

proaudio DJ GEAR, PROFESSIONAL AUDIO

sound PRESS

APRIL 2025



Pioneer Dj

CAN YOU

Learn to Scratch in 12 Hours?

 audio-technica

M50x Review

-VIN DEYSEL



Battle of the BIG SOUND

THE EVOLUTION of DJ Innovation

AN INTERVIEW WITH

DE LA NOISE JORDAN REDWOOD Arts



PRIME CIRCLE A JOURNEY IN SOUND
with Audio-Technica M50XBT2



PRIMECIRCLE

WELCOME

to the **APRIL 2025 Edition**
of **proaudio**
Sound Press Magazine!

This month, we hit the road with none other than Prime Circle, who take us behind the scenes of life on tour — and how the Audio-Technica M50xBT headphones help them balance both work and pleasure while traveling.

We're also joined by the ever-energetic Vin Deysel, offering his expert take on headphones and what makes a pair roadworthy for a pro. And we sit down with Jordan Arts, DeLa Noise, and DJ Redwood, who open up about their journeys, influences, and the gear they can't live without.

Ever wanted to learn how to scratch like a pro? Pioneer DJ has you covered — we break down how to learn to scratch in just 12 hours using the right tools, mindset, and a bit of rhythm.

Don't miss our feature on the Africa Rising Conference, a celebration of creativity, technology, and transformation on the continent. Plus, we unpack the evolution of DJ equipment with AlphaTheta, showing just how far we've come from clunky gear to wireless performance setups.

And if you're looking to gear up — this is the issue for you. We go full throttle in the Battle of Big Sound, covering turntables, in-ear monitors, mixers, microphones, and more.

Turn the page, turn up the volume, and let the April edition move you.

Keep the music alive

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sound PRESS

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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.

sound **PRESS** Contents



PRIME CIRCLE

ON THE COVER

6

From bustling airport terminals to the rhythmic clatter of train tracks, the band was in constant motion, carrying with them the soundtrack of their journey.

FEATURE ARTICLES



Audio Technica M50x Review

12

The M50x has to be one of the most versatile sets of headphones I have ever used – **VIN DEYSEL**



Learn to Scratch in 12 Hours

36

Scratching has long been considered one of the most technically demanding skills in the world of DJing. Vanessa Marie takes on Pioneer DJ's scratch challenge.



Africa Rising Music Conference

72

A powerhouse in Johannesburg's music scene, creating a space where female leadership thrives, artists connect, and industry executives shape the future of African music.

EXCLUSIVE INTERVIEWS

30



JORDAN ARTS

South African-Belgian electronic music producer, vocalist, and Multi instrumentalist known for his dynamic sound and emotional connection.

40

De La NOISE

Dutch DJ, producer, and visionary in the electronic music scene, known for seamlessly blending Afro House, Afro Tech, and Melodic House.

46

REDWOOD

Four-time South African DJ Champion known for his masterful scratching, dynamic live performances, and commitment to keeping the art of turntablism alive.

Proaudio Sound Press – April 2025 Edition

“Gear, Trends, and Insights to Kick Off the Year”

DJ GEAR

The Evolution of DJ Innovation

20

Behind the gear that has defined clubs, festivals, and studios for decades stands a newer force — AlphaTheta Corporation.

Highlighted Gear:

1. Euphonia
2. XDJ-AZ
3. DDJ-GRV6
4. DDJ-FLX2
5. Omnis-Duo
6. Wave-Eight
7. HDJ-F10

Carry-On USB Mic

58

So, if you're recording a podcast, live streaming, gaming, or capturing vocals, the Carry-on USB Microphone by Blackstar offers a smart, compact solution that doesn't compromise on sound quality.



MIDAS DM-16

70

The Unsung Hero Behind the Music



PROFESSIONAL AUDIO

Audio Technica AT-LP120XBT

16

Experience with the seamless integration of Bluetooth® wireless connectivity alongside traditional analog and USB outputs.

Battle of the BIG SOUND

52

Today, we're putting the spotlight on three major contenders: the Turbosound NuQ152-AN, dB Technologies OPERA 15, and the PowerWorks Artemis 15PD.

Powerful BASS

62

FOR AUDIO PROFESSIONALS seeking a dynamic addition to Their setup, the HK audio SONAR 115 sub D stands out As a compact yet mighty powered subwoofer.

Powersoft MEZZO

64

It comes with a state-of-the-art DSP, in 2 power sizes with 2 or 4 channels of output.

Personal In-Ear Monitor Amp.

66

When it comes to on-stage performance or studio recording, the right monitoring equipment can make all the difference in delivering an exceptional performance.

MX-Series Analogue Mixers

68

HK Audio has introduced an exceptional addition to their lineup with the SONAR 115 Xi and SONAR 115 Sub D, setting new standards in the realm of powered PA speakers.

**"Great sound isn't just heard—it's felt.
Play with passion, mix with purpose."**



PRIME CIRCLE

A Journey in Sound with Audio-Technica M50XBT2

As **Prime Circle** set off on their highly anticipated European tour, the world seemed to blur into a symphony of motion. From bustling airport terminals to the rhythmic clatter of train tracks, the band was in constant motion, carrying with them the soundtrack of their journey.

But in the whirlwind of travel, performances, and studio sessions, there was one thing that remained consistent—their **Audio-Technica M50XBT2 headphones**.

Brought into South Africa by **Proaudio**, these world-class headphones are the trusted choice for professionals across the globe. Used by **MotoGP, the Olympics, and countless other legendary brands**, Audio-Technica has become synonymous with **unparalleled sound quality and durability**.

It's no surprise that **Prime Circle** relies on them too.

From the moment they left for their first show in **Nuremberg, Germany**, the M50XBT2s were already a part of the experience. **Gavin, Dale, Dirk, Marco, and Neil**—each had their headphones on, whether to drown out the noise of a busy airport or to take an important call from their team. The seamless Bluetooth connectivity made it easy for them to switch between music, calls, and in-studio production without missing a beat.



Listen to Gavins
soundbite here



"It's been a game-changer for us on the road. Being able to work on tracks directly from our laptops, whether we're on the bus or at a stop, and seamlessly connect everything has revolutionised how we create music while touring. The ability to maintain studio-quality sound wherever we go has been one of the most exciting developments for us. It's not just about convenience—it's about not missing a beat, literally, and keeping that same energy and precision we have in the studio. It's truly amazing."

