

DJ LIFE, GEAR, & PROFESSIONAL AUDIO

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produced

MAGAZINE
APRIL 2026



KABILA

With performances across South Africa and stages in Ibiza, New York, and Dubai, DJ Kabila continues to innovate and inspire.

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PURIFIED 500

Celebrate the 500th episode of her globally adored Purified Radio show.

The BOOTH Without Limits

Why the AlphaTheta XDJ-AZ Feels Like the Future of DJing

THE SOUND Behind the World

Audio- Technica has mastered something far more important—the ability

INSIDE THE

RED ROOM

The Latest Sets From Amazing Artists

WE INTERVIEW: DJ KABILA | TOMMY FARROW | SHARKY



noraenpure

PURIFIED 500



With Extended Stream from
The Selati Game Reserve, South Africa

WELCOME

to the April 2026 Edition

Another powerful edition of *Sound Press*.

This month we move between past, present and future — celebrating the culture that shaped us and the innovation pushing us forward.

From a nostalgic look at DJing in the early 1990s — when crates were heavy and beatmatching was instinct — to today's creative evolution with tools like the AlphaTheta DDJ-FLX10 and DJM-V5, we explore how the art has transformed.

We sit down with Ms Cosmo, Mila-Rose, Cornelius SA and Moeaike — artists shaping the global sound in their own unique ways.

We highlight performance confidence through dBTechnologies stage monitors, the intelligent design of the HK Audio POLAR 10 MK2, and accessible tools like the PowerWorks HPW-2500F.

In honour of Human Rights Day, we reflect on the freedom to create — because every beat exists thanks to the right to express it. And we introduce you to Padre Guilherme, the DJ priest proving that rhythm truly connects worlds.

Turn it up. Stay inspired. See you on the dancefloor.

Keep the music alive
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sound

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MAGAZINE

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Immersed in the sun-drenched scenes of the Greater Kruger region, Nora En Pure transports us to her homeland, South Africa, to celebrate the 500th episode of her globally adored Purified Radio show.

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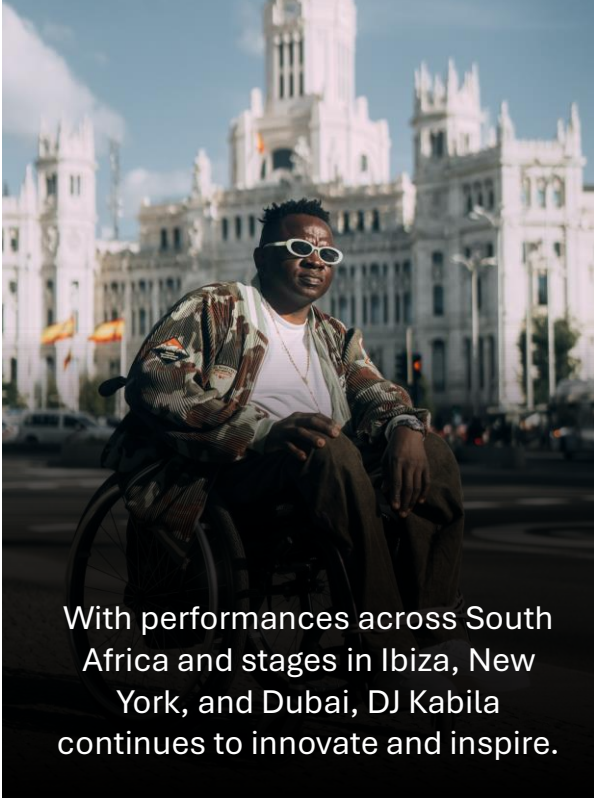


Unlocking the Hidden Language of South African DJ Mixing

"The best DJs don't just play tracks—they create moments that stay with you forever."

ARTISTS

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With performances across South Africa and stages in Ibiza, New York, and Dubai, DJ Kabila continues to innovate and inspire.

TOMMY FARROW



Tommy Farrow is a fast-rising force in melodic house and techno, known for his emotionally driven productions and immersive DJ sets.

SHARKY



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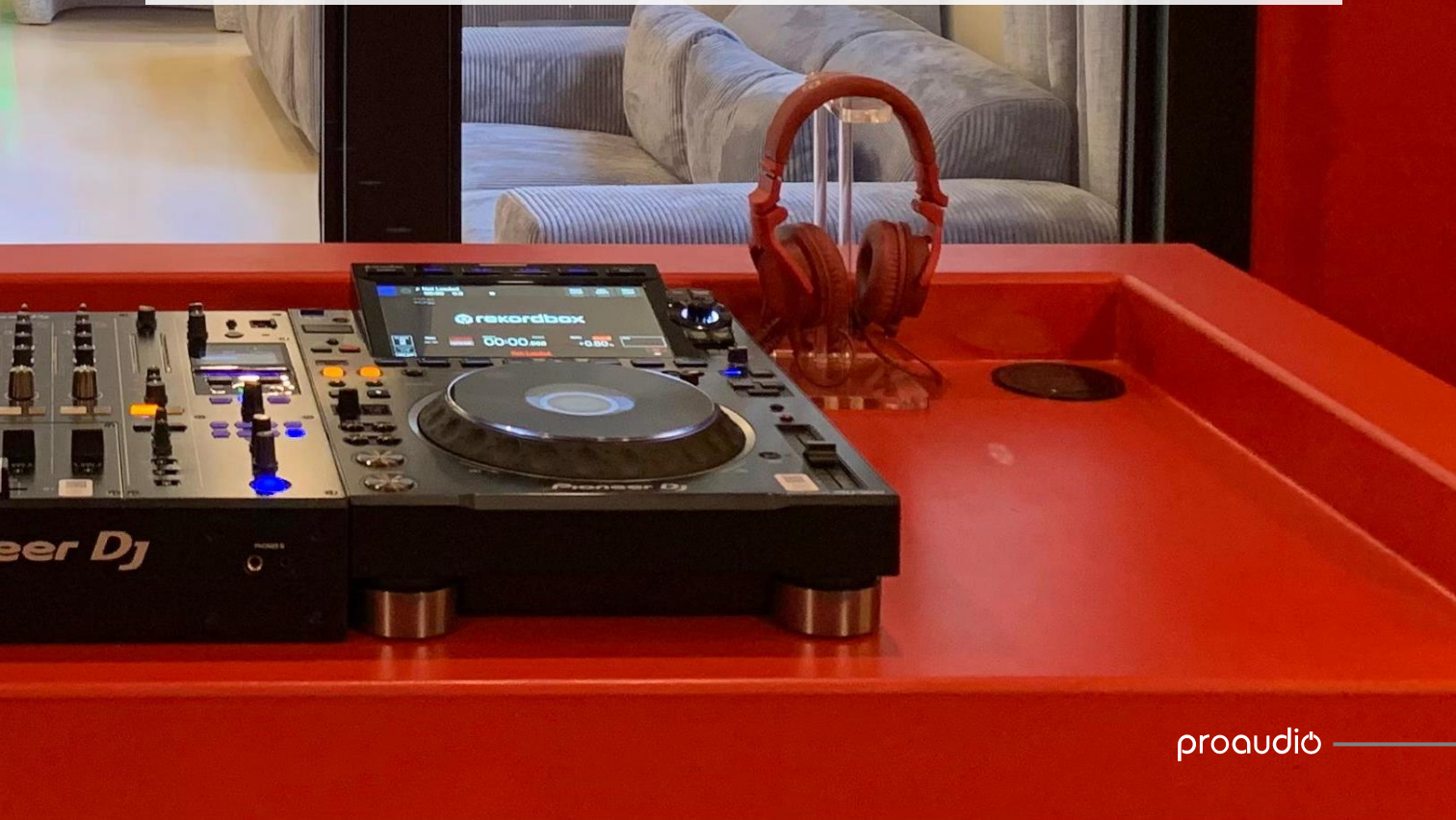
There's something refreshing about a speaker that doesn't try to dominate visually—but completely owns the room when it matters. That's the character of the dB Technologies KL Series.

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 YouTube 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.**



noraenpure

PURIFIED 500



STREAMING FROM THE AFRICAN WILDERNESS

Nora En Pure

Celebrates Purified 500
With Extended Stream from
The Selati Game Reserve,
South Africa

Immersed in the sun-drenched scenes of the Greater Kruger region, **Nora En Pure** transports us to her homeland, South Africa, to celebrate the 500th episode of her globally adored Purified Radio show.

Presenting an extended set spanning day to night, she pairs the spectacular landscapes and wildlife that continue to inspire her sound across the two-and-a-half-hour broadcast. Carefully curated for the occasion, she weaves together some of the most beloved tracks from the Purified catalogue with a selection of fresh, unreleased material that will soon see the light of day on the imprint.

Bringing viewers into her most cherished setting – the wilderness – the performance unfolds among the striking Lillie Hills of The Selati Game Reserve, surrounded by natural beauty and the tranquil, yet wild energy that encapsulates her sonic identity.

Created in collaboration with **The Selati Game Reserve** and the **Selati Wilderness Foundation**, the stream not only marks a defining moment for **Purified Radio**, but also delivers a powerful message of conservation and environmental awareness.

The Selati Wilderness Foundation was created to promote wildlife conservation by supporting and educating local communities and raising awareness among the wider public.

It also aims to demonstrate how existing farmland can be transformed into sustainable wildlife reserves through innovative conservation projects, including the reintroduction and management of endangered species.

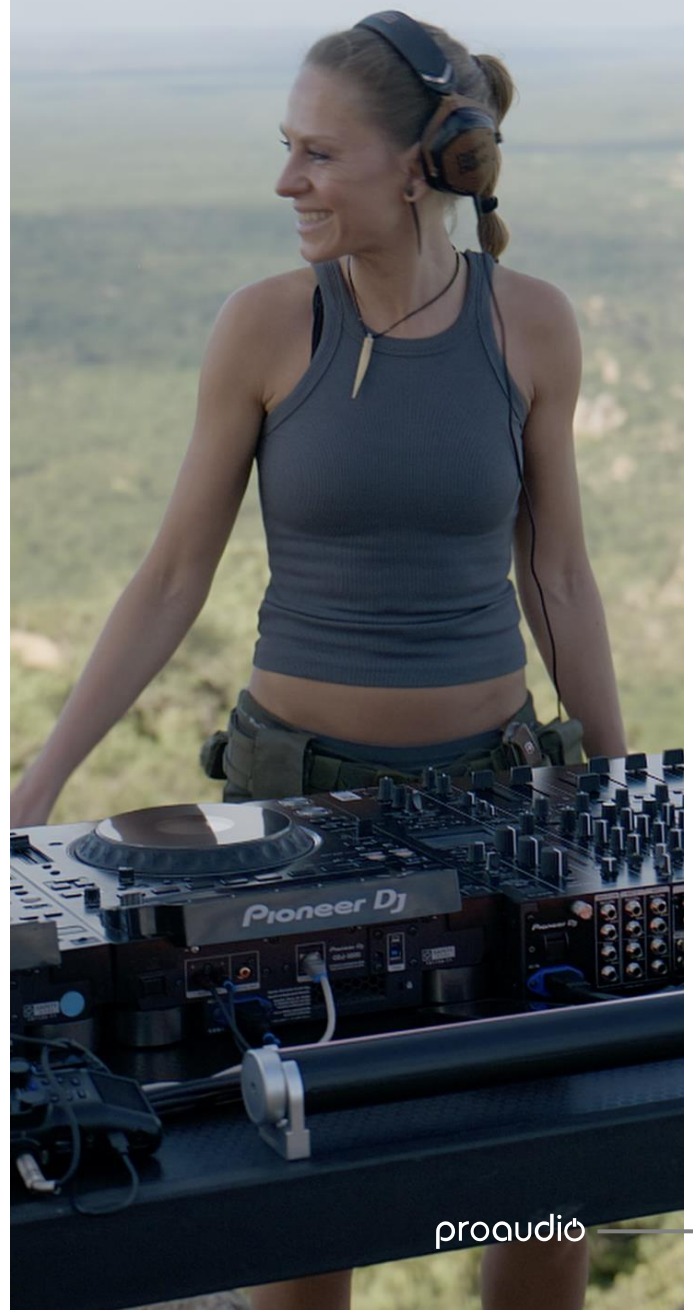
In addition, Selati seeks to become a leading research destination for impactful conservation studies.

