAGE BOOKINGS IN ONE PLACE

mewzo.co.za • Mewzo app

FESTIVAL 101: AN INTRO TO SA MUSIC EVENTS

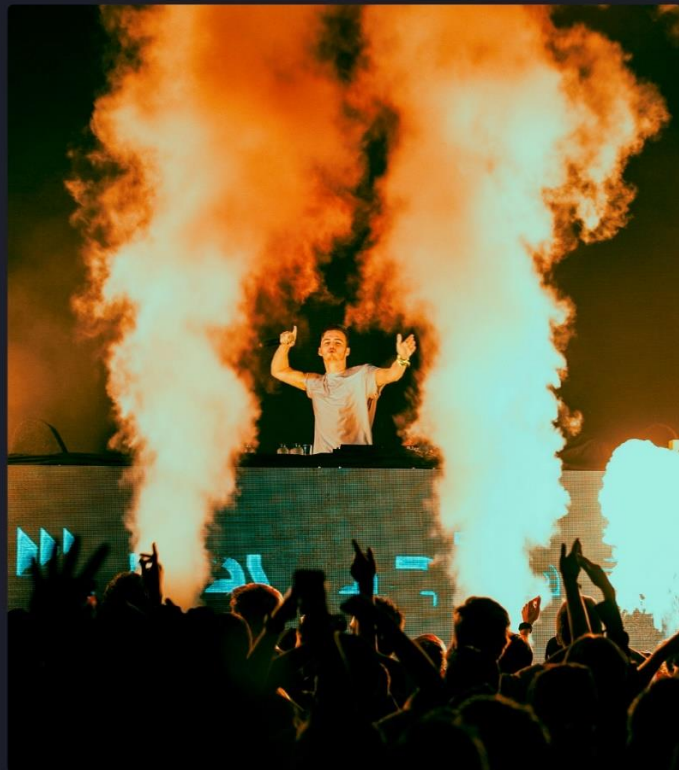
The South African music scene is one that draws a lot of attention, so naturally, there are a lot of voices vying for people's clicks and time.

As many voices might contribute to the conversation, however, there is a distinct lack of relatability to many of them, expecting people to already be in the know when they hear a name pop up, or hoping the marketing does the work for them. That's where **Festival101** comes in.

Created **about a year ago** now by established players in the events game **Michael Houghton and Gervais Martin**, the website and social platform started as a means to keep people informed, while remaining completely honest and authentic in their portrayal of the events they covered.

Over time, they've built up a considerable following, building partnerships with festivals along the way, but they have not lost that spirit of speaking to the community and staying true to the reality of these events.

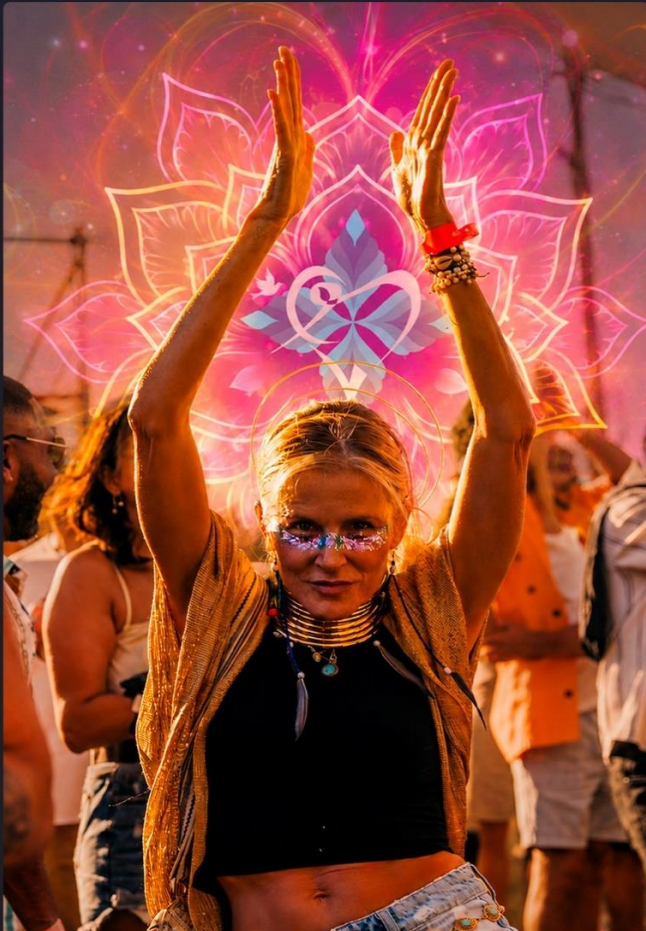
"FESTIVAL101 REMINDS US OF THE SPIRIT THAT GOT US ALL TO FALL IN LOVE WITH MUSIC IN THE FIRST PLACE."