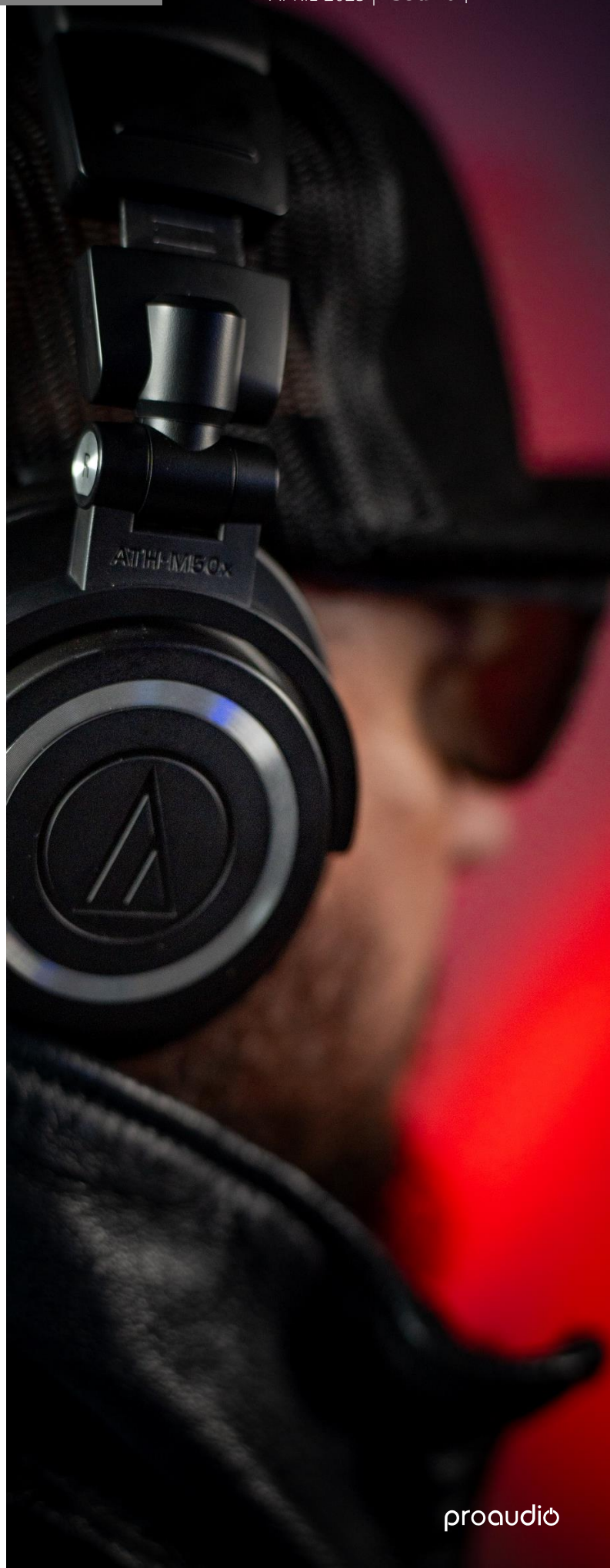
– Gavin Edwards, Vocalist from Prime Circle

On the **train from Munich to Zurich**, the band members sat back, lost in their own worlds of inspiration. **Gavin** was reviewing new vocal takes, **Dale** was fine-tuning basslines, while **Dirk and Marco** exchanged track ideas.

With the **legendary sound signature of the M50X series**, every note and every beat was as clear as if they were still in their home studio.

Between shows, in the **hotel rooms of Frankfurt and Stuttgart**, the M50XBT2s provided the ultimate studio-quality listening experience. Whether it was **late-night track adjustments or simply unwinding with their favorite playlists**, these headphones adapted seamlessly to every moment.

Even **mid-air on the way to Berlin**, the **low-latency mode and active noise isolation** made it easy for the band to focus—be it fine-tuning their next performance or just getting lost in the music. The comfort of the plush ear cups and the 50-hour battery life ensured they never had to worry about a recharge in the middle of a long-haul flight.





By the time Prime Circle reached **Hamburg** for their **final show**, their **Audio-Technica M50XBT2s** had become more than just a piece of gear—they were a part of the journey. Whether in **the studio, on a plane, a train, or backstage**, the band had found the perfect companion to keep them connected, inspired, and performing at their peak.



With **Proaudio** bringing these **industry-leading headphones** to South Africa, it's easy to see why **Prime Circle** and countless other professionals trust them. When **sound matters**, when **performance matters**, when **the experience of music is everything**, **Audio-Technica delivers**—just like **Prime Circle** does on stage, night after night.



VIN DEYSEL

Audio Technica M50x **Review**

Where do I start when talking about the M50X from Audio Technica?

I think I should start with the fact that I kinda collect headphones and from all brands... I'm only at 36pairs but it does seem to be one of those type of collections that get bigger and smaller as I buy a few sets and then sell them after a while. However, the one brand I have really "not gotten rid of" is Audio Technica and in particular the M50x.

I currently own 6 pairs of Audio Technica headphones and would've loved to have increased that to 7 BUT the latest M50X XLAB sold out and I missed my chance. So here is my list of Audio Technica headphones 1 Pro7X, 1 M70x, 1 M50x Limited Edition Grey, 1 M50x Limited Edition Blue, 1 M50x Limited Edition Lantern Glow and 1 M50xBTBP Limited Edition Purple.

As you can see I the Audio Technica collection is looking a little thin... I definitely need to find a set of the M50x XLAB and the M50x IceBlue limited editions... *nudge nudge wink wink

The M50x has to be one of the most versatile sets of headphones I have every used. I currently use them as my daily headsets in studio when working at 947 on Anele and the Club as well as Outside Broadcasts.

They have a great overall sound and feel extremely comfy when using for long periods. If you have a look at the freq response which says 15hz – 28 000hz NOW obviously that’s seriously low and seriously high on either end and you most likely won’t hear the opposite ends unless you have the hearing of a dog.

The lows are nice and solid but not “flappy” or over the top, there is a slight low mid frequency dip which for me personally is great because it takes the “muddiness” out a little, the high frequencies can be pretty loud and piercing if you have the volume too loud BUT at a normal listening volume the M50x sounds so damn good!



I have found them to be extremely versatile and you can use these headphones in various environments for various uses. Like I said I use them in a radio broadcast studio as well as in an outdoor broadcasting setup which can sometimes be a tricky place as you need your headphones as a good reference, and they need to isolate you from the “outside world” but also not seal to much where it feels odd.

The fact that they are over ear headphones makes them great to be worn for long periods at a time and then with their frequency response they don't fatigue my ears to the point where I'm constantly turning the volume up.

Another nice thing is that because they are closed back over ear headphones that seal really nicely you don't get much audio bleeding at high volumes which can be a huge problem in studio environments, I have had this problem with some people that don't use the M50x and they turn up their headphones very loud and I have to end up asking them to turn them down as they are bleeding into the microphone when on-air.

With being part owner of BounceOnline.co.za I often get asked for recommendations of which headphones people should buy and I can honestly say my go to set of professional studio quality headphones is the Audio Technica M50x because they are so versatile.



I have a few presenters that have bought them for in studio use as well as for when they do Voiceovers.

Then I have also recommended and sold to a few DJs which wanted a good solid set of headphones which would be comfy for long DJ sets, and the response I have gotten after they have used them is “WOW F*cking hell they are so nice!” And that’s the PG version.

So to end of this M50x “Review” which isn’t really a review like you are used to...

Ultimately headphones are extremely personal and I always explain to someone buying headphones that what one person might love another person might hate them. As everyone has their own taste as to what they want to hear... BUT I can say I have never gotten a bad response from anyone that has bought or used a pair of AudioTechnica M50x headphones.

The only kinda bad reaction I have gotten is due to the price, which I when I explain to someone well you get what you pay for. The M50x is a Professional sets of headphones with zero compromises on build quality and sound. They are my go to headphones for all in studio and out of studio broadcast and recordings. And I occasionally bring them out for a few DJ sets.