As part of the initiative, fans and viewers are invited to support these vital efforts. Contributions to the fundraiser will go directly toward the foundation's research and conservation projects, helping to protect extraordinary ecosystems like those showcased in the stream.

The campaign aims to reach a fundraising goal of 30'000 USD, with 100% profits supporting the foundation's work.

DONATE:

PROTECT SELATI – WILDLIFE,
RESEARCH AND COMMUNITY

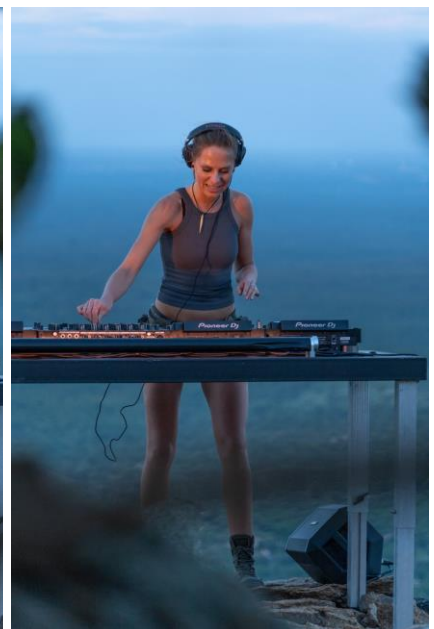


noraenpure

PURIFIED 500

Episode 500 stands as a tribute to the global community that has grown around **Purified Radio** – a movement rooted in music, nature and a shared commitment to preserving the planet’s most beautiful places.

Since its inception, the platform has carved out a unique space at the intersection of electronic music and environmental consciousness, resonating with audiences worldwide.




As it reaches this milestone, the project continues to evolve, reinforcing its purpose as both a sonic journey and a call to protect the landscapes & ecosystems that inspire it.



PURIFIED 500
FROM THE SOUTH AFRICAN WILDERNESS

The Booth Without Limits

Why the AlphaTheta XDJ-AZ Feels Like the Future of DJing



There's a certain moment when you step up to a DJ booth and everything just *makes sense*. No thinking, no adjusting—just instinct.

That's exactly the feeling the AlphaTheta XDJ-AZ is built to create, and once you touch it, you realise this isn't just another all-in-one system... it's a statement.

From a DJ's perspective, the first thing that hits you is familiarity—but on another level. The XDJ-AZ carries the DNA of the club. The layout is heavily inspired by flagship setups like the CDJ-3000 and DJM-A9, meaning if you've ever played in a professional booth, you're already at home.

Full-size jog wheels give you that proper, weighted feel for scratching and pitch bending, and the mixer section responds exactly how you expect when you're deep in a mix. It's not trying to be different—it's trying to be *right*.



But here's where things get interesting. This isn't just a controller—it's a fully standalone, 4-channel system. That means no laptop, no stress, no distractions. Just you and the music. And with 4-deck playback, you're not limited to simple transitions anymore—you can layer, build, remix, and create live in a way that feels more like production than DJing.

Then there's the screen—and this is where the magic really starts. The 10.1-inch touchscreen isn't just big, it's *smart*. You can browse multiple tracks at once, preview music without loading it, and even jump through parts of a track before committing to the mix. It's like having a sixth sense in the booth—you're always one step ahead of what's coming next.

And let's talk about freedom. The XDJ-AZ is built for how DJs actually live today. Wi-Fi is built in, so you can access your rekordbox library from the cloud or even stream tracks directly into your set.

No USB? No problem. No prep? Still no problem. It's spontaneous DJing at a professional level.

Now here's a quirky twist—this thing is quietly trying to kill cables. With Bluetooth and advanced wireless tech like SonicLink, you can connect devices or even monitor wirelessly with ultra-low latency.

Imagine stepping away from the decks mid-set and still hearing your mix perfectly. It's a small shift, but it changes the entire feel of performing.

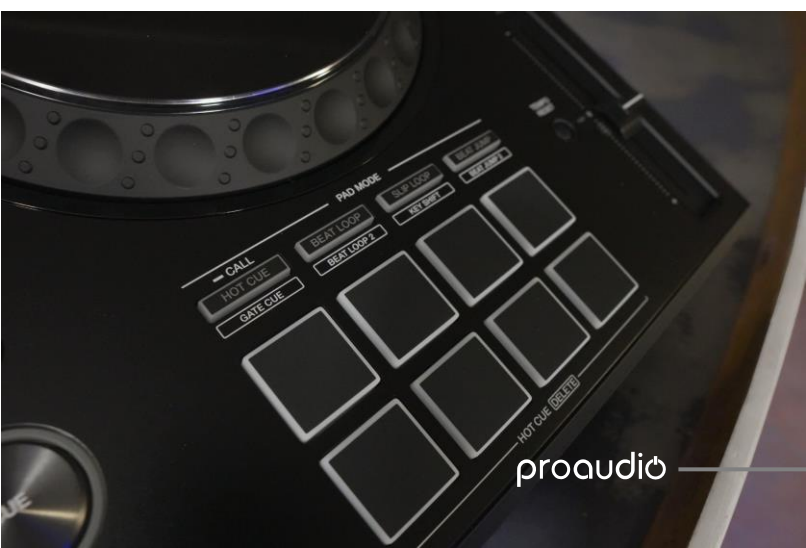
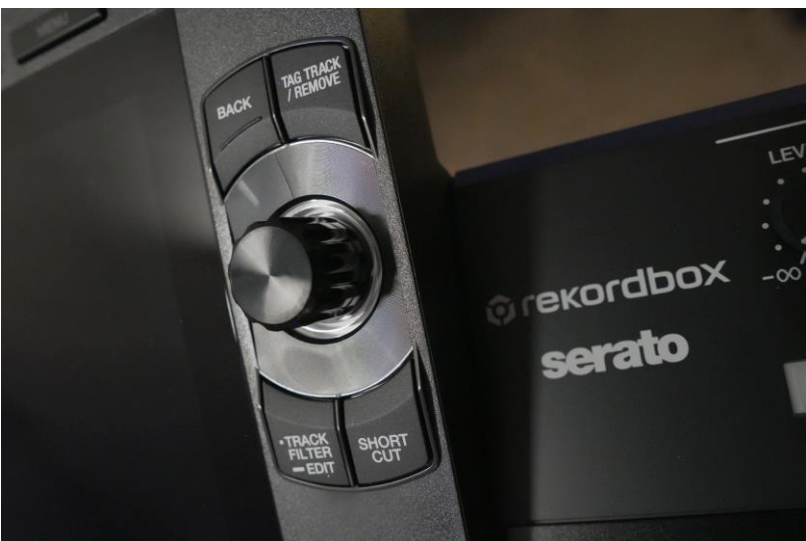
Under the hood, it's just as serious. We're talking high-end audio processing with pristine sound quality, a wide frequency response, and incredibly low distortion—meaning what you hear is exactly what the crowd gets.

Add in professional I/O—XLR outputs, booth control, multiple USB ports, mic inputs—and this system doesn't just belong in the club... *it is the club.*

But here's the real secret—the XDJ-AZ changes how you think when you DJ. You stop worrying about setup, about compatibility, about limitations. You start focusing on flow, energy, and creativity. It becomes less about playing tracks and more about *building moments.*

And maybe that's what makes it so exciting. It's not just a piece of gear—it's a shift in mindset.

**A booth without limits,
where everything you need
is right in front of you, and
the only thing left to do...
is play.**



BEYOND THE BLEND

Unlocking the Hidden Language of South African DJ Mixing



There's a moment every DJ experiences—the point where mixing stops being mechanical and starts becoming something deeper. It's no longer about matching BPMs or lining up drops; it's about understanding the *language* of the music.

Nowhere is this more true than in South African genres, where rhythm, space, and feeling matter just as much as technical precision. For DJs using Pioneer DJ and AlphaTheta gear, the tools are already in your hands—but the real secret lies in how you interpret what you're playing.

South African music doesn't behave like traditional electronic genres. It breathes differently. Genres like Amapiano, Afro Tech, Gqom, and 3-Step aren't built purely around aggressive drops or predictable phrasing—they're built on groove, tension, and release in a far more subtle way.

If you approach them with a standard “mix-in, drop, mix-out” mindset, you'll always feel slightly out of sync with the music, even if your beatmatching is perfect.

Take Amapiano, for example.

The magic lives in the space between elements—the log drum, the percussive swing, the vocal textures.

The mistake many DJs make is overmixing, trying to constantly layer tracks when the genre actually rewards restraint.

On Pioneer DJ setups like the CDJ-3000 or XDJ series, this is where your EQs and channel faders become more important than effects. Instead of stacking energy, you're sculpting it.

Let one track breathe while slowly introducing elements of the next—maybe just the hats, maybe just the chord progression—before the full transition happens almost unnoticed.

The best Amapiano DJs don't force transitions; they let them emerge.



Afro Tech, on the other hand, is about hypnosis.

Long blends, gradual builds, and emotional layering define the genre. This is where your phrasing becomes critical. Using rekordbox or Serato with your Pioneer DJ or AlphaTheta controller, setting memory cues and understanding track structure gives you the ability to extend mixes far beyond the obvious points.

Looping becomes a creative tool, not just a safety net. A well-timed 8- or 16-bar loop can hold tension while you bring in the next track, allowing both tracks to coexist in a way that feels intentional and immersive. It's less about switching tracks and more about *evolving* the sound.



Then Comes Gqom

—a genre that challenges everything you think you know about timing. It's raw, stripped down, and often intentionally unpredictable.

The kicks don't always land where you expect, and the energy isn't driven by melody but by rhythm and attitude. Here, your ears matter more than your eyes.

Waveforms can guide you, but they won't save you. On a Pioneer DJ setup, this is where tactile control—jog wheels, pitch faders, and cue buttons—becomes essential.

You're not just mixing; you're reacting in real time, feeling where the track wants to go rather than forcing it into a rigid structure.



3-Step introduces yet another layer of complexity.

It sits somewhere between Amapiano and Afro Tech but carries its own identity through broken rhythms and syncopation. Mixing it requires patience and awareness. Transitions need to respect the groove, not disrupt it. This is where subtle tempo adjustments and careful phrasing come into play.

Even a slight mismatch in feel—not just BPM—can throw off the entire flow. DJs who master 3-Step understand that timing isn't just about counting bars; it's about sensing momentum.



Across all these genres,
one truth becomes clear:
the secret to mixing South African music
isn't found in flashy tricks or heavy effects
—it's found in *listening*.

Pioneer DJ and AlphaTheta gear give you incredible control, from precision EQs and smooth faders to advanced looping and cueing. But the gear is only as powerful as the intention behind it. The real skill lies in knowing when to act and, just as importantly, when not to.

Great DJs in this space don't just play tracks—they translate them. They understand that each genre has its own rhythm language, its own emotional pacing, its own rules. And once you start to hear that, really hear it, your mixing changes. It becomes less about technique and more about connection.

Because in the end, the crowd doesn't remember perfect transitions—they remember how the music made them feel. And when you unlock the language of South African genres, you're no longer just mixing.

You're speaking.

ARTIST SPOTLIGHT





An Interview With:

KABILA

Resilience, Culture & Global Beats

DJ Kabila, born Siyanda Makanya in Ngangelizwe, Mthatha, is a South African DJ and music producer who has captivated audiences locally and internationally with his fusion of Afro House, Afro Tech, and global electronic sounds.