With their platform, nobody is an outsider—not really. They might be a newcomer to the scene, like many of us reading this right now, but that's more of an opportunity than it is a concern. As those who have been to a festival might be able to tell you, there's always room for more friends, and **Festival101** has made it their duty to bring those friends into the fold. On both sides of the conversation, mind you, **as they've also made it their goal to bring the humanity back to the performer/audience relationship**, giving local DJs like **Stephy Longueira** an opportunity to connect with their fanbase beyond a casual tweet or conversation in the booth.

FESTIVAL 101'S GUIDE TO GETTING DOWN:

- 1. WOLFKOP WEEKENDER:** A boutique annual festival held along **The Olifants River** in the **Citrusdal Valley**, built entirely around the idea of a proper weekend away in nature, with a music festival happening to be happening alongside it.
- 2. TEKNOTRIBE'S DUAL FREQUENCY:** Teknotribe's recurring club night at **AND Club** in Johannesburg, a **high-intensity, Peaktime Techno showcase** that has become one of the most consistent and trusted nights on the city's underground calendar.
- 3. RUMOURS BY THE LAKE:** An intimate two-night house and Techno camping festival at **Elgin Grabouw Country Club** that consistently pulls serious international talent into one of the **Western Cape's most beautiful natural settings**.
- 4. PARADISCO:** Cape Town's open-air disco and house party that has built a devoted following around its **unapologetically feel-good approach to the dancefloor**.
- 5. BAZIQUE:** A three-day camping celebration near Tulbagh born from a collaboration between **Cape Town's Best Party Promoters, hundreds of artists, and a community that builds art together**.
- 6. GAIAN DREAM:** Organik's annual flagship festival at **Dieprivier Farm** in Caledon, a **Psytrance** and camping event built around real eco-consciousness and a natural setting that is as ingrained in the experience as the music itself.



"FESTIVAL101 REMINDS US OF THE SPIRIT THAT GOT US ALL TO FALL IN LOVE WITH MUSIC IN THE FIRST PLACE."

7. **ULTRA SOUTH AFRICA:** Africa's largest electronic music festival, running annually across both Cape Town and Johannesburg, with world-class production and an international lineup that draws tens of thousands of people to a single day in each city.
8. **EARTHDANCE:** Part of a global gathering held across more than 50 countries every September, with the Cape Town edition at Kromrivier Farm anchored by the simultaneous playing of the prayer for peace on the UN'S international day of peace.
9. **TWILIGHT FESTIVAL:** Now in its 27th edition, Twilight is one of south africa's longest-running Psytrance events, held at Pecan Bush Lodge in the Hekpoort Bushveld just outside Pretoria.



BRINGING IT ALL TOGETHER: PANGEA

Not every event **festival101** covers can be explained with a lineup announcement and a ticket link. **Pangea** is a good example of how that comes into practice, with the 101 here being the community aspects brought to the fore.

Held over five days in a mountain basin about two hours outside Cape Town, Pangea is a community-led gathering built around electronic music, creative participation, art installations, and workshops. The real wow factor here, though, comes from the level of influence given to the community. Every attendee is expected to contribute something, not just show up. That philosophy is either immediately appealing, or it isn't, and **Festival101's coverage is honest about both possibilities.**

The Festival Does not operate through open public ticket sales. Returning attendees move through a familiar process, while newcomers complete a community application and wait to hear back. It can take time, and not everyone gets in. That's some pretty important info, because the kind of person **Pangea** is right for deserves to know what they're walking into.

Pangea represents an often-overlooked side of south africa's electronic music scene, **reflecting Festival101's belief in covering the full range of experiences, not just the biggest events.**

A GUIDE TO AND FOR THE ARTISTS:

Festival101 also stands out in how it profiles the people behind the music, **giving local artists space to tell their own stories.** Stephy Longueira's feature is a strong example.

STEPHY LONGUEIRA:

Stephy's path to the dancefloor began unexpectedly. While playing University level tennis in Washington DC, late-night dj sessions with her roommate sparked an interest that would grow into something more.

What makes Stephy's story compelling is what she has built since. **Her sets move across Afro-Tech, Minimal, Desert, House, and Techno**, shaped by the room rather than a fixed identity. Whether at **AfrikaBurn or Halo**, she reads the crowd carefully and lets her perfectionism show in the work, not the ego.

Festival101 also makes room for the harder parts: industry cliques, breaking through, and the pressure behind the work. **It keeps stephy's story grounded and honest.**



F101'S SECRET TO SUCCESS: BETASTATE



Founded In 2012 By Gervais Martin, betastate grew into one of South Africa's largest Festival affiliate networks, combining marketing with paid opportunities for young people in the events industry.

Betastate's people-first affiliate model sits at the heart of **Festival101**, putting ticket sales in the hands of partygoers and connecting Festivals directly with the audiences that support them. **That same focus on community shapes Festival101's approach.**



audio-technica

ATH-M50xBT2



ATH-M50xBT2

Studio Sound Without the Cable

Let's be honest, South Africans spend a fair amount of time **on the move**. Sitting in Joburg traffic, catching a flight from Cape Town, working between meetings, escaping the office for a coffee, or simply putting your feet up at home — headphones have become part of everyday life.