Especially the Limited Edition Blue and Lantern Glow because they sound GREAT and LOOK SO DAMN COOL!



Audio-Technica AT-LP120XBT

USB Direct-Drive Turntable

Audio-Technica brings forth a masterpiece that marries the best of both worlds—the AT-LP120XBT-USB Direct-Drive Turntable. This fully manual turntable takes inspiration from the acclaimed AT-LP120XUSB model but elevates the experience with the seamless integration of Bluetooth® wireless connectivity alongside traditional analog and USB outputs.



At the heart of this turntable lies a specially designed DC servo direct-drive motor, ensuring precise and stable playback of your favorite vinyl records at 33-1/3, 45, and 78 RPM speeds.

The inclusion of adjustable dynamic anti-skate control enhances tracking accuracy, preserving the integrity of your vinyl collection for years to come.

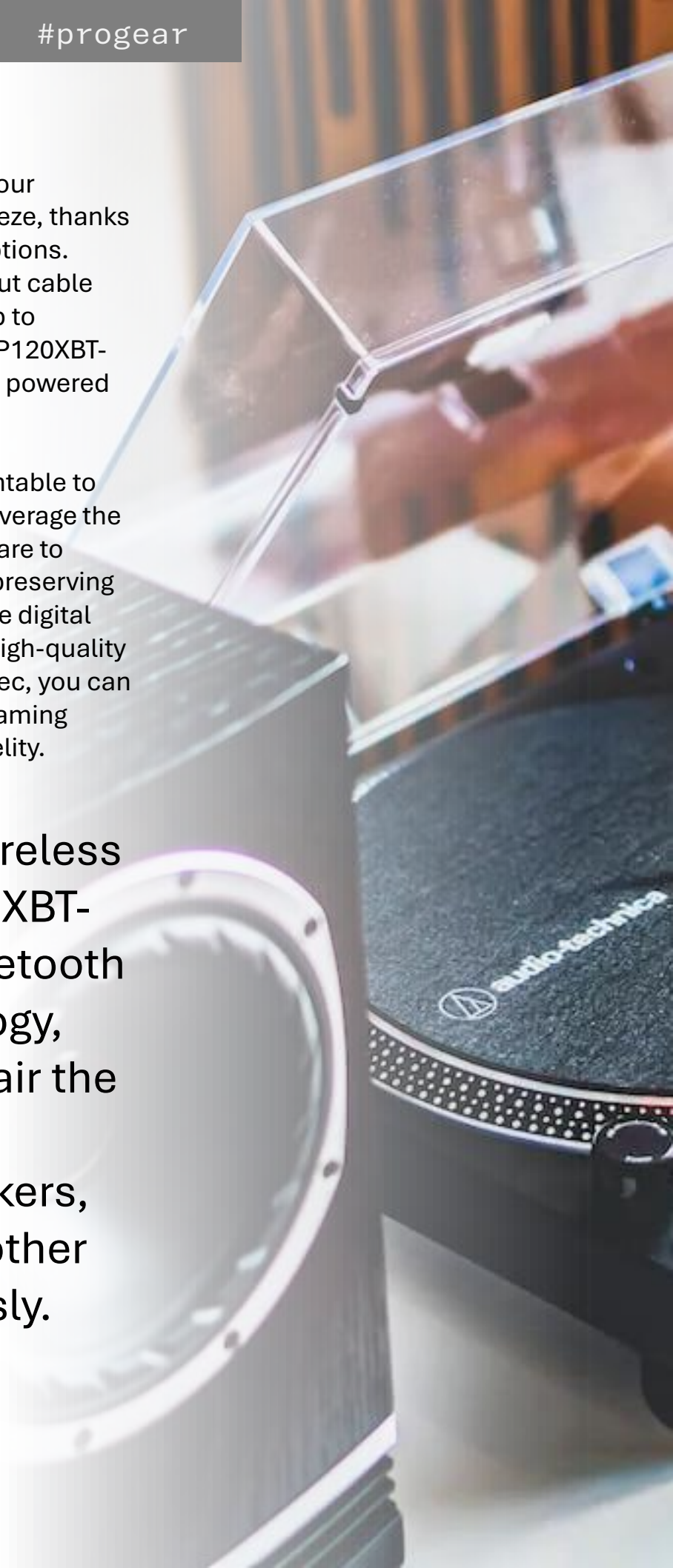
Whether you're a seasoned audiophile or a newcomer to the world of vinyl, the AT-LP120XBT-USB promises high-fidelity audio reproduction that captivates the senses.



Connecting the turntable to your preferred audio setup is a breeze, thanks to its versatile connectivity options. Utilize the included RCA output cable and selectable phono preamp to seamlessly integrate the AT-LP120XBT-USB with your home stereo or powered speakers.

Alternatively, connect the turntable to your computer via USB and leverage the free Audacity recording software to digitize your vinyl collection, preserving its timeless classics in pristine digital format. With support for the high-quality Qualcomm® aptX™ audio codec, you can enjoy crystal-clear audio streaming without compromising on fidelity.

Embracing the wireless era, the AT-LP120XBT-USB features Bluetooth wireless technology, allowing you to pair the turntable with compatible speakers, headphones, or other devices effortlessly.



Crafted with meticulous attention to detail, the AT-LP120XBT-USB boasts professional-grade features that elevate your listening experience.

An S-shaped tonearm with adjustable tracking force ensures optimal cartridge performance, while the included AT-VM95E Dual Moving Magnet™ phono cartridge delivers exceptional clarity and detail. Compatible with a wide range of VM95 Series replacement styli, the AT-VM95E offers flexibility to suit every budget and application.

Further enhancing its appeal, the AT-LP120XBT-USB comes equipped with a die-cast aluminum platter, start/stop button, and quartz-controlled pitch lock for precise speed control. The stroboscopic platter with speed indicator ensures accurate playback, while the removable plug-type stylus target light adds a touch of convenience to your vinyl listening sessions.

The Audio-Technica AT-LP120XBT-USB Direct-Drive Turntable invites you to rediscover the timeless allure of analog sound. Whether you're a discerning audiophile or a casual music enthusiast, this turntable promises an immersive listening experience that transcends time and technology.

So, dust off your vinyl collection, immerse yourself in the warm embrace of analog sound, and let the AT-LP120XBT-USB transport you to a world where music comes alive like never before.



AT-LP120XBT-USB

Direct-Drive Turntable
(Analog, Wireless & USB)



AlphaTheta

The Evolution of DJ Innovation

In the ever-evolving world of DJ technology, few names carry as much weight as **Pioneer DJ**. But behind the gear that has defined clubs, festivals, and studios for decades stands a newer force — **AlphaTheta Corporation**. Born in 2020, AlphaTheta didn't start from scratch; it was built on a legacy. But it didn't stop at legacy either — it moved boldly into the future.

A New Name with a Powerful Past

AlphaTheta was established as the new face of Pioneer DJ, following its split from Pioneer Corporation. While many companies rebrand to escape the past, AlphaTheta embraced it — then refined it. The name itself speaks volumes: **Alpha (α)** and **Theta (θ)** are brainwaves associated with creativity and deep focus — two core elements of DJing and music production.