From early exposure at community celebrations and school parties to sharing stages with artists like Black Coffee, Kerri Chandler, and Peggy Gou, his journey is marked by passion, resilience, and authenticity.

His music carries cultural narratives, spiritual messages, and a celebration of identity, rooted in Nguni heritage and Ubuntu.

Beyond the decks, DJ Kabila drives social impact through initiatives like Music Will Save The Day and Beyond Disability, blending music, education, and community.

With performances across South Africa and stages in Ibiza, New York, and Dubai, DJ Kabila continues to innovate and inspire.

His upcoming EP, releasing 30 April 2026, and the next Music Will Save The Day Experience on 16 May 2026, highlight his vision—melding creativity, culture, and purpose into a sound uniquely his own.

SP Welcome DJ Kabila, thank you for joining us! For those who are discovering you for the first time, can you tell us a little about yourself and what first drew you to Afro House and Afro Tech music?



I was born Siyanda Makanya, also known as DJ Kabila, from Ngangelizwe in Mthatha. My journey into music began at a young age through community celebrations, graduation parties, and beauty pageants - and because I could dance- following around my Aunt (Bonza) who used to be a Party animal - I got exposed to music so early.

I was fascinated by the atmosphere and the power music had to bring people together. I was inspired by pioneers like Black Coffee and DJ Mbuso.

I started with soulful and deep house, and over time my sound naturally evolved into Afro Tech, which truly represents who I am today.

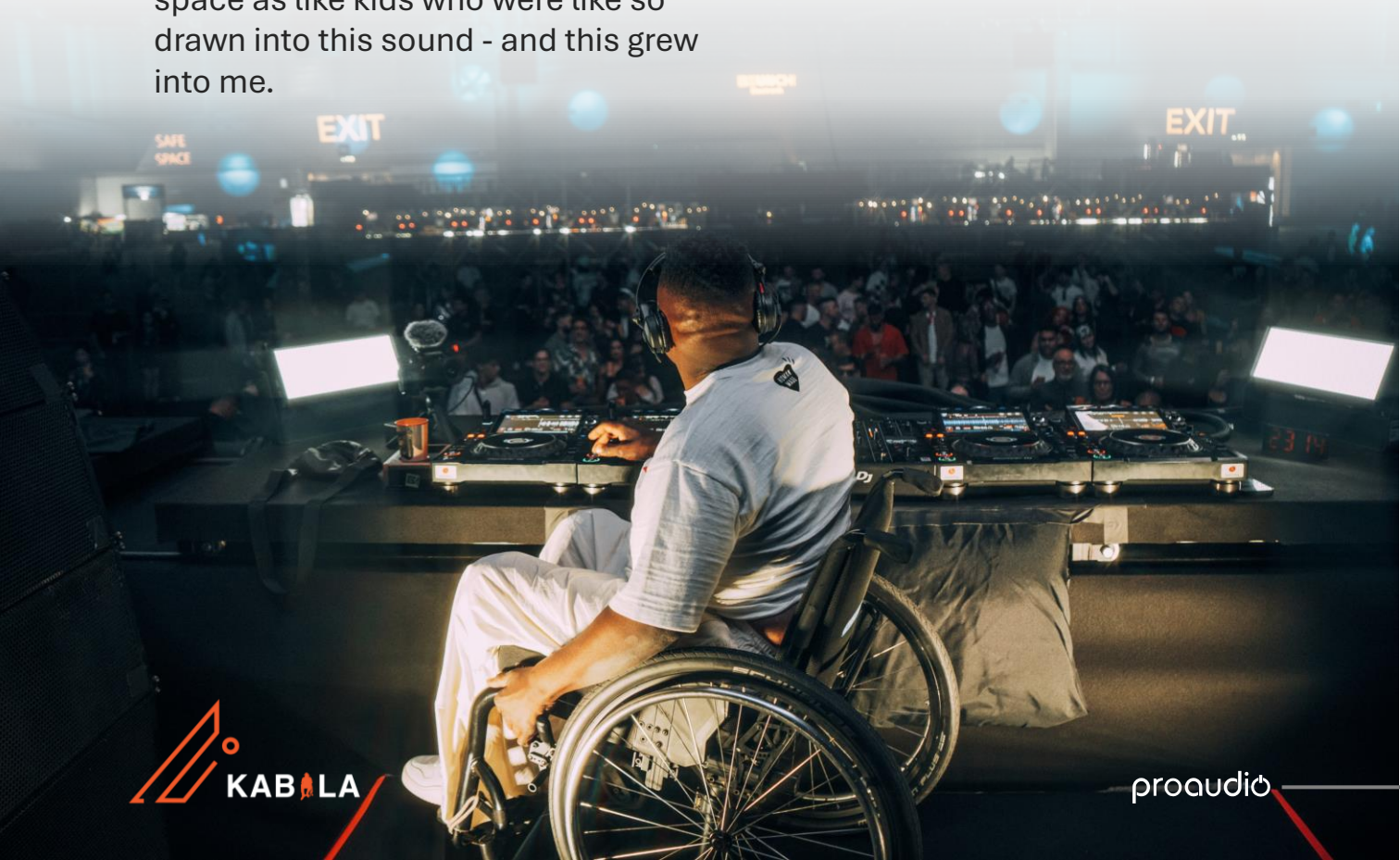
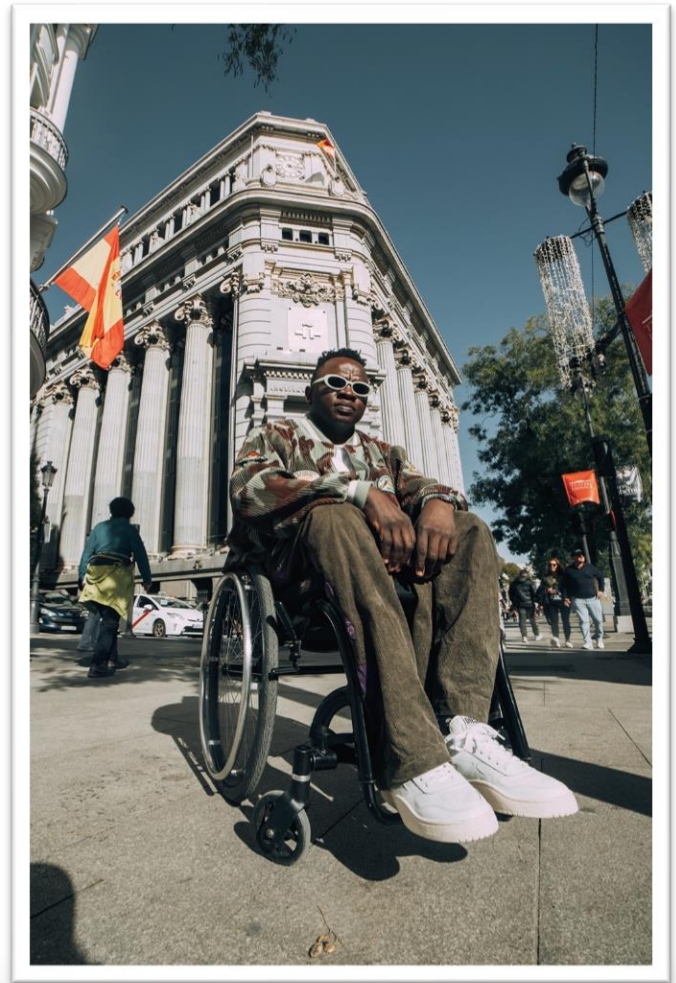


SP Growing up in Mthatha, how did your early environment and experiences shape your passion for music and dance?



Growing up in Mthatha had a huge influence on my love for music and dance. Where my aunt (Mantu) used to collect music, Sanko Mota, Black Box, Incognito, you know, that sound was something that brought me closer - as far as I can remember I was following music.

Also like the bigger Dj's like Dj Dopla which we used to lift sound for them, they were so receptive in giving us a space as like kids who were like so drawn into this sound - and this grew into me.



SP In 1999, you experienced a major life event that changed your path. How did that experience influence your perspective and approach to music?



In 1999 I experienced a serious accident that changed my life. I spent three months in hospital, and during that time I reflected deeply on what I wanted for my future.

Before the accident I was already playing at school dances, but that moment gave me the focus to pursue music professionally.

Instead of focusing on the disability, I focused on purpose. When I recovered, I bought turntables and started collecting records.

That experience strengthened my determination and shaped the resilience that continues to drive my journey today.





From local gigs to performing on international stages like Ibiza, New York, and Dubai, what has been the most defining moment in your journey as a DJ?



There have been many defining moments in my journey, but performing at Hi Ibiza in 2021 stands out the most. Being invited by Black Coffee to play during his residency at one of the world's top clubs was a huge milestone for me.

It was a moment that reflected years of dedication and passion for the music. Whether I'm performing locally or internationally, I approach every stage with the same respect, passion, and commitment to delivering an authentic experience.



“For me, music is not just entertainment—it’s a prayer and a message.”



Your work carries a strong message of resilience and purpose. How does that personal philosophy influence the way you create music and connect with your audience on the dancefloor?



My philosophy has always been that the impossible is merely the untried. I try every day to be the best version of myself, and that mindset reflects in the music I create.

My music often carries spiritual and cultural messages rooted in Nguni identity and Ubuntu.

Songs like Somnyama celebrate the resilience of Black women, while others praise heritage and positive energy. Even if people don’t understand the language, they feel the spirit behind it. For me, music is not just entertainment—it’s a prayer and a message.



KABALA


You've shared stages with globally respected and influential artists such as Black Coffee, Kerri Chandler, and Peggy Gou - each a powerhouse in the international electronic music scene. How have those experiences shaped your sound, stage presence, and artistic evolution?



Sharing stages with artists like Black Coffee, and Peggy Gou has been an incredible learning experience.

Performing alongside such respected artists has helped me grow both musically and professionally. At the same time, it has reinforced the importance of authenticity. I never try to imitate anyone—I go on stage as myself and represent my sound and identity.

I've learnt a lot from people like Kerri Chandler from playing their records from when I was still younger. That authenticity is what connects with people on the dancefloor.

SP Beyond the music, you've founded initiatives like 'Music Will Save The Day' and 'Beyond Disability.' How important is it for you to connect your music with cultural and social impact?



Beyond music, social impact and culture are extremely important to me. Initiatives like Music Will Save The Day and Beyond Disability are platforms where I combine music, fashion, education, and community workshops.

As someone living with a disability, I also advocate for accessibility in the music industry.

It has been powerful to see small but meaningful changes happen, like accessibility improvements at venues such as Hi Ibiza. Everything I do is about creating opportunities and awareness for the next generation.

“Everything I do is about creating opportunities and awareness for the next generation.”



SP Looking ahead, what's next for DJ Kabila? Are there new projects, collaborations, or experiences you're excited to bring to your audience?



Right now I'm working on a four-track EP featuring collaborations with Makhanj, MXO, Yara, and Rhuvimbo, which is planned for release on 30 April 2026. I'm also developing the Music Will Save The Day Experience, an event that blends music, education, and culture. The next edition is scheduled for 16 May 2026.

I'm excited about these projects because they represent growth, collaboration, and community. The journey has been beautiful so far, and I'm grateful to continue sharing my story and music with audiences around the world.

“The journey has been beautiful so far, and I'm grateful to continue sharing my story and music with audiences around the world.”




WHERE IT ALL BEGINS

Choosing the Right Entry-Level DJ Controller in 2026

Every DJ's journey starts somewhere—and more often than not, it begins with the controller they first put their hands on. In 2026, AlphaTheta and Pioneer DJ continue to lead that entry point, offering a range of beginner-friendly controllers that don't just teach the basics, but set the foundation for professional growth.

The challenge for new DJs isn't a lack of options—it's choosing the right one.



Every DJ's journey starts somewhere—and more often than not, it begins with the controller they first put their hands on.