And that is where the **Audio-Technica ATH-M50xBT2** starts making a lot of sense.

The ATH-M50xBT2 is the second generation of Audio-Technica's M-Series wireless over-ear headphones, taking the sound signature of the legendary **ATH-M50x studio headphones** and giving you the freedom of wireless listening.



The M50x Sound Goes Wireless

At the heart of the ATH-M50xBT2 are **45 mm large-aperture drivers**, designed to deliver the familiar sonic character that made the original ATH-M50x such a favourite in studios, production spaces and listening setups around the world.

The difference? **No cable required.**



Connect them to your phone, laptop or other compatible device and you have a serious pair of headphones ready for the commute, the office or an evening disappearing into your favourite playlist.

And with **multipoint pairing**, you can stay connected to two Bluetooth devices at once. So, if you're listening to music from your laptop and your phone rings, life becomes that little bit easier.

“Sorry, Can You Hear Me?”

We’ve all been on that call.

“Hello?”

“Can you hear me?”

“You’re breaking up.”

Thankfully, Audio-Technica has also paid attention to the microphone side of things. The ATH-M50xBT2 features **dual microphones with beamforming technology**, designed to improve vocal pickup and make conversations clearer.

That makes them useful beyond music — particularly if your working day includes Teams meetings, conference calls or talking to clients while you’re away from your desk.

There’s also built-in **Amazon Alexa** voice assistant functionality and an updated **USB-C connection**.

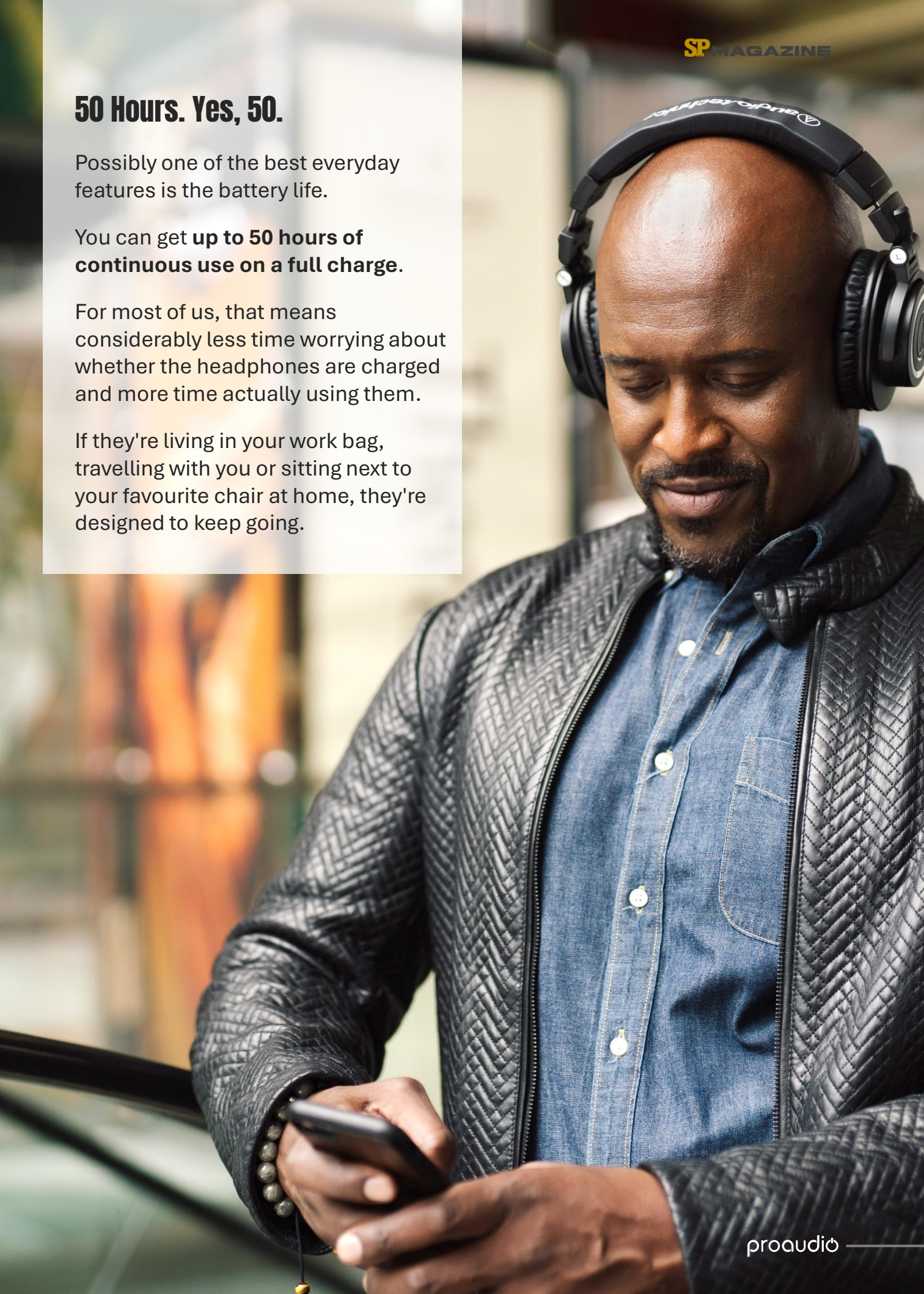
50 Hours. Yes, 50.