Their mission? To **"enable the creative community to inspire, entertain, and unite through music."**

Building the Future from the Booth Up

From the moment AlphaTheta stepped onto the scene, it became clear: this wasn't just about continuing the Pioneer DJ legacy — it was about shaping the next generation of DJ tools. In just a few short years, AlphaTheta has rolled out an impressive lineup of innovative products that cater to everyone — from bedroom beginners to touring professionals.

AlphaTheta Euphonia

Type:

High-end Rotary Mixer

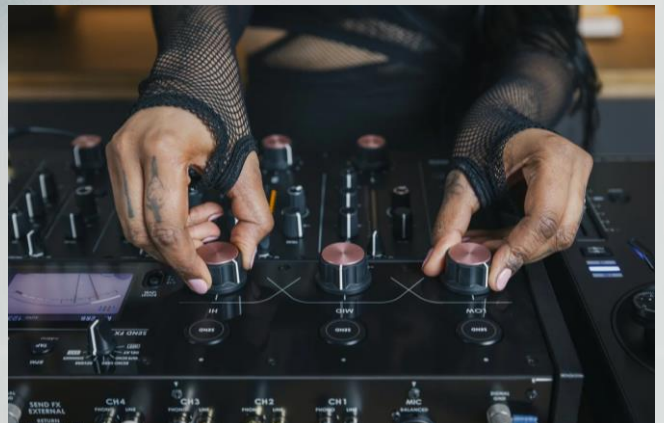
Key Features:

- 4-channel rotary layout
- Premium analog sound with digital FX
- Designed for audiophile DJs and vinyl purists



Vibe:

Smooth, warm, and luxurious — for refined mixing experiences



AlphaTheta XDJ-AZ

Type:

Professional All-in-One DJ System

Key Features:

- Standalone performance with enhanced touch interface
- Upgraded FX, connectivity, and layout from XDJ-XZ
- Works with Rekordbox and Serato

Vibe:

Flagship power, now with a sleeker, updated design



AlphaTheta DDJ-GRV6

Type

4-Channel Performance Controller

Key Features:

- Groove-oriented effects and control layout
- Compact and futuristic with LED-lit decks
- Designed for creative and expressive sets

Vibe

Bold and fun — for DJs who like to experiment



AlphaTheta DDJ-FLX2

Type

Mid-Range DJ Controller

Key Features:

- 2-channel layout with Smart Mixing features
- Rekordbox and Serato compatibility
- Refined jog wheels and FX section

Vibe

Sleek and versatile — perfect for growing DJs



AlphaTheta Omnis-Duo

Type

Portable, Battery-Powered DJ System

Key Features:

- Wireless DJing with SonicLink pairing
- 5-hour battery life, touchscreen interface
- Lightweight and gig-ready

Vibe

Ultimate freedom — play anywhere, no cables needed



AlphaTheta Wave-Eight

Type

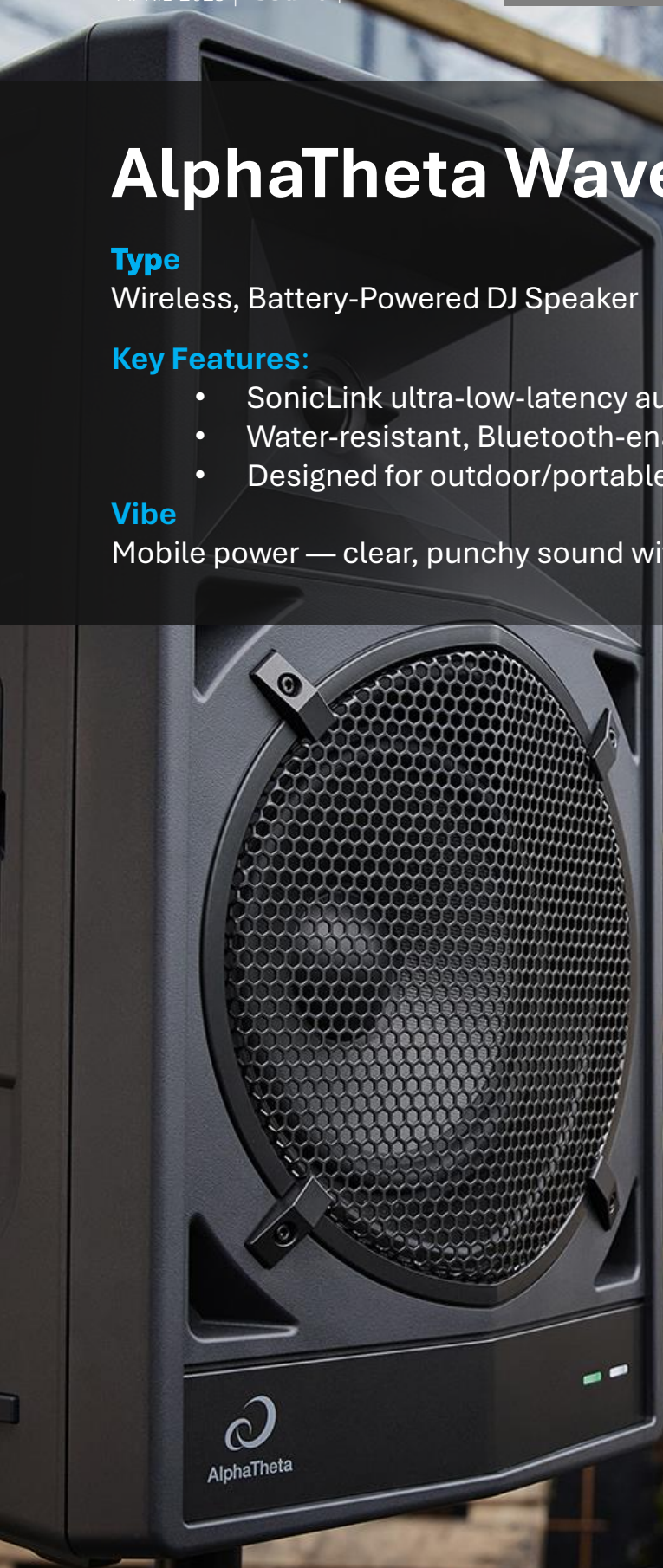
Wireless, Battery-Powered DJ Speaker

Key Features:

- SonicLink ultra-low-latency audio
- Water-resistant, Bluetooth-enabled
- Designed for outdoor/portable setups

Vibe

Mobile power — clear, punchy sound without wires



AlphaTheta HDJ-F10

Type

Professional Wireless DJ Headphones

Key Features:

- SonicLink low-latency wireless tech
- High-fidelity drivers for detailed sound
- Club-ready design without the cable

Vibe

Next-gen monitoring — freedom without compromise

The First AlphaTheta-Branded Hardware

2023 marked a turning point. With the release of the **Omnis-Duo**, AlphaTheta stepped out from behind the Pioneer DJ brand. This compact, portable, battery-powered DJ system wasn't just an exciting product — it was a signal. AlphaTheta was no longer just the company behind Pioneer DJ. It was its own creative force.

Together with the Wave-Eight and HDJ-F10, AlphaTheta is now pushing forward a **wireless, mobile future** — where DJs are no longer tied to power plugs and cables but can perform anywhere, with full control and confidence.