In 2026, AlphaTheta and Pioneer DJ continue to lead that entry point, offering a range of beginner-friendly controllers that don't just teach the basics, but set the foundation for professional growth. The challenge for new DJs isn't a lack of options—it's choosing the right one.

RECORD

At the centre of the conversation sits the Pioneer DJ DDJ-FLX4, widely regarded as the best all-round entry-level controller available today.

It strikes a rare balance between simplicity and capability, offering beginners an intuitive layout that closely mirrors club-standard gear while still being accessible enough to learn on.

What makes the FLX4 stand out is how seamlessly it integrates with both rekordbox and Serato, giving new DJs the flexibility to explore different software ecosystems without needing to change hardware.

Whether you're mixing on a laptop, tablet, or even a smartphone, the FLX4 adapts effortlessly, making it the ideal starting point for anyone serious about learning the craft.

For those looking for something even more compact and budget-conscious, the AlphaTheta DDJ-FLX2 offers an incredibly approachable entry into DJing.

Positioned in the ultra-portable category, this controller focuses on the essentials—stripping things back to what truly matters for learning.

It's lightweight, affordable, and easy to carry, making it perfect for beginners who want to experiment without a significant upfront investment.

Despite its simplicity, it still delivers a genuine DJ experience, allowing users to understand core concepts like beatmatching, phrasing, and transitions.



FLX2

REV1

Then there's the **Pioneer DJ DDJ-REV1**, which takes a slightly different approach. Designed in a battle-style layout, it caters to beginners who are drawn to scratching and more performance-oriented mixing.

Its design mirrors professional setups found in scratch DJ environments, giving aspiring turntablists an early introduction to that workflow.

It's not just about learning to mix—it's about learning to perform, making the REV1 a compelling option for those who want to explore a more expressive side of DJing from the start.



For beginners who want to bypass the laptop altogether, the Pioneer DJ XDJ-RR offers a unique stepping stone into standalone DJing.

While still positioned as an entry-level solution, it delivers a more professional feel by allowing users to play directly from USB drives, much like club systems.

This creates a more focused and distraction-free experience, helping DJs develop confidence in a setup that closely resembles what they'll encounter in real-world performance environments.

XDJ-RR





What becomes clear across this range is that there is no single “right” controller—only the right controller for the individual.

The DDJ-FLX4 stands as the best overall choice for most beginners, offering the perfect blend of features, layout, and flexibility. The DDJ-FLX2 lowers the barrier to entry even further, making DJing accessible to anyone, anywhere. The DDJ-REV1 introduces a performance-driven mindset, while the XDJ-RR bridges the gap between beginner and professional setups.



One
Through
Music

Ultimately, the goal isn't just to start—it's to start in a way that keeps you progressing.

And with AlphaTheta and Pioneer DJ's current lineup, beginners are no longer just learning how to DJ—they're stepping into the same ecosystem used by professionals around the world.

AlphaTheta
AlphaTheta

ARTIST SPOTLIGHT



An Interview With:

TOMMY FARROW

Emotion, Energy & Melodic Power

Tommy Farrow is a fast-rising force in melodic house and techno, known for his emotionally driven productions and immersive DJ sets. Since his breakout 2020 debut single “**Let’s Just,**” he has gained major recognition from BBC Radio 1, including ‘Hottest Record in the World,’ along with support from industry tastemakers like Pete Tong.

Blending cinematic depth with club-ready energy, Tommy’s sound is defined by euphoric builds, driving basslines, and powerful emotional storytelling. His approach to music goes beyond the dancefloor, creating moments of connection that resonate deeply with audiences.

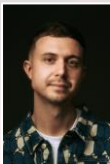
Now returning to Purified Records with his two-track Raindrops EP, Tommy continues to refine his signature style—balancing introspective emotion with high-impact energy.

With a debut 14-track LP on the horizon and the launch of his own imprint, The Night We Met, alongside expanding events in London and beyond, Tommy Farrow is stepping confidently into an exciting new phase of his career.





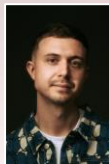
Tommy, you've quickly become one of the most exciting young names in melodic house and techno - how would you describe your sound and artistic identity to someone hearing your music for the first time?



I'd say it's emotional but powerful — melodic house and techno that actually means something. I'm all about big euphoric builds, driving basslines, and those goosebumps moments that make a room feel connected. It's music for 3am when you're lost in it, but still hands-in-the-air.



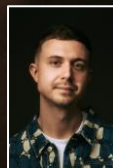
Since your 2020 debut single "Let's Just," your career has accelerated rapidly. Looking back, what were the key turning points that shaped your rise in electronic music?



Releasing "Let's Just" felt like opening the first door, but the real turning points were getting proper radio support and landing on labels that really understood my sound. Each release built momentum, and suddenly I was going from bedroom producer to playing proper stages. It's felt fast — but very organic.



You've received major recognition, including 'Hottest Record in the World' from BBC Radio 1 and support from tastemakers like Pete Tong. How did that early industry backing influence your confidence and direction as an artist?



When BBC Radio 1 named a track Hottest Record and people like Pete Tong were supporting it, that definitely gave me a confidence boost. It made me feel like, "Okay, this isn't just me thinking this works." But it also pushed me to level up — you can't stand still after that.

SP Your DJ sets are known for being immersive journeys rather than just track-to-track mixing. What does your preparation process look like when crafting a live set for big venues or festivals?



I treat every set like storytelling. I'll build little emotional arcs — tension, release, euphoria, reset — rather than just stacking bangers.

I prep loads of unreleased bits, edits, and transitions, but I always leave space to read the room. The magic happens in the in-between moments.

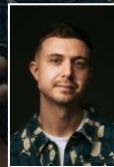


SP You've just returned to Purified Records with the "Raindrops" EP. What drew you back to the label, and how does this release differ from your previous work?



Purified just gets melodic emotion — it's a natural home for that deeper, more introspective side of my sound. "Raindrops" feels more refined and cinematic compared to some of my earlier stuff. It's still club-focused, but there's more space and atmosphere in it.

SP Raindrops balances introspective emotion with club-ready energy. What inspired the mood and storytelling behind the two tracks?



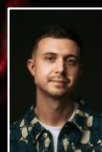
It's that bittersweet feeling — clarity after chaos. I was inspired by those late-night reflective moments where everything feels heavy but beautiful at the same time. I wanted one track to feel introspective and the other to lift you out of it — like the emotional comedown turning into release.



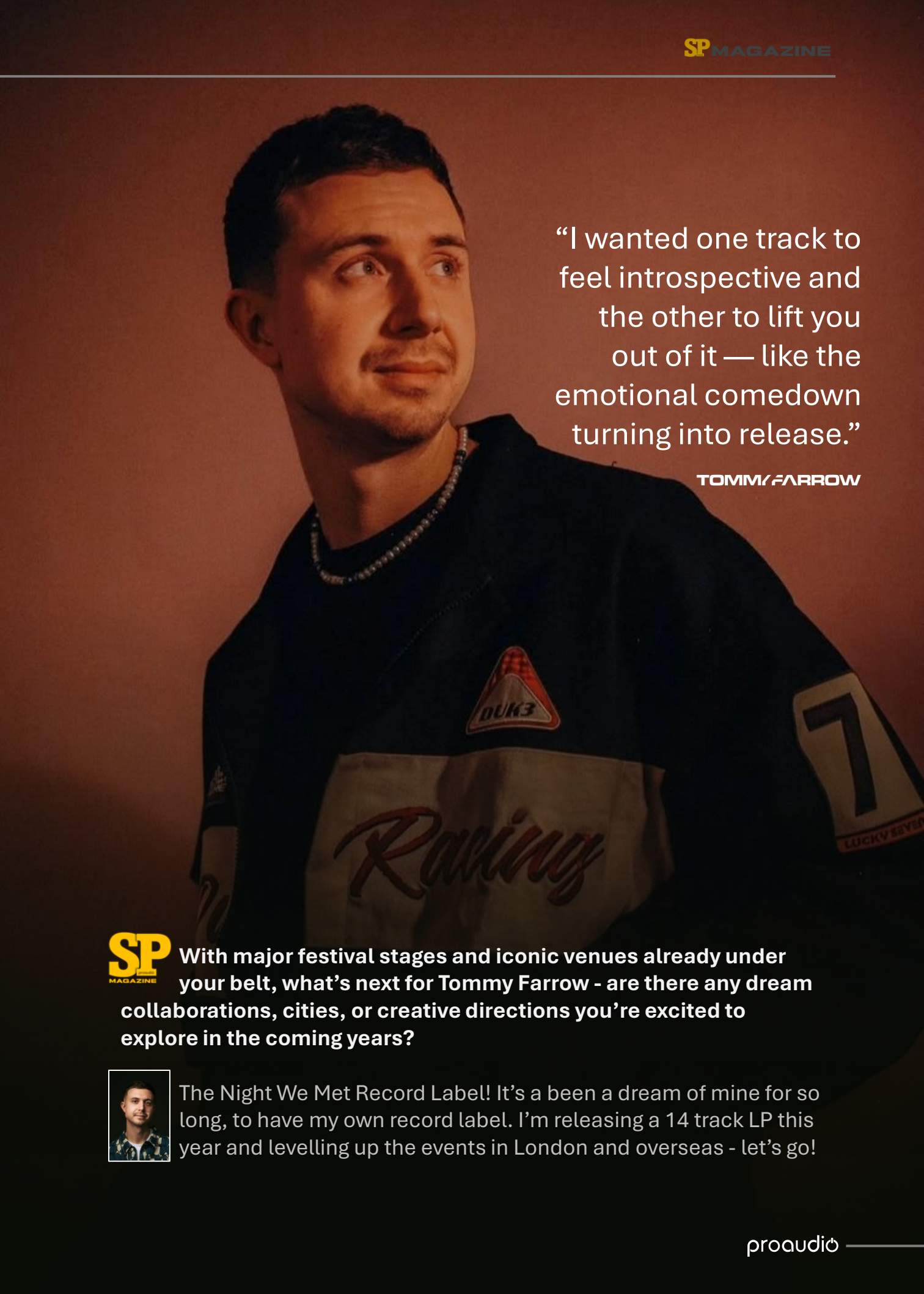
“The magic happens
in the in-between moments.”



You've gained support from global acts like RÜFÜS DU SOL and Kevin de Vries. How does it feel seeing your music resonate with artists you admire, especially around this new EP?



Honestly, surreal. When artists you genuinely respect play your music, it hits different. It's validation, but it's also motivating — it makes you want to keep evolving and not just repeat what worked before.

A portrait of Tommy Farrow, a man with short dark hair and a light beard, looking upwards and to the right. He is wearing a dark blue racing suit with a white chest panel that says "Racing" in cursive. There are patches on the suit: a triangular "DUK3" patch on the chest and a "7" patch on the left sleeve. He is also wearing a silver chain necklace.

“I wanted one track to feel introspective and the other to lift you out of it — like the emotional comedown turning into release.”

TOMMY FARROW



With major festival stages and iconic venues already under your belt, what's next for Tommy Farrow - are there any dream collaborations, cities, or creative directions you're excited to explore in the coming years?



The Night We Met Record Label! It's a been a dream of mine for so long, to have my own record label. I'm releasing a 14 track LP this year and levelling up the events in London and overseas - let's go!

THE SOUND Behind the World

How



audio-technica

Became the Invisible
Power of Global Audio

In a world driven by noise, Audio-Technica has mastered something far more important—the ability to make every sound count.



There are brands you see

and then there are
brands you *hear*,

everywhere, without even realizing it. Audio-Technica belongs firmly in the second category. Since its founding in 1962 in Tokyo, the company has grown into one of the most trusted names in audio, quietly shaping the sound of the world across music, sport, broadcast, and everyday listening.

What makes Audio-Technica truly remarkable is not just the quality of its products, but the sheer scale at which they are used—from the roar of MotoGP engines to the silence of a conference room where every word matters.