Possibly one of the best everyday features is the battery life.

You can get **up to 50 hours of continuous use on a full charge.**

For most of us, that means considerably less time worrying about whether the headphones are charged and more time actually using them.

If they're living in your work bag, travelling with you or sitting next to your favourite chair at home, they're designed to keep going.



Work. Travel. Music. Repeat.

What makes the ATH-M50xBT2 interesting isn't one spectacular gimmick. It's how easily they can fit into everyday life.

They bring together the heritage of the ATH-M50x, wireless freedom, improved call quality, multipoint connectivity, USB-C and serious battery life in one pair of headphones.

So whether you're producing music, sitting through the N1 at rush hour, jumping onto your next conference call or simply closing the door and listening to an album properly, the **ATH-M50xBT2** is ready to go with you.

Specifications: 45 mm large-aperture drivers, Bluetooth wireless connectivity, multipoint pairing, dual beamforming microphones, USB-C charging, built-in Amazon Alexa, and up to 50 hours of battery life.



**Great sound
doesn't only
belong in the
studio anymore.**



HK AUDIO LUNAR

Made for the Way South Africa Works

South Africa is not short of places that need good sound.



One weekend it's a DJ playing a wedding in Pretoria. The next it's a live act at a restaurant in Cape Town, a corporate presentation in Sandton, a church event, a school function, a birthday party or a musician performing at a small venue. Different events.

Different spaces. Same requirement: **the sound needs to work — quickly, reliably and properly.**

That's exactly where the **HK Audio LUNAR series**, together with the matching **PORTABLE SUB series**, makes a lot of sense.





Set Up. Switch On. Get Going.

Anyone working events knows that soundcheck doesn't always happen under perfect conditions. Sometimes you have plenty of time. Sometimes guests are already arriving while you're still plugging things in. LUNAR has been designed to keep things simple.

Instead of disappearing into complicated menus, built-in presets for **Music, Monitor, Voice and subwoofer operation** give you a properly configured starting point at the touch of a button.

For mobile DJs, musicians, AV companies and venues, that can be a serious advantage. Less time configuring the PA means more time concentrating on the actual event.

Small System. Serious Sound.

Simple doesn't mean basic. Inside LUNAR is a high-performance **32-bit DSP with FIR filters and phase correction**, helping deliver clear, detailed reproduction, controlled dynamics and a balanced soundstage — even when you start pushing the volume.

The speakers can operate as standalone full-range systems, be used as stage monitors, or be paired with subwoofers when you need considerably more low-end impact.

With **three LUNAR speaker sizes** available, you can build the system around what you actually do rather than carrying more PA than you need.



Then Bring in the Bass

For a speech or acoustic performance, full-range LUNAR speakers may be exactly what the job requires.

But this is South Africa.

Sooner or later, somebody is going to want some **proper bass**.

Pair LUNAR with the matching **HK Audio PORTABLE SUB** series and the system gains the additional low-frequency impact and output needed for DJs, dance floors, live performances and larger events.

It also makes the system scalable. Start with the speakers you need today and expand with subs as your gigs, venues or requirements grow.

Built for Mobile Life

LUNAR's flexibility is particularly useful for South Africa's mobile event industry. There's a combined **mic/line input**, while **Bluetooth audio streaming** makes connecting compatible devices quick and convenient. Put two LUNAR speakers together using **True Wireless Stereo** and you can create a genuine stereo system without running an audio cable between them.

The amplifier is also **passively cooled**, meaning there is no fan noise. That's useful for conferences, presentations, intimate performances and other situations where a noisy cooling fan is the last thing you want to hear.

No fan also means less dust being pulled into the speaker — not a bad feature considering some of the places our sound systems eventually find themselves working.



Where Does LUNAR Fit?

Quite simply, almost anywhere you need professional sound without turning setup into a project of its own.

Mobile DJs, weddings, corporate events, restaurants, bars, churches, schools, conferences, live musicians, small venues, AV companies, presentations and private functions are all natural environments for the system.

Use a LUNAR speaker on its own. Use two for stereo. Put one on the floor as a monitor. Add PORTABLE SUBs when the dancefloor needs more weight.

That's the beauty of the concept.



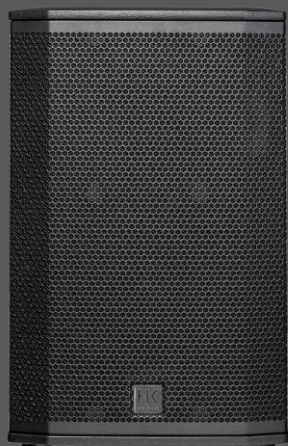
German-Built Reliability

The wooden cabinets give LUNAR a solid, professional feel while remaining visually discreet enough for corporate and installation environments.