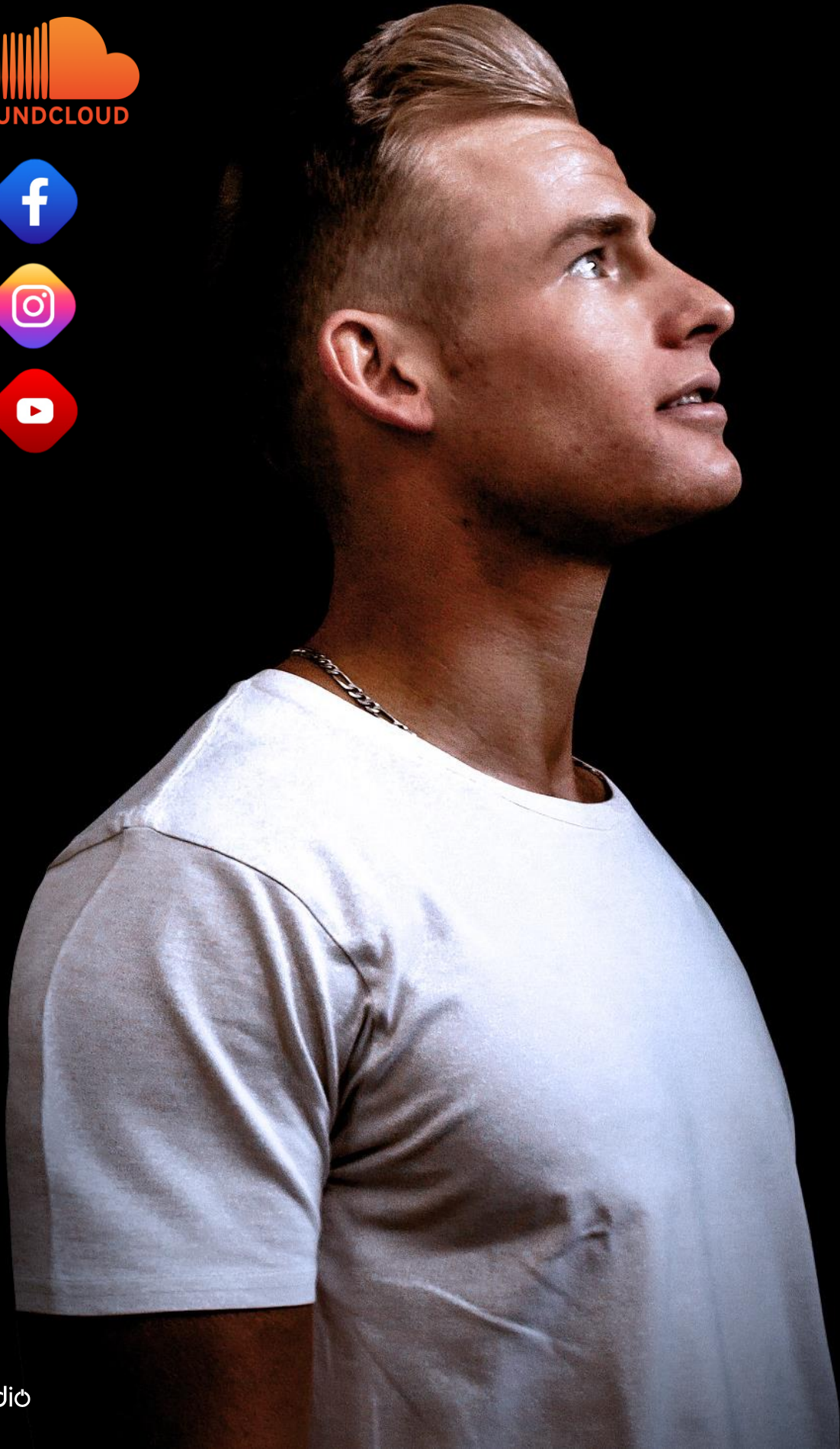


What's Next for AlphaTheta?

With its deep roots in club culture and its eyes fixed on the horizon, AlphaTheta continues to lead the global DJ and producer community into a new era. The gear is becoming more connected, more intuitive, and more adaptable — just like the artists it serves.

As music technology becomes more integrated with our lives, **AlphaTheta is making sure the future still knows how to groove.**





AN INTERVIEW WITH

JORDAN

Arts

Jordan Arts is a South African-Belgian electronic music producer, vocalist, and multi-instrumentalist known for his dynamic sound and emotional connection with listeners.

Originally from Johannesburg, he launched his solo career in 2020 and quickly gained international recognition. His breakthrough moment came in 2021 when he performed his debut live show in Amsterdam, setting the stage for a series of major opportunities.

Over the years, Jordan has become a sought-after artist in the electronic music scene, opening for globally renowned acts such as Joris Voorn and **Nora en Pure**.

His ability to blend deep, melodic, and emotionally resonant elements into his music has earned him a growing fan base and placements on high-profile playlists, including those curated by Cercle and Korolova.

Jordan has signed with respected labels like Anjunadeep, Purified Records, Steyoyoke, and Zehn Records, further solidifying his place in the industry.

One of the defining moments of his career was his track “Need to Know” featuring on Black Coffee’s tribute album for the late Virgil Abloh—a significant achievement that showcased his artistry on a global scale.

With a string of exciting collaborations and upcoming releases, Jordan continues to expand his influence in electronic music. He is set to make his London debut, marking another milestone in his evolving journey.

His music not only captivates dance floors but also offers listeners a deeper emotional connection, making him a rising force in the global electronic scene.

Sound Press: You've had an incredible journey so far, from performing your debut live set in Amsterdam to now being based in London. Can you take us back to the beginning-what inspired your passion for music, and how did your journey as an artist begin?

Jordan: My musical journey started at a really young age through my grandfather. He was a well known jazz musician and when he passed away he gave me all of his musical instruments. I learnt to play the piano, guitar and sax over the years but as I got older I fell in love with electronic music. I performed in multiple bands and was part of a DJ duo before starting my solo career. My aim for my personal brand "Jordan Arts" was to combine all the musical influences I had into a live performance that no one has ever done before.

Sound Press: As a multi-instrumentalist, vocalist, and electronic music producer, how do these different skills shape your creative process? Do you approach production differently compared to live performances?

Jordan: I try to create freely without thinking how I will be able to perform the song live but sometimes it happens naturally.



Once I've finished a record then I strip it down to separate parts to be able to perform it live which is the fun part! I like to work on a range of different genres so that I can adjust my music according to the type of event I am playing. From Afro House to Melodic Techno these different genres have a place in different parts of the world so it's been very useful to adjust the sound according to where I am performing.

Sound Press: You've had the opportunity to open for some of the world's biggest electronic music acts, including Black Coffee, ARTBAT, Claptone, Joris Voorn, Nora en Pure, and Cosmic Gate. What have been some of the most memorable moments of these experiences?

Jordan: My most memorable experience had to be opening for ARTBAT in Brazil for the famous Rio Carnival. The event was at the Sky Park Arena and you had to take a cable car to the top of a mountain where over 3000 people attended. Another unforgettable show was opening for Black Coffee at Anywhere Festival which was the biggest crowd I have ever performed for with over 10 000 people at Moses Mabidha Stadium in Durban.