The story begins with microphones

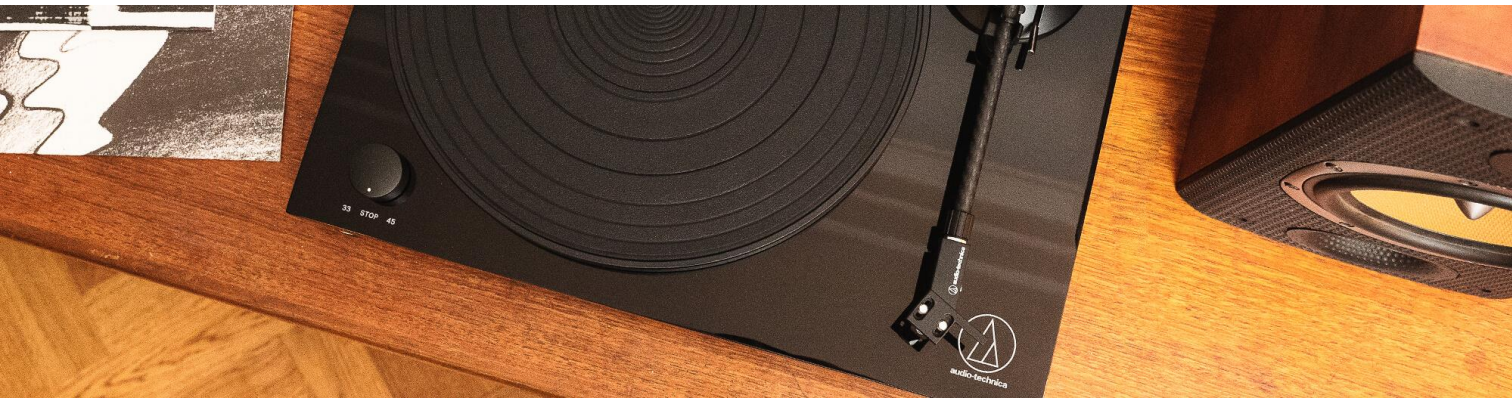
—the foundation of the brand and still one of its most powerful contributions to global audio. Audio-Technica microphones are not just used in studios; they are deployed at some of the largest events on earth.

In MotoGP alone, hundreds of microphones are used across a single race weekend, capturing everything from the deafening engines to the smallest details of the crowd and commentary. The championship relies on a vast network of Audio-Technica microphones, headsets, and monitoring systems to deliver sound to audiences worldwide, making it a critical part of the broadcast infrastructure.

This is not isolated usage—Audio-Technica has been present at the Olympic Games, Grammy Awards, presidential debates, and countless global broadcasts, proving that when sound matters most, this is the brand professionals trust.

From stadiums to houses of worship, from corporate boardrooms to live streaming setups, their microphones are everywhere, often unnoticed, yet essential.

They are designed not just to capture sound, but to survive extreme environments—high sound pressure levels, unpredictable conditions, and the pressure of live production where failure is not an option.



Then there are turntables

the origin of Audio-Technica's journey and still a defining part of its identity. Long before digital DJing took over, Audio-Technica built its reputation on phono cartridges and turntable technology, helping shape how music was played, preserved, and experienced globally.

Today, that legacy continues in a new era where vinyl has made a powerful comeback. Audio-Technica turntables are found in homes, studios, DJ booths, and content creator setups around the world, bridging the gap between analog warmth and modern convenience.

For DJs, especially those using Pioneer DJ and AlphaTheta ecosystems, Audio-Technica cartridges and turntables represent precision and reliability—the ability to trust that every groove is translated exactly as intended.

Whether it's a beginner discovering vinyl for the first time or a seasoned selector digging deep into crates, Audio-Technica remains a gateway into a more tactile, intentional way of playing music.



And then come the headphones

the most personal connection between sound and listener. Audio-Technica headphones have become a global standard, worn by DJs, producers, engineers, gamers, and everyday music lovers.

In professional environments, they are tools of accuracy, designed to reveal detail, balance, and truth in sound. In live events like MotoGP, monitoring headphones and in-ear systems are used extensively by production teams to manage real-time audio feeds, ensuring everything stays perfectly aligned.

In studios, models from the M-Series have become almost universal, trusted by professionals across genres and continents. For DJs, they are the bridge between what the crowd hears and what's coming next—the moment before the drop, the cue before the transition.

And beyond the professional world, millions of users rely on Audio-Technica headphones daily, often without realizing they are using the same brand trusted at the highest levels of global production.

What makes
Audio-Technica
so powerful is
not just its
presence, but its
consistency.

Across microphones, turntables, and headphones, the philosophy remains the same: accuracy, reliability, and a deep respect for sound itself. It is a brand that doesn't chase attention, yet is present in some of the most watched, heard, and experienced moments on earth. From the thunder of engines at full speed to the quiet precision of a DJ cueing a track, Audio-Technica is there—translating reality into sound with clarity and intention.



ARTIST SPOTLIGHT



An Interview With:

SHARKY

Energy, Evolution & African Sound

Sharky is a South African electronic music producer and DJ known for his fast-paced sound and high-energy sets. Born in George, raised in Johannesburg, and now based in Cape Town, his journey reflects a strong connection to South Africa's electronic music culture.

From early days in the dance scene to performing at major festivals and clubs across the country, as well as internationally in Namibia and at Muze Club, Sharky continues to build a growing presence.

Blending Afro Tech with elements of Gqom, deep house, and techno, his sound is fluid and genre-defying, driven by energy, groove, and feeling. His approach centres on connection—crafting sets that evolve while staying true to authentic expression.

Beyond the decks, Sharky contributes to the culture through NiceNice Collective and as the founder of VoicesFromBelow and World of Kaira, creating spaces that celebrate underground music and community.

As he expands internationally and elevates his events, Sharky is emerging as both an artist and cultural force in the African electronic music scene.



SP For those who may be discovering your music for the first time, who is Sharky and how would you describe your sound and identity as an artist?

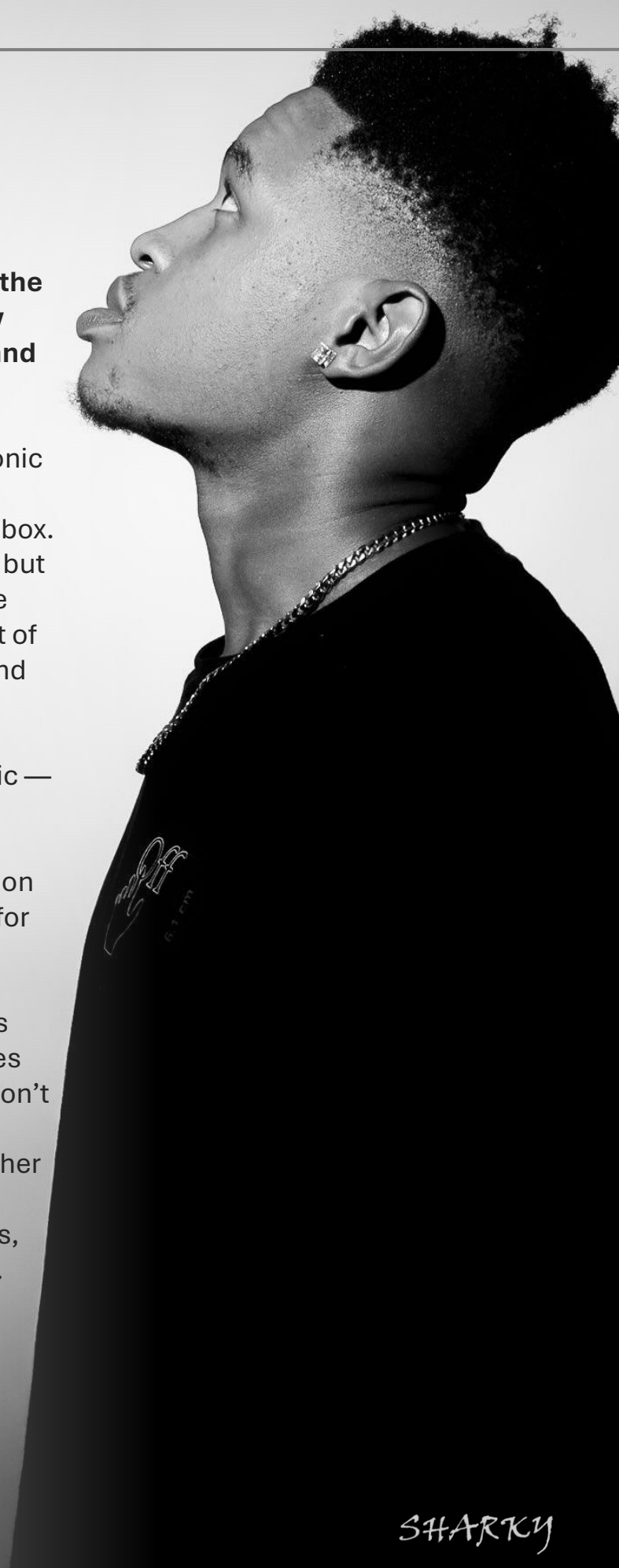


SHARKY is an African Electronic Dance Artist at heart, but I don't like putting myself in a box.

My roots are definitely in AfroTech, but I naturally move across sounds like Gqom, Deep House, and even a bit of techno depending on the energy and the moment.

My style is fast-paced and energetic — I like my sets to feel alive, like something is always building or evolving. At the same time, I'm big on feeling and groove, not just speed for the sake of it.

More than anything, I see myself as someone who surfs between genres rather than sticking to one lane. I don't like feeling restricted or limited — music is too wide for that. So whether I'm playing or producing, it's really about creating a vibe that connects, no matter what genre it falls under.





You were born in George, grew up in Johannesburg, and now live in Cape Town. How did each of these places influence your musical journey and development as a DJ and producer?



I was born in George, but I didn't really spend much time there growing up, so I'd say Johannesburg is where everything really started for me musically. That's where my taste and style were developed.

I spent a lot of time in the scene, especially at spots like &Club in Newtown and Truth — those places were like schools in their own way. They're easily two of the heavyweight electronic clubs in the city, even the country.

Being in those spaces exposed me to different sounds and artists like Kyle Watson, Vimo, Dogstarr, Trancemicsoul and many more. That phase, especially during my adolescence, really shaped my love for electronic music and pushed me deeper into it.

Cape Town has been a different kind of influence. The electronic circuit here feels different to anywhere else — clubs like Modular and Halo have their own identity compared to spots like Truth and &Club.

The crowds move differently, the energy is different, and you really can't approach it the same way. It forces you to adapt and sharpen your ability to read a room properly.

I've also found that Johannesburg crowds are a bit harder to tick — they know what they like and they don't give it up easily, which pushes you to really bring your A-game. Cape Town, on the other hand, taught me how to be flexible and responsive in the moment.

So between the two cities, I've learned both how to earn a crowd and how to move with one — and that balance has played a big role in my growth as an artist.

SHARKY

proaudio



Before becoming a performer, you were involved in the local dance scene as an event promoter and attendee. How did being immersed in that environment shape your path into becoming an artist yourself?