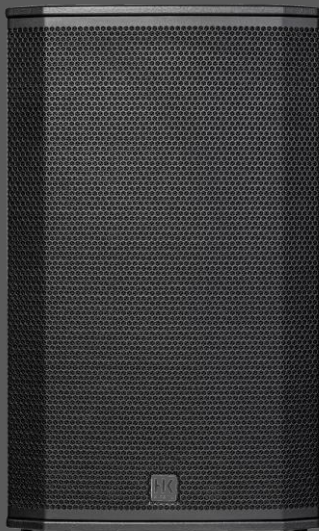
The series is **manufactured in St. Wendel, Germany**, with HK Audio placing strong emphasis on production quality and reliability for professional use.

There's also a **five-year manufacturer's warranty**, subject to product registration, adding some welcome peace of mind when your PA is part of how you earn your living.

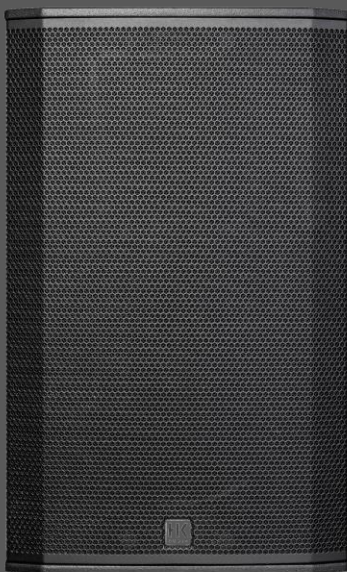
For the South African market, LUNAR's appeal is refreshingly straightforward: **good sound, quick setup, flexible configurations and less technical fuss.**



HK AUDIO LUNAR 110XA



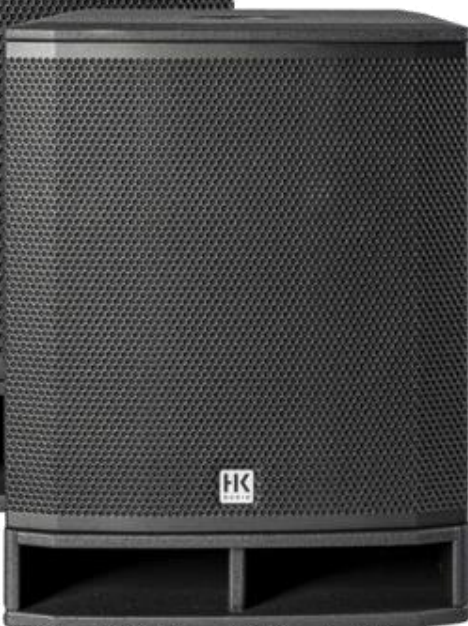
HK AUDIO LUNAR 112XA



HK AUDIO LUNAR 115XA



HK AUDIO PS 118A



HK AUDIO PS 115A

DVA

LINE ARRAY POWER

THREE MODELS. ENDLESS POSSIBILITIES.



dBTechnologies



dB Technologies

Built for the Real World

In South Africa, professional sound systems don't always have an easy life.

One weekend they're hanging in a pristine corporate venue in Sandton; the next they're working an outdoor festival, a church conference, a live show or an event where dust, heat and long hours are simply part of the job.

For rental companies and sound professionals, that means a PA has to offer more than impressive specifications. **It has to earn its keep.**

That is where **dB Technologies** has built a strong reputation. The Italian brand combines clever engineering, serious output and practical design — and the **DVA series** is a great example of that philosophy.

Two Boxes, Two Different Jobs

The **DVA K5** and **DVA T12** share the same basic idea: active **3-way line array modules** designed to deliver controlled, high-quality sound across an audience. But they give the South African sound professional two very different levels of firepower.

DVA K5

LINE ARRAY MODULE

The DVA K5 is the compact option, delivering **500 W RMS** and **129 dB Max SPL**, with an 8-inch LF driver, 6.5-inch neodymium midrange driver and twin 1-inch HF drivers.

A compact way into the DVA ecosystem, delivering coverage, clarity and quality without compromise. Add suitable subwoofers and the K5 becomes the foundation of a very capable professional PA.



DVA T12

LINE ARRAY MODULE

Features state-of-the-art neodymium speakers and high-performance DIGIPRO digital amps with total of **1,410W** output power.

In combination with top-drawer DSP and premium quality AD-DA converter, it delivers high-definition sonic images with massive SPL for large sound reinforcement applications.

A **12"** neodymium woofer in a band-pass housing covers the low frequency range. Remarkably powerful, it packs an assertive punch that reaches down to **60 Hz** to enable fullrange applications. The 12" woofer is slanted inside the housing, giving the cabinet a lean, unobtrusive look.



dBTechnologies

proaudio

Quality You Can Depend On

The important thing is that these aren't simply boxes designed to make noise.