Sound Press: Your music has been recognized by platforms like Mixmag Caribbean and Beatport, which named you an "Artist to Look Out For." How did it feel to receive that level of recognition so early in your career?

Jordan: It was a huge surprise to be honest! I made my debut in Amsterdam at a festival called "Joy" and the curator for Mixmag Mexico saw my performance and asked to write an article about me. I was super grateful that my music connected so well with her. The lesson I learnt is that you should always perform at your best, because you never know who is watching you.

Sound Press: You've signed with respected labels like Universal Music, Purified Records, Steyoyoke, and Zehn Records. How has working with these labels influenced your sound and career growth?

Jordan: Every release on these labels has led to more growth in my career. My first release on Zehn Records led to a big a remix from Tube and Berger. My release on Purified introduced me to Nora en Pure and I just did my first tour with her and my releases on Steyokoke landed my first show in Berlin, Germany. These releases has definitely grown my following and helped me reach new listeners in different parts of the world. Also excited to announced I am starting my own label and will be releasing my debut album so this would be a big creative step for me and my career.



Sound Press: Your collaboration with Da Africa Deep, “Need to Know,” was featured on Black Coffee’s tribute album for Virgil Abloh- an incredible milestone. How did that collaboration come about, and what impact did it have on your career?

Jordan: It was such an honour to have been a part of the compilation to tribute a true legend. This was my first connection to Black Coffee so it was definitely a huge milestone for me. Since the release he has supported more of my music and collaborations.

I got to meet and connect with him which was always a dream of mine. Da Africa Deep is a very talented artists and I really enjoyed working on the project with him.



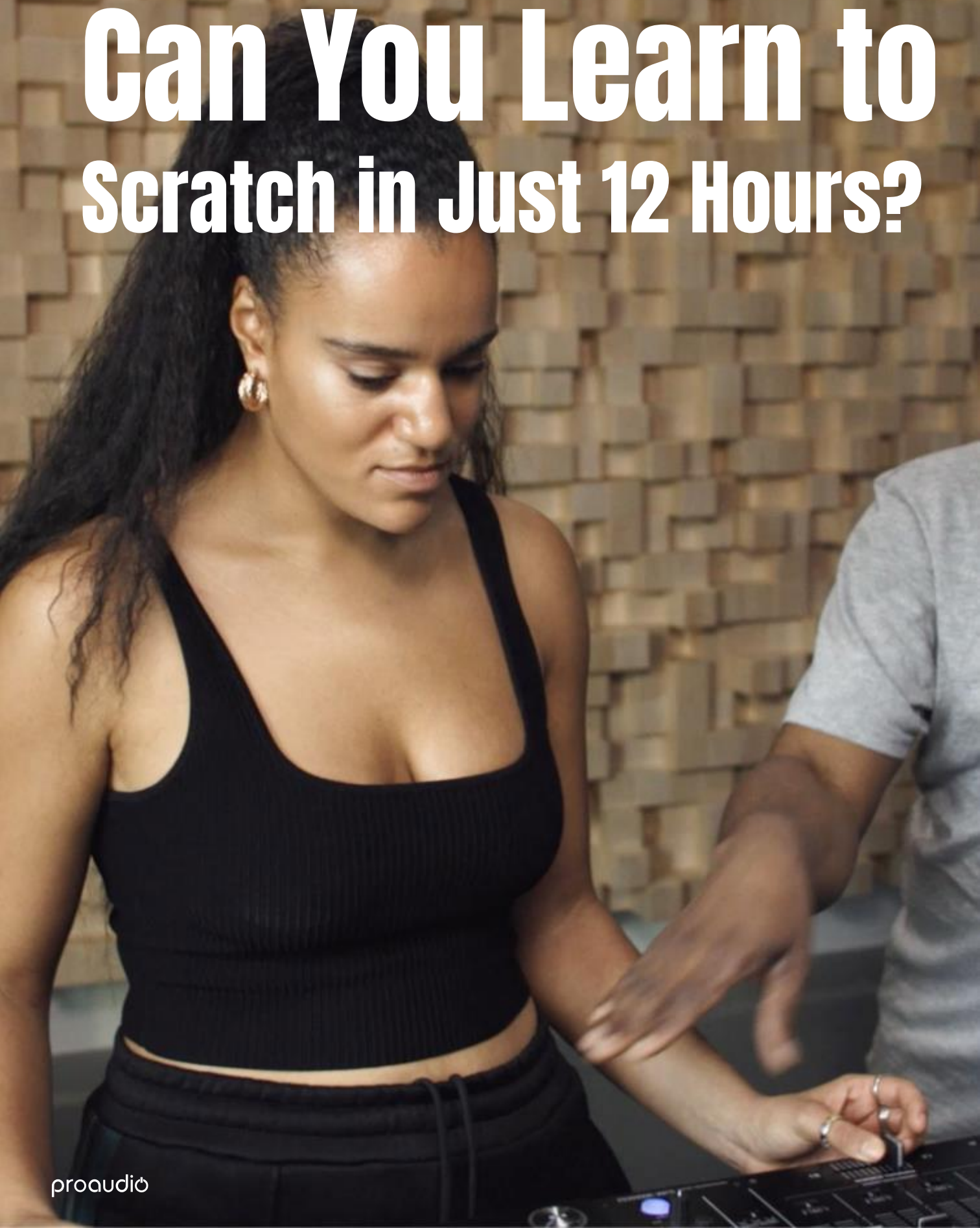
Sound Press: You recently opened for ARTBAT at the legendary Rio Carnival in Brazil—an incredible milestone in your career. How was the experience, and what was it like performing at such a massive event?

Jordan: It was honestly one of the craziest weeks of my life! I had 5 shows in 5 days with over 12 flights in different parts of Brazil, so it was a lot of hard work but so worth it when I ended the tour in Rio. Brazil has such a rich culture and I am so grateful I was able to experience it. Really looking forward to go back and tour in more parts of South America.

Sound Press: With 2025 already shaping up to be a big year for you, what's next? Can you share any upcoming projects, collaborations, or goals you're working toward?

Jordan: Very excited about 2025! I am making my debut on the Ultra MainStage in Johannesburg. Traveling to Paris to perform at Marvellous Island Festival with some of the biggest names in the industry and I have my first tour lined up in the United States. Also launching my label and releasing my debut album this year so there is a lot to look forward to!

Can You Learn to Scratch in Just 12 Hours?





Vanessa Marie takes on Pioneer DJ's scratch challenge

Scratching has long been considered one of the most technically demanding skills in the world of DJing. With its roots in hip-hop and turntablism, it represents more than just flair—it's a discipline that blends rhythm, precision, and personality.

So when Pioneer DJ posed the question, “Can a DJ learn to scratch in just 12 hours?” they found the perfect person to put it to the test: Vanessa Marie, a talented club DJ with no formal scratch experience.

The Challenge

Vanessa's DJing style had always focused on mixing and blending tracks with high energy and club-ready transitions, but she had never ventured into the world of turntablism. That changed when she accepted Pioneer DJ's challenge to learn the basics of scratching in just two days, with roughly 12 hours of total training time.