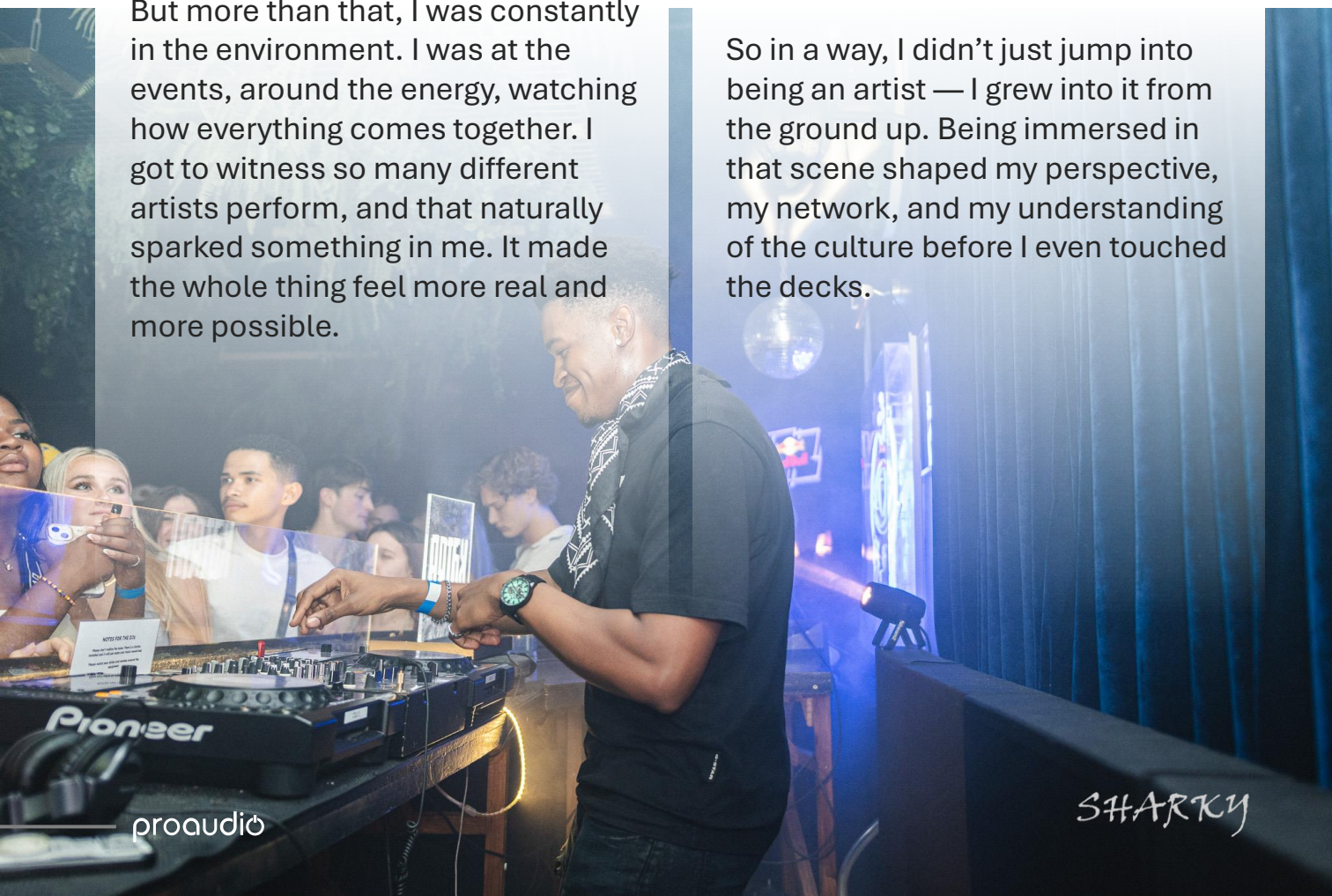
As most people know, before anything else I was always that guy — an event promoter/ ticket seller for years before I actually stepped into DJ'ing. Being involved like that helped me build a lot of real relationships early on, and those connections ended up being instrumental later in my journey.

But more than that, I was constantly in the environment. I was at the events, around the energy, watching how everything comes together. I got to witness so many different artists perform, and that naturally sparked something in me. It made the whole thing feel more real and more possible.

At the same time, being a ticket seller/agent gave me insight into the backend — not just the music, but what it actually takes to coordinate and run an event. I saw the moving parts, the pressure, the planning... all of that. That experience is really what pushed me towards eventually starting my own event properties.

Over time, that hustle grew into something bigger — I went from just selling tickets to building a company that actually outsources and manages that side of things for larger events. I've been able to work with and contribute to brands and events like Kunye, It's Personal, Ultra South Africa, and even Africa Is Not a Jungle.

So in a way, I didn't just jump into being an artist — I grew into it from the ground up. Being immersed in that scene shaped my perspective, my network, and my understanding of the culture before I even touched the decks.





You studied at the In.Unison Music Academy with mentors like Hayley Illing and Alex Leeu. What were some of the most valuable lessons you took from that experience that still influence the way you perform today?



Being able to study at In.Unison and be guided by mentors like Hayley Illing and Alex Leeu — who are exceptional artists themselves — I felt more than lucky, honestly.

It was also special because the lessons were held at &Club in Newtown, a space I already knew so well, so it almost felt like being taught at home in a way.

Beyond just the technical side of DJ'ing, one of the biggest things they instilled in me is that being a DJ is only one part of who you are as an artist. It's not just about getting on stage and mixing two tracks — it's about storytelling, performance, reading the room, and creating a full experience.

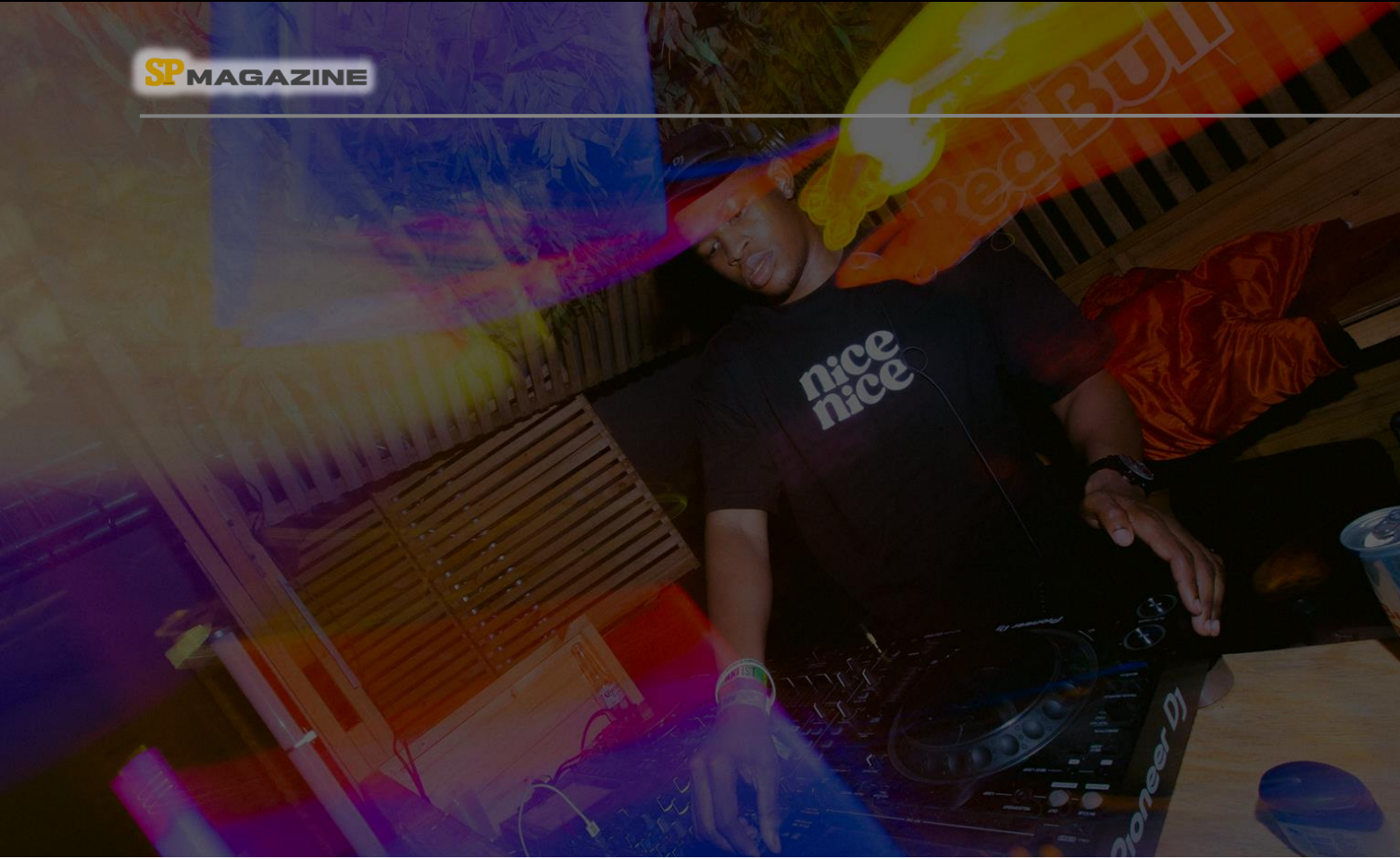
They also really emphasized the importance of relationships — building genuine connections in the industry and maintaining them, because you never know what can grow from that in the future.

I remember Hayley especially pushing the idea of starting your own movement — creating your own events and actually contributing to the scene instead of just being part of it.

And with Alex, I spent more time on the production side, and one thing he always drilled into me was to keep going no matter what — don't stop creating, don't be too hard on yourself, stay positive, and do everything with a smile.

I learned a lot from both of them — probably more than I can even put into one answer — but I'm genuinely grateful for their guidance. I don't think I'd be where I am today without that experience.

SHARKY



SP Your sets are known for their fast-paced energy. What draws you to that style, and how have producers like Mr Joe, KingDonna, and SkyWhite influenced your sound?



Yeah, the fast-paced energy is definitely something I've become known for, but I wouldn't say I'm limited to that. I'm quite versatile — I can adapt and play for the moment, the setting, and the crowd. The energy just depends on what the room needs.

When it comes to my style and sound, artists like KingDonna, Mr Joe and SkyWhite have definitely had an influence. They all make really unique music in their own way, and that's something I'm drawn to.

I've actually had the honor of playing alongside all of them, and they're incredibly talented.

What stands out to me is that their sound has this kind of "weirdness" to it — in a good way — something different that catches your ear and keeps things interesting. Especially Mr Joe, who's probably my favorite producer right now.

That influence has definitely shaped how I approach my own sound — not just making or playing what's expected, but leaning into something a bit different and expressive while still keeping that energy.



You've played at big festivals like Rocking the Daisies, Lentedag, and Earth-dance, as well as international shows like Muze Club and Origin Windhoek. Is there a particular performance that stands out as a defining moment in your career so far?



Rocking the Daisies, Lentedag and EarthDance are all really special festivals, and I'm honestly forever grateful to have had the chance to play on those stages. Each one has its own energy and crowd, and those experiences have all played a role in my growth.

I've also been fortunate enough to perform outside of the country, which is a different challenge on its own. Places like Kenya and Namibia have such interesting scenes — especially Kenya, which is one of the biggest consumers of electronic music on the continent alongside South Africa.

Playing there honestly felt like being at home, which was such a crazy and unique feeling.



If I had to pick one moment that really stands out, it would be playing at Campout Festival this past New Year's Eve in the Namibian desert. It was actually my second time performing in Namibia, and just seeing how receptive people were to the music was unreal.

It also really hit me how South African sound is being appreciated across borders — seeing that love in a completely different country was a special moment for me.