Both are **3-way systems**, allowing dedicated drivers to concentrate on the lows, mids and highs.

That's particularly valuable when you're pushing a PA hard: vocals still need to cut through, instruments need definition and the top end needs to remain clear.

And that's ultimately where the quality of **dBTechnologies** shows.

For the South African market, where equipment is expected to travel, work long hours and handle very different applications, the DVA philosophy makes sense.

Start with the system the job requires, add modules as the audience grows, bring in the appropriate subs and build from there.

dBTechnologies



The **K5** gives you compact versatility. When the gig becomes properly serious, the **T12** brings the horsepower.

Because in our industry, the best PA isn't necessarily the one with the biggest number on the spec sheet.

It's the one you can load in, switch on and trust when the crowd arrives.

dBTechnologies



TURBOSOUND

iQ SERIES

British sound heritage,
serious power and
three sizes ready for
the way South Africa
uses sound.



2,500 WATTS
CLASS-D POWER



KLARK TEKNIK DSP
SPEAKER MODELLING



ULTRANET
DIGITAL NETWORKING



iQ-8 | iQ-12 | iQ-15

THREE SIZES. ONE SERIOUS LEGACY.



Turbosound

BUILT ON DECADES.

**Turbosound isn't a new name
trying to find its place in
professional audio.**

The British brand has decades of history in live sound, with its loudspeaker technology having been used on major tours, festivals and professional installations around the world.

That heritage matters because the **iQ Series takes some serious professional thinking and puts it into powered speakers that are surprisingly easy to deploy.**

The iQ8, iQ12 and iQ15 all offer **2,500 watts of Class-D amplification**, alongside **Klark Teknik DSP, speaker modelling and ULTRANET digital audio networking.**

But while they share the same family DNA, these three speakers make sense in very different situations.

SP MAGAZINE

A loudspeaker rarely gets an easy life.

One weekend it could be handling a wedding for 200 people, the next it is working at a school sports day, a church service, a corporate function or a live gig.

For rental companies and mobile sound operators, that same box may spend half its life travelling between venues.

That makes power important — but reliability, flexibility and sound quality matter just as much.

And this is territory Turbosound knows very well.



Turbosound

iQ8

Small Box, Serious Job



Don't underestimate an 8-inch speaker.

The **iQ8** is the compact member of the family, combining an **8-inch low-frequency driver with a 1-inch compression driver**.

Its size makes it particularly useful where you need excellent clarity without wanting a large loudspeaker dominating the room.

Think **corporate presentations, restaurants, smaller churches, conference venues, acoustic performances, AV installations and distributed sound systems**.

It's also easy to position, with options for stand, wall and ceiling applications and multiple rigging points for permanent installations.

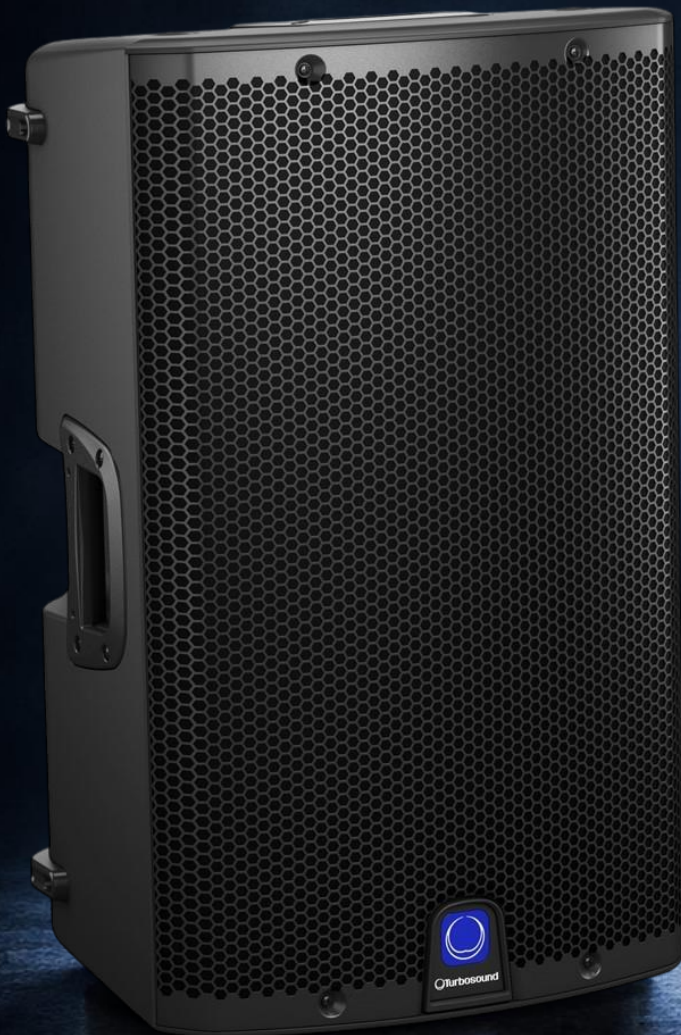
Add suitable subwoofers and the little iQ8 can become part of a remarkably capable system.