To guide her journey, she was teamed up with none other than Cutmaster Swift—former DMC World Champion and a legendary figure in the UK scratch scene. Together, they set out to see just how much progress a determined DJ could make with a focused crash course.

DAY ONE

Hitting the Ground Running

The first day began with fundamentals. Vanessa was introduced to essential techniques like the baby scratch, cutting, and the transformer scratch. She learned how to grip the platter and crossfader correctly and began practising on CDJs—a setup she was already familiar with in her mixing gigs.

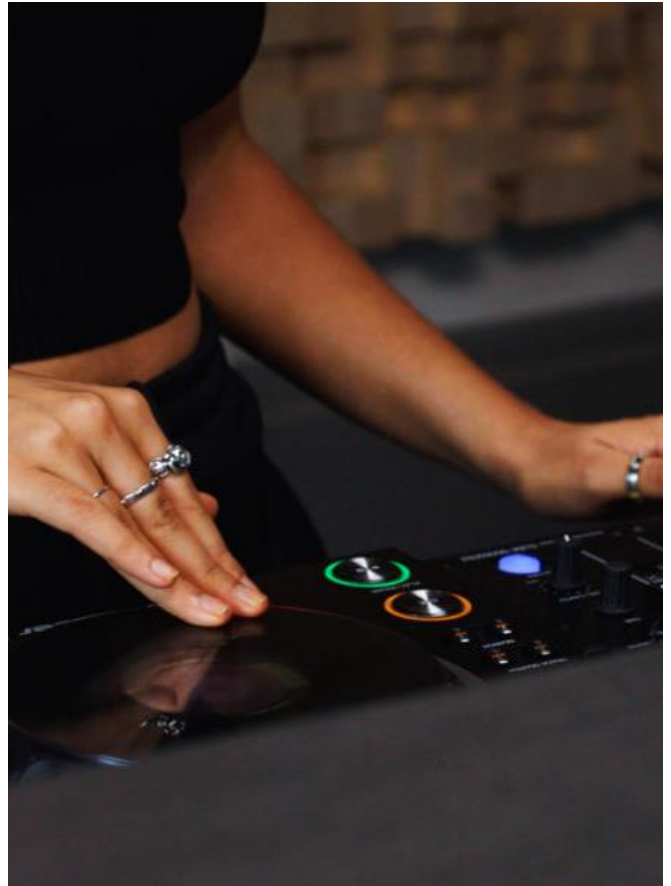
Despite feeling overwhelmed at times, she threw herself into the process, focusing on rhythm, control, and keeping her scratches in time with the beat. Timing, she quickly discovered, was one of the most difficult parts—making even simple scratches sound clean and musical took serious concentration.

By the end of the day, Vanessa had laid a solid foundation. She had picked up key techniques, grown more confident with the gear, and even managed a late-night practice session—though fatigue was setting in.

Day Two

From Learning to Performing

The second day brought new challenges. Vanessa now had to plan and rehearse a full two-minute performance routine using her freshly learned skills. To make it even more interesting, she decided to apply scratching to her usual club-style music, rather than sticking to traditional scratch samples.



This change in direction meant finding tracks with the right energy and flow—and rethinking how scratch techniques could be integrated into her style. With guidance from Cutmaster Swift, she began experimenting with combinations, transitions, and building confidence in her execution.

As the final recording loomed, nerves kicked in. Vanessa knew she had made progress, but also realized just how high the bar was. Perfecting a scratch routine, even a short one, was a daunting task. She aimed for precision and flair, and pushed herself to deliver something worthy of the effort she'd put in.

The Final Result

Though her performance didn't quite live up to her own perfectionist standards, the growth was undeniable. Vanessa's back-cueing was solid, her transitions smooth, and her scratch execution far better than she had anticipated after only two days of training. Watching her filmed routine back, she could see areas to improve—but also how far she'd come.



Cutmaster Swift was impressed, praising her dedication, adaptability, and the progress she'd made in such a short amount of time. More importantly, the experience lit a spark in Vanessa. What began as a challenge turned into a journey of discovery—one that revealed a whole new world of expression and creativity.

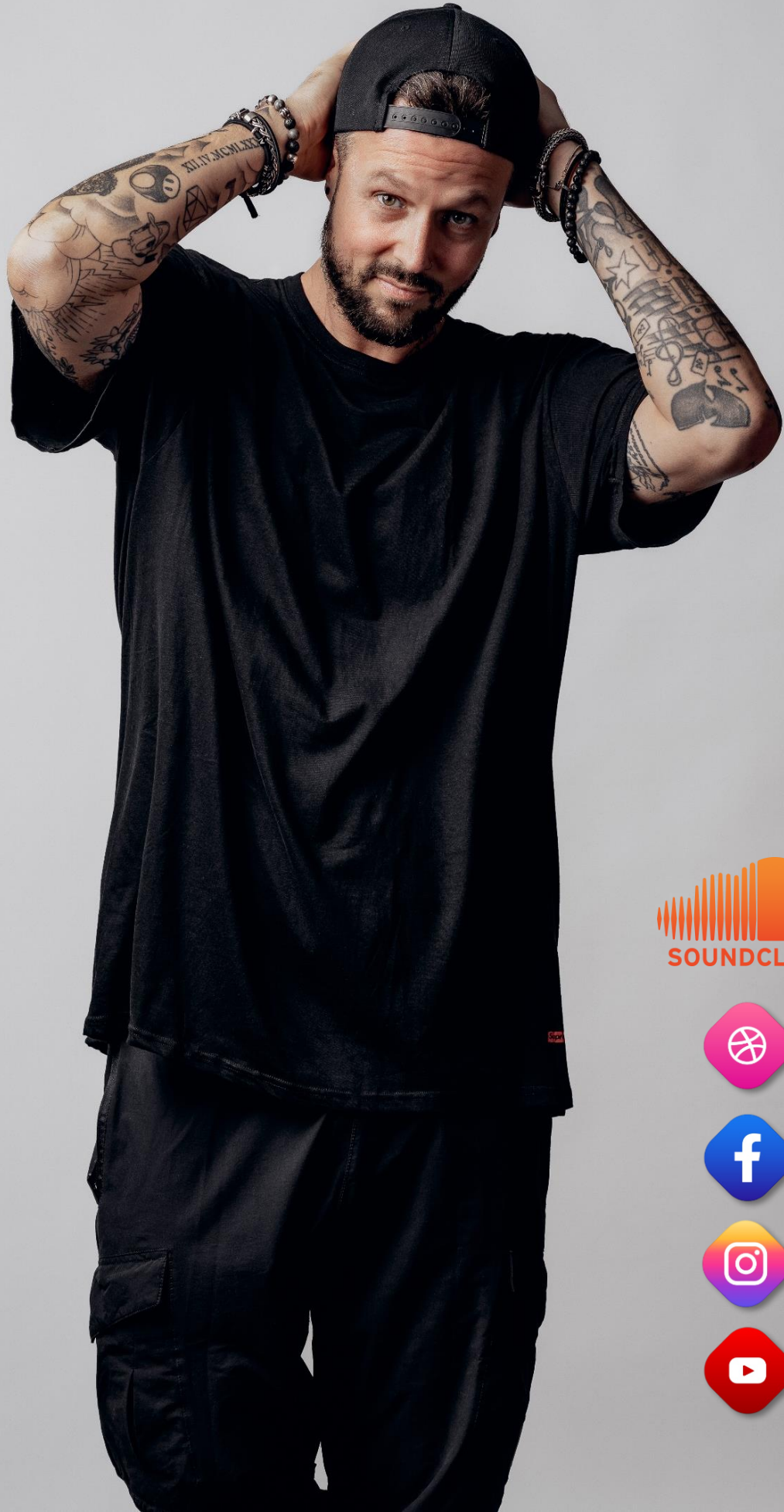
What It Proves

Vanessa Marie's 12-hour scratching experiment proved that while true mastery takes years, you can absolutely gain a strong foundation in a short time—especially with the right mindset, a great mentor, and the willingness to step outside your comfort zone.