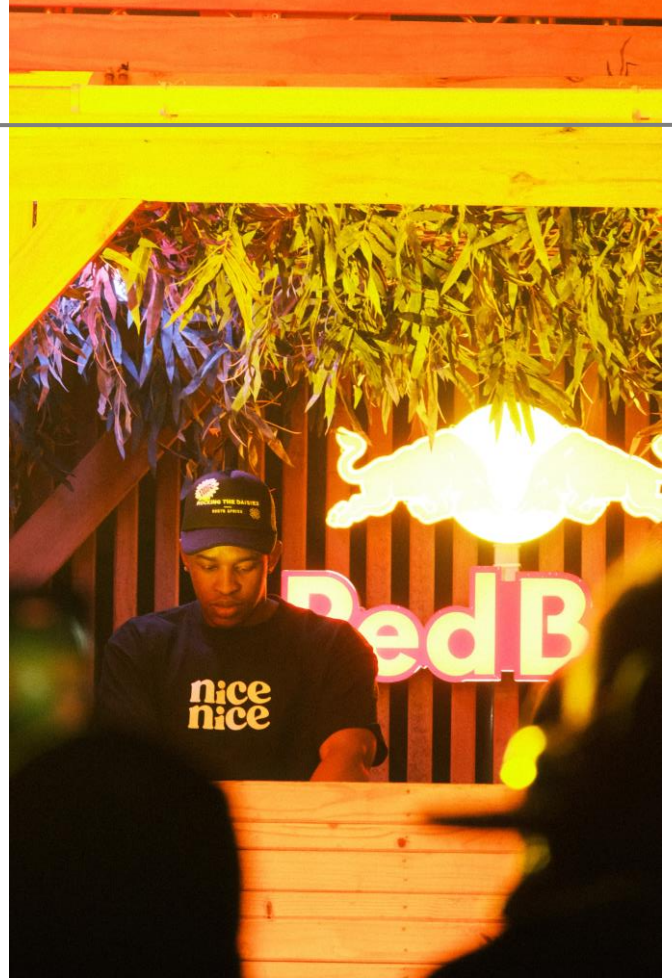
SP Beyond DJing, you're involved with the NiceNice Collective and have founded VoicesFromBelow and World of Kaira. What is the vision behind these projects, and how do they contribute to the broader electronic music community?



All the event entities I'm involved in are very different — they each have their own vision and their own journey to grow into. World of KAIRA was the first brand I founded in 2024, and then VoicesFromBelow came a bit later that same year.

Those two were really where I learned the ropes — what it actually takes to run an event from the ground up. Things like booking talent, securing sponsorships, dealing with venues... all the behind-the-scenes work that people don't always see.

Even though both are rooted in African electronic music, they're quite different. VoicesFromBelow leans more into the underground — it even has a no phone / no camera policy. That's really my way of contributing to that raw, more intimate side of the scene and letting people be fully present in the music.



NiceNice is a bit different because I co-own it with my friends and business partners Skelm and Celso Fabbri. Having three minds involved changes everything — it's way more collaborative, more ideas on the table, and a different kind of energy behind it. Since starting in 2024, it's grown really nicely, with shows across Johannesburg, Cape Town, Durban, Port Elizabeth, and even internationally in Kenya and Namibia.

At the end of the day, with all these projects, the goal is to contribute to the culture in a real way — whether that's educating crowds, creating spaces for people to experience the music properly, or giving other artists a platform to showcase what they do. And most importantly, just keeping the love for the music alive and growing.

SP With such a strong trajectory already, what's next for Sharky? Are there any upcoming releases, collaborations, or international goals you're excited about in the near future?



I think one of my biggest goals this year is really to scale up the magnitude of the shows I put on — moving from club shows into something a lot bigger and more impactful. I want to create experiences that feel like a real step up, not just in size but in how people connect with them.

I'm also looking to expand more intentionally on the international front and continue building my presence beyond South Africa. There's still a lot of ground to cover, and key markets I'm aiming to tap into include Nigeria, Ghana, Uganda, and Spain — spaces where I believe there's strong potential to connect with new audiences and grow the brand further.

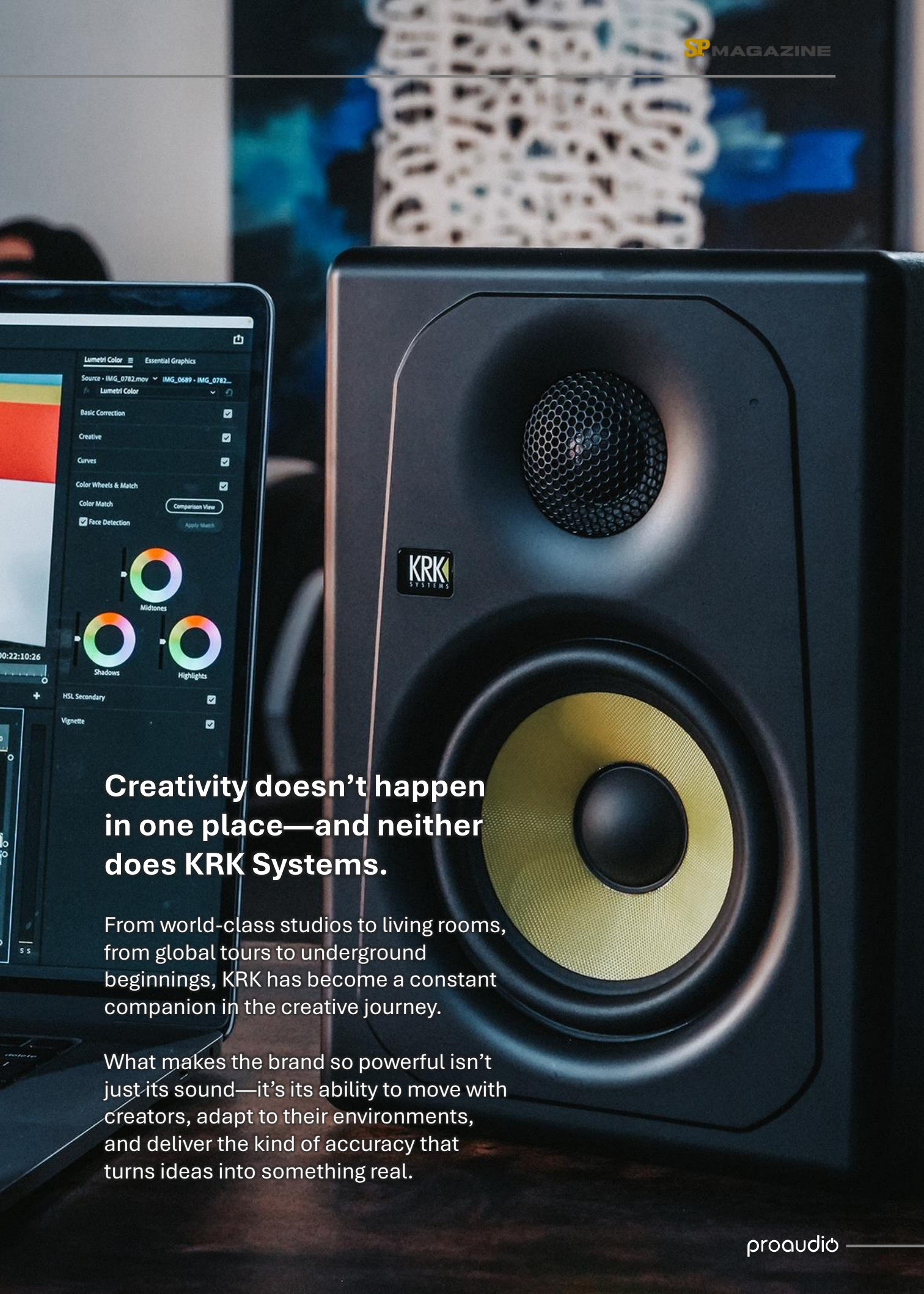
As for releases and collaborations, that will definitely come, but I'm being intentional with it. Right now I'm focused on getting over certain hurdles on the business side of things first. Once I've got that fully in place and I can really immerse myself creatively again, that's when the music will start flowing properly.

“I want to create experiences that feel like a real step up, not just in size but in how people connect with them.”



From Bedroom Beats to Global Stage

**How KRK Systems
Powers Creativity Everywhere**



**Creativity doesn't happen
in one place—and neither
does KRK Systems.**

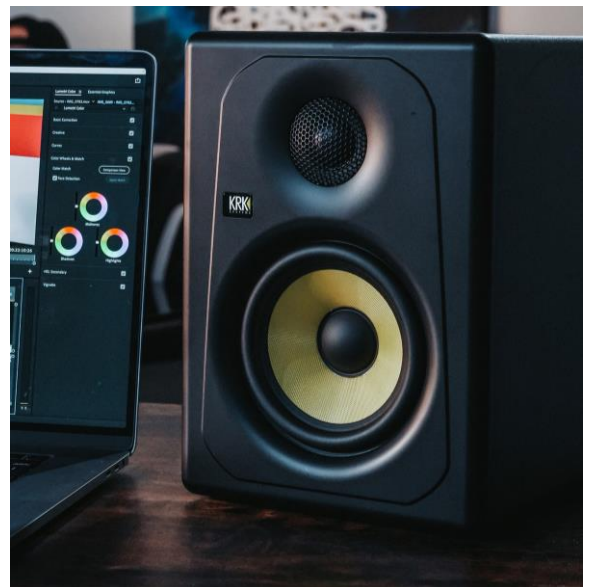
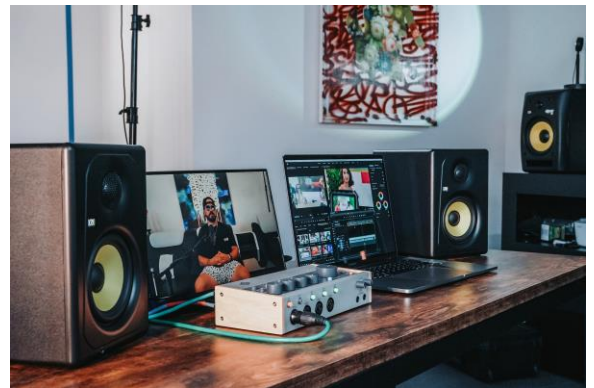
From world-class studios to living rooms, from global tours to underground beginnings, KRK has become a constant companion in the creative journey.

What makes the brand so powerful isn't just its sound—it's its ability to move with creators, adapt to their environments, and deliver the kind of accuracy that turns ideas into something real.



In Miami's vibrant Wynwood Art District, 555 Studios, Inc. is a perfect example of this flexibility in action. Inside a 10,000-square-foot creative hub where podcasting, photo shoots, live performances, and music videos all happen under one roof, KRK Kreate 5 Studio Monitors are at the centre of it all.

Lightweight, powerful, and equipped with Bluetooth connectivity, these monitors move seamlessly between spaces—one moment in a podcast studio, the next on a video set or lobby activation. No matter where they're placed, they deliver balanced, reliable playback, ensuring that creativity never loses its clarity, even as the environment constantly changes.





That same adaptability follows artists onto the road. For Kryz Reid of Third Eye Blind, KRK is not just part of the studio—it's part of the entire creative process. In Los Angeles, he relies on KRK V8 and ROKIT 5 Studio Monitors to capture every detail while writing, recording, and editing. But when the band tours, creativity doesn't pause—it travels.



KRK GoAux 4 Portable Studio Monitors become his mobile mixing solution, allowing tracks to be reviewed in dressing rooms, tour buses, or wherever inspiration strikes. Even podcasting on the road becomes seamless, with GoAux monitors and KRK KNS Headphones providing the clarity and isolation needed to maintain professional quality in unpredictable environments. For Reid, KRK ensures that no matter where he is, he can always hear the full picture.





For GRAMMY-nominated producer, songwriter, and engineer Tommy Torres, that “full picture” is everything. In the studio, decisions made in a mix must translate across every system—from headphones to cars to massive sound systems. That’s where KRK ROKIT 8 Generation Five monitors come into play.

With their clarity, balanced low end, and honest midrange, they don’t just reproduce sound—they guide it. Torres describes them as a tool that helps him make confident decisions, shaping mixes that connect emotionally and technically, no matter where they are played.





Sometimes, though, creativity happens in much smaller spaces. Latin GRAMMY®-nominated Colombian artist Annasofia knows this well. While finishing her debut EP *Premier Intento*, she worked from a compact living room, relying on KRK Kreate 5 Studio Monitors to deliver both performance and practicality.