Turbosound

iQ12

The South African All-Rounder



If there is a sweet spot in a powered speaker range, the **12-inch model is often sitting right in it.**

The **iQ12** combines a **12-inch LF driver and 1-inch compression driver** with that same 2,500-watt amplification platform. For a South African sound company, DJ, church, school or venue needing speakers that may have to perform several different jobs, this is an extremely practical combination.

It has enough low-end presence for music, plenty of output for live applications and remains manageable enough for portable systems.

Put it on poles for a function. Use it as part of a live band PA. Install it in a venue. Pair it with subs when you need the bottom end to really move.

The iQ12 is the workhorse of the family.



Turbosound

iQ15

When You Need More Speaker



Then there are those jobs where you simply need more.

The **iQ15** moves up to a **15-inch low-frequency driver**, again paired with a high-temperature 1-inch compression driver and 2,500 watts of Class-D amplification.

That larger LF driver makes the iQ15 particularly attractive for **DJs, live music, churches, larger functions, event companies and venues** where a fuller standalone sound is useful.

Add subwoofers and you have the foundation for a substantial event system. Run them without subs for smaller applications and that 15-inch driver gives you considerably more low-frequency capability to work with.

More Than Just Watts



The interesting part of the iQ Series isn't simply the number printed next to the amplifier.

The onboard **Klark Teknik DSP** gives the system much more control over how the speaker performs, while speaker modelling provides additional options for tailoring its behaviour to the application.

ULTRANET also allows compatible digital audio to be distributed through a single network cable, making the iQ Series equally interesting when you're designing more sophisticated systems rather than simply plugging a microphone into a speaker.

That combination of traditional loudspeaker engineering and modern digital control is a big part of what makes the range so versatile.

Built for the Reality of Sound

South Africa has an incredibly diverse live sound market.

We have massive festivals and tiny community halls, sophisticated houses of worship, mobile DJs, schools, theatres, clubs, corporate AV companies and rental businesses that need equipment capable of doing a little bit of everything.

That's where the Turbosound iQ Series makes sense.



Three different sizes. One common platform.

And behind all three sits a brand with a long history of understanding what happens when loudspeakers leave the showroom and have to perform in the real world.

Because in South African sound, your next job is rarely the same as your last one.



The iQ15
brings the
bigger low-end
presence.

The iQ12 is
the flexible
all-rounder.

The iQ8 gives
you compact
versatility.



POWERWORKS MX SERIES

FROM THE SMALL GIG TO THE BIG STAGE –
A MIXER THAT GROWS WITH THE JOB.



IN SOUTH AFRICA, SOUND SYSTEMS NEED TO BE ADAPTABLE.

A mixer might run a church service on Sunday, a school production during the week and a live band on Saturday night. For an AV company, today's corporate event could need ten microphones,

while tomorrow's production suddenly needs twenty. The challenge isn't finding the mixer with the most channels. It's finding one with **enough control for the job without making the job unnecessarily complicated.**

That's where the **PowerWorks MX series** fits in: familiar analogue mixing, practical modern features and different channel capacities depending on how much sound you need to manage.



WHEN THE INPUT LIST STARTS GROWING.

Anyone who has worked live sound knows how quickly channels disappear.

Kick, snare, bass, guitar, keyboards, three vocals... and suddenly you realise just how valuable a few extra inputs can be.

The **MX2406BT-U** gives you **16 inputs — 14 microphone and 2 stereo inputs** — providing bands, churches, schools, venues and production teams with plenty of room to work..

Onboard DSP and flexible connectivity add versatility, while the analogue layout keeps operation familiar and immediate.

A knob is a knob. A fader is a fader. When something needs changing during a live show, you can reach for it immediately.



NOW WE'RE GETTING SERIOUS

The **MX3206BT-U** moves into larger production territory with **24 mic/line preamps, including 22 mic inputs and 2 stereo inputs.**

You also get **4-band EQ, a 9-band graphic EQ, built-in DSP, Bluetooth, USB audio connectivity, balanced XLR outputs and +48V phantom power.**

It also features PowerWorks' **AGREA noiseless microphone pre-amplifier** design.

Why do preamps matter? A microphone produces a relatively low-level signal, and the preamp brings it up to a useful working level. When you're running many microphones simultaneously, you want clean amplification without unnecessary noise.

For larger bands, churches, venues and production companies, those 22 microphone inputs provide serious breathing room.



AND WHEN EVERYONE NEEDS A MICROPHONE...

Meet the **MX4006BT-U**.

This is the big one, with **32 mic/line preamps — 30 microphone inputs and 2 stereo inputs**.

That capacity opens the door to larger worship teams, choirs, theatre productions, conferences, live bands and bigger event setups.

Built-in DSP, Bluetooth and extensive routing are combined with physical analogue control.