The experience not only changed Vanessa's outlook on DJing, but also helped demystify scratching for those who've been too intimidated to try. It reminded DJs everywhere that the artform is accessible, rewarding, and a powerful way to elevate your sound.

So, can you learn to scratch in just 12 hours? Maybe not perfectly—but you can certainly start, and you might just discover a new passion along the way.





An Interview With

DE LA NOISE



De La Noise, born Tommy de Groot, is a Dutch DJ, producer, and visionary in the electronic music scene, known for seamlessly blending Afro House, Afro Tech, and Melodic House with his signature energy.

Starting his career in hip-hop, he evolved into electronic music, working alongside some of the biggest names in the industry.

Over the years, he has built an impressive global presence, performing at major festivals and venues like Ultra Europe, Pacha Ibiza World Tour, Warp Tokyo, and Halo Cape Town. His collaborations with Hardwell, Nicky Romero, Sunnery James & Ryan Marciano, Lucas & Steve, and Sam Feldt have cemented his reputation as a versatile and innovative artist.

Beyond DJing, De La Noise has expanded his influence through Amajoyo, an Afro House-focused event series and record label dedicated to uplifting the genre worldwide. His latest music releases in 2025 reflect his deep connection to rhythm-driven sounds, continuing to push the boundaries of Afro and Melodic House.

With an exciting year ahead, De La Noise is set to release new music, perform at top-tier festivals, and take Amajoyo to new heights, further shaping the future of electronic dance music.



Let's start at the beginning. Can you share a bit about your journey into music? What inspired you to become a DJ and producer?

DE LA NOISE

I've always been drawn to music and entertaining people. There are even videos

of me as a kid impersonating Michael Jackson! Around 12, I got into Hip-Hop and breakdancing, which led to teaching classes, performing, and appearing in music videos.

In the Netherlands, you could go clubbing at 16 back then, and I found myself battling in clubs, where I first saw DJs in action. I needed mixes for my dance shows, so I reached out to DJs, and that's when I knew I wanted to do it too. I couldn't afford turntables, so I practiced on friends' equipment and later made a deal with a club to use theirs in exchange for working as a waiter.

Before long, I became a resident DJ. My dance background and musical knowledge really helped. At first, it was all about DJing—producing came later when the tools became more accessible.



You've traveled and performed all over the world. What are some of your most memorable performances, and what made them stand out?

There are so many, but a few stand out. One was in Bali at Ulu's Cliffhouse—a stunning spot by the sea. I played a two-hour Afro House set just after sunset, and everything clicked—the crowd, the energy, and the music. It felt magical, especially playing some of my own tracks for the first time.

My first show in Tokyo was also one I'll never forget, the energy of the Japanese crowd was insane! And of course South Africa, the way people really feel the music and get moved by it is amazing.

Another was closing a major festival on King's Day in Holland. Years before, I had an early time slot, and now I was closing after some of the biggest DJs in the world. And of course, the first edition of Amajoyo—bringing Afro and Melodic House to Holland in a way that truly resonated. That event showed me how many people were craving this sound.



You've collaborated with major artists like Kasango, Hardwell, Nicky Romero, and Sunnery James & Ryan Marciano. What have been some of your most exciting collaborations, and how have they influenced your sound?

DE LA NOISE

To clarify, I've shared the stage with these artists rather than collaborating directly. Every artist I encounter influences me in some way—whether it's a track that makes me want to rush to the studio or a DJ doing a mix that inspires me to push myself further. Seeing creativity in action keeps me hungry to evolve. And honestly, sometimes you also see things that make you think, "I'm never letting that happen to me!" Inspiration works both ways.



Afro House and Afro Tech are a strong part of your musical style. What drew you to these genres, and how do they influence your productions today?

DE LA NOISE

I started DJing in the early 2000s, mainly playing '90s Hip-Hop and R&B—music that made you feel something. Over time, I played many different styles, but at some point, I realized I was playing what was expected rather than what truly moved me. Afro House and Afro Tech brought me back to that feeling—music with emotion, not just beats and empty lyrics. For me, music should connect with people on a deeper level, and Afro House has the power to do that.





Amajoyo is an exciting project. What is your vision for the event and record label, and how do you see it shaping the future of Afro House?

DE LA NOISE

Amajoyo was born from a feeling that something was missing. The name is inspired by "Amajuba," a region in South Africa formerly known as Utrecht, which connects to my Dutch roots in the region of Utrecht. Mixed with "I'm gonna enjoy yo," it captures the spirit of joy and celebration.

I wanted a platform where I had full creative freedom—an event and label that gave opportunities to both new and established artists. From the first edition, it exceeded all expectations, growing internationally, including a monthly residency in one of Amsterdam's premier nightclubs and an edition in Cape Town. The record label is also taking off, with a catalog of music from amazing artists all over the globe set to drop this year.

My vision is to build Amajoyo into a global community of like-minded people sharing their love for music. If I can make even one person feel the way music makes me feel, that's a win. I hope we can contribute to the future of Afro House by sharing our love for it, giving others a platform, and building an even stronger community—a safe space to share creativity without borders.





What can fans expect from you in 2025? Are there any new releases, collaborations, or tours coming up that you can share with us?

DE LA NOISE

A lot is happening! I have new music coming on Amajoyo Records and collaborations with other labels. I just did a remix for my good friends, South African duo Cinimin, of their track "Livin' It Up," which was released on their label. There are also some big collaborations in the works that I can't reveal just yet, but I'm excited about! I'm taking a short break from heavy touring because I'm about to become a father again, but we're planning new tours starting mid-summer. Definitely looking forward to being back in South Africa this year!



Reflecting on your journey so far, what has been your proudest moment in your career, and what continues to drive your passion for music?

DE LA NOISE

Getting booked all over the world and sharing my passion with different crowds is something I never take for granted. But what feels especially meaningful is the love and trust I've received from South Africa to come and share my music. My passion for music is something I can't switch off. I've even questioned why I can't just do a "normal" job—but I simply can't. Music is a part of me, and it always will be.





REDWOOD

Champion of the Scratch Master of the Moment

With four South African DJ Championship titles to his name, DJ Redwood is a familiar name in the local and international DJ community.

Known for seamlessly blending party-rocking sets with surgical scratching precision, he bridges technical skill with crowd-pleasing instinct. Whether he's performing at a corporate event in Joburg or throwing down bass-heavy sets at a festival in Wilderness, Redwood adapts