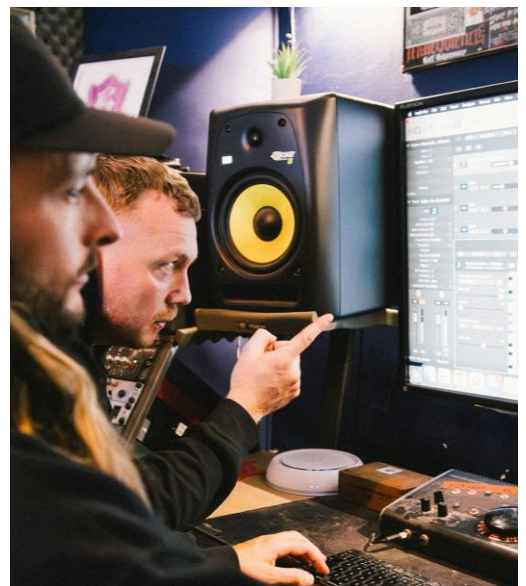
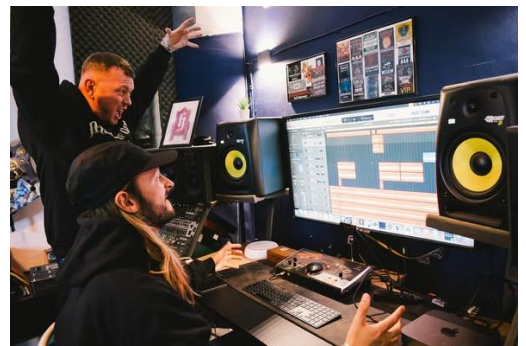
For her, they felt like reconnecting with an old friend—familiar, trusted, but now enhanced with modern features like Bluetooth for quick mix checks. Their compact design allowed them to blend into her space without overwhelming it, while still delivering the clarity, punch, and emotional accuracy needed to bring her music to life. It's a reminder that great sound doesn't require a massive studio—just the right tools.





And then there are stories that span years. For Malevolence, KRK ROKIT 8s have been part of their journey from the very beginning. What started in a spare bedroom with a DIY vocal booth has grown into a fully equipped creative space, but one thing hasn't changed—the monitors. For nearly a decade, those same ROKITs have been pushed to their limits, handling everything from early writing sessions to pre-production for full releases.

According to Konan Hall, they've endured more heavy metal than most speakers ever should—and still deliver. That kind of durability and consistency is what allows artists to trust their sound, knowing that what they hear in the studio will translate anywhere. The results can be heard clearly on their latest album, *Where Only The Truth Is Spoken*.



Across all these stories, one thing becomes clear:
KRK Systems isn't just about equipment—it's about continuity.

Whether you're in a high-end creative complex, on a global tour, working from a living room, or building your sound from the ground up, KRK is there, delivering accuracy, reliability, and inspiration.

It's not just about hearing your music—it's about understanding it, shaping it, and trusting it wherever it goes.



Why the ARTEMIS MAX Series Is Turning Heads



POWER RISING



There's a noticeable shift happening in the market right now—new brands aren't just competing, they're stepping up with real intent.

The ARTEMIS MAX Series is a clear example, quickly becoming a strong choice for DJs, venues, and event professionals who want performance, flexibility, and reliability without

The ARTEMIS MAX 12 brings impressive output in a compact form, delivering 750W RMS and 1500W peak power with a maximum SPL of 132 dB. It's tight, controlled, and clear, making it ideal for DJ setups, live vocals, and smaller to mid-sized events where precision matters.

The onboard DSP display keeps everything visible and easy to adjust, while flexible inputs—including XLR, jack, auxiliary, and Bluetooth—make it incredibly adaptable to different setups.



The ARTEMIS MAX 15 takes that foundation and adds scale. With the same 750W RMS and 1500W peak power, but pushing up to 134 dB SPL, it delivers a fuller low-end and greater overall impact. It's built for bigger rooms, higher energy crowds, and situations where you need to move more air while still maintaining clarity.

Despite the added power, it retains the same intuitive DSP control and versatile connectivity, making it just as easy to use—just with more authority behind it.





Both models feature a 90° x 90° dispersion for even coverage, along with a balanced full-range sound that translates consistently across a venue.

Built from durable 15mm multilayer plywood and designed for easy transport and setup, they are as practical as they are powerful.

What stands out is how complete the system feels. With XLR outputs for linking additional speakers or subs, expansion is simple. Whether you're starting out or scaling up, the ARTEMIS MAX Series grows with you.

Brands don't rise this quickly without delivering something real—and the ARTEMIS MAX 12 and 15 are proving exactly that.

HK Audio

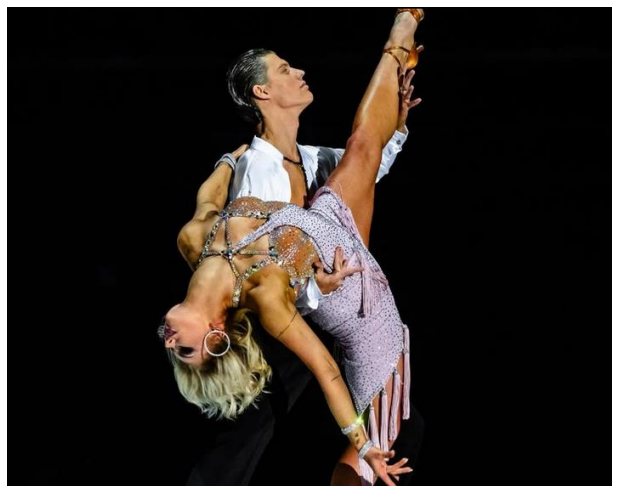
at STICHIJOS 2 in Lithuania

When Sound Becomes the Stage

There are rare moments in live production where technology fades into the background and something far more powerful takes over—an experience that feels seamless, immersive, and completely alive.

STICHIJOS 2: Pasadoblis, held at the Žalgirio Arena in Kaunas, Lithuania, was one of those moments. This international figure skating gala brought together world-class athleticism, cinematic music, and breathtaking visual design to create a show that felt closer to a dream than a performance, drawing clear inspiration from the theatrical brilliance of Cirque du Soleil.

Providing technical support as a systems engineer on a production of this scale meant more than simply deploying equipment—it required crafting an environment where sound became part of the storytelling itself. Every glide across the ice, every swell in the music, and every burst of light needed to be supported by audio that was not only powerful, but precise, controlled, and emotionally responsive. **This is where HK Audio played a defining role.**



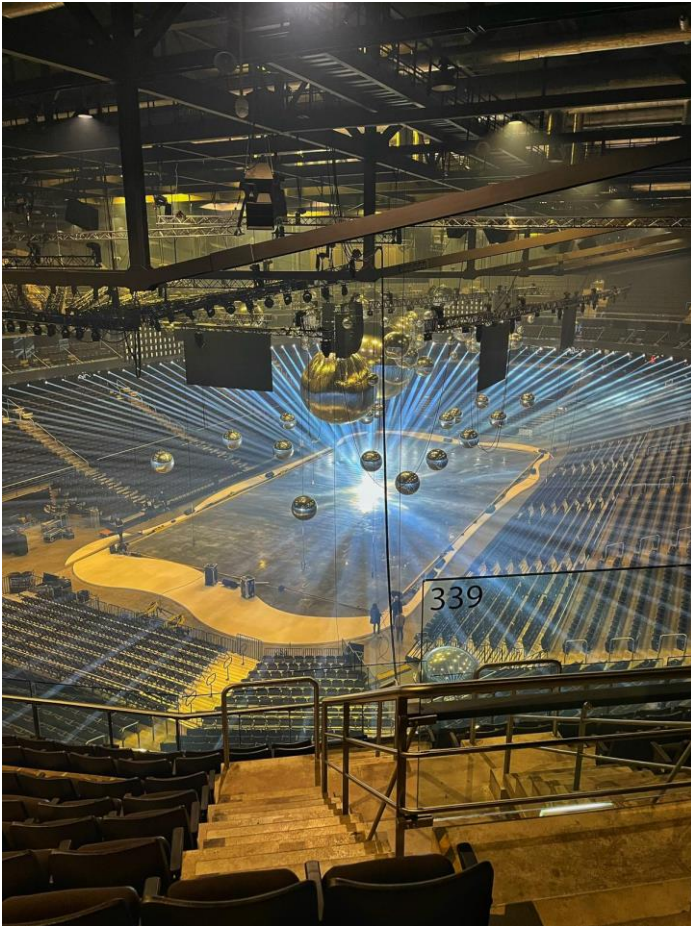
The system design was both ambitious and meticulously executed, featuring 149 HK Audio Cosmo and Contour X speakers configured into 10 mixed line arrays using Cosmo C10, C8, and C6 elements.

Each array was carefully tailored to deliver consistent coverage across the arena, ensuring that every seat—from the front rows to the upper tiers some 40 metres away—experienced the same level of clarity and impact.

Low-frequency energy was equally considered, with 16 flown subwoofers working in harmony with 20 floor-mounted subs to create a foundation that was both powerful and controlled, never overwhelming the performance but always enhancing it.

Processing was handled through Armonía+, with signal distribution via Dante, allowing for a level of precision and flexibility that modern productions demand.





What truly set this show apart, however, was how effortlessly the system disappeared into the experience.

Suspended reflective spheres hovered above the stage, catching and scattering light across the arena, while sweeping beams and visual effects transformed the space into something fluid and ever-changing.

Beneath it all, the audio system carried the emotional weight of the performance—delivering delicate musical passages with intimacy and detail, then expanding into full cinematic power when the moment demanded it.

It was not just about volume or coverage; it was about translation—taking the intent of the performance and ensuring it reached every individual in the audience exactly as it was meant to be felt.





This is where the HK Audio Cosmo series proves its strength—not only in delivering the scale required for large arenas, but in maintaining the musicality and precision needed for artistic productions of this nature.





The result was a show where sound, light, and movement became inseparable, each element reinforcing the other to create a truly immersive environment.





dBTechnologies

KL *Series*

Inside the Power and
Personality of the
dB Technologies
KL Series

Small Size, Serious Sound

There's something refreshing about a speaker that doesn't try to dominate visually—but completely owns the room when it matters. That's the character of the **dB Technologies KL Series**.

The **KL10**, **KL12**, and **KL15** are compact, clean, and unassuming, yet once powered up, they reveal a level of performance that feels far bigger than their size suggests.



The **KL10** may be the smallest, but it's fast, tight, and precise. It excels in situations where clarity is key—speech, background music, or smaller DJ setups—making it a strong choice for mobile users who need portability without compromise. It's easy to move, quick to set up, and delivers a polished, professional sound, backed by a 2-way active design, a 400W peak amplifier, and a maximum SPL of 125 dB—more than enough to confidently handle intimate to mid-sized applications.



The **KL12** opens things up, adding more depth and low-end presence while maintaining balance. It's the most versatile of the range, equally comfortable handling live music, DJ sets, or mixed-use events where both speech and music need to shine. It's the kind of speaker that simply fits into almost any scenario and performs with confidence, supported by a 2-way active configuration, a more powerful 800W peak amplifier, and a maximum SPL of 127 dB, giving it the headroom to scale with your needs.



Then comes the **KL15**, bringing more weight and authority. Designed for larger spaces and higher energy environments, it delivers a fuller low-end and greater output, making it ideal for dance floors, bands, and bigger venues. It doesn't just get louder—it fills the room, driven by a 2-way active system, an 800W peak amplifier, and a commanding maximum SPL of 128 dB, ensuring it can handle demanding environments with ease.

What connects the series is its intelligence. Built-in DSP allows you to shape and adapt the sound depending on the application, giving each speaker the flexibility to perform across different environments with ease.

Combined with a design built for real-world use, the KL Series feels reliable, practical, and ready for the demands of everyday work.



Whether you're starting small, need an all-rounder, or want more power, the KL10, KL12, and KL15 offer a clear path forward.

They may look compact, but the experience they deliver is anything but.

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