And during a live event, there's something reassuring about simply reaching for the correct fader when something needs changing **now**.



SO, WHICH **ONE?**

Start with an **input list**.

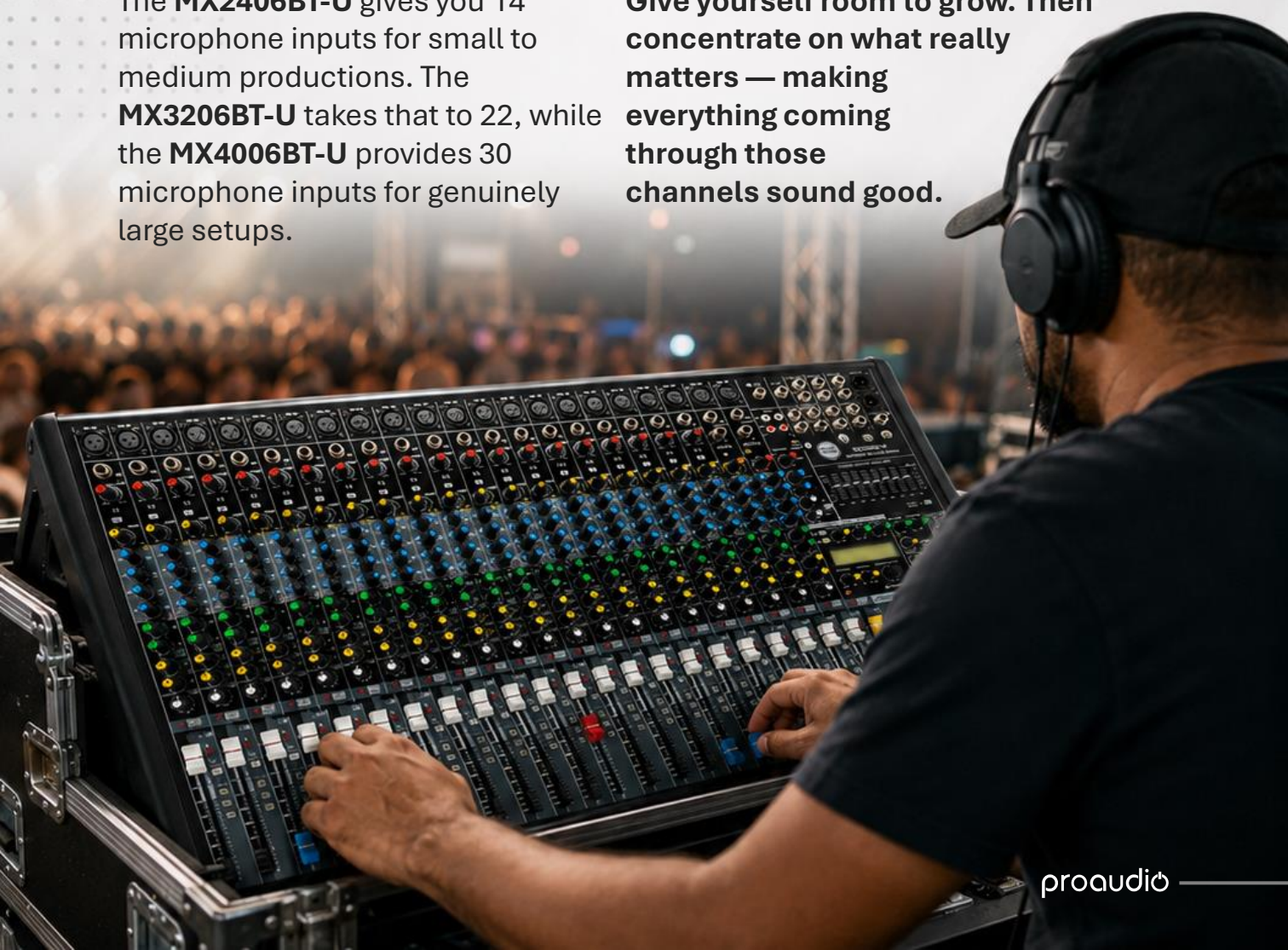
Write down every microphone, instrument, playback device and wireless system you normally use, then give yourself some room to grow.

The **MX2406BT-U** gives you 14 microphone inputs for small to medium productions. The **MX3206BT-U** takes that to 22, while the **MX4006BT-U** provides 30 microphone inputs for genuinely large setups.

That's the strength of the series.

You don't need a massive console for a smaller event, but you also don't want to arrive at a large production without enough channels to do the job properly.

Choose the mixer around the job. Give yourself room to grow. Then concentrate on what really matters — making everything coming through those channels sound good.



proaudio

Are you mixing with the right company?

Pioneer Dj  **AlphaTheta**

 **audio-technica** **dBTechnologies**



MIDAS



SONANCE
BEYOND SOUND

 **Turbosound®**



ENOVA

TANNOY

LAB.GRUPPEN



SOUND TOWN

Epiphone

Gibson

KRAMER
Guitars

proaudio.co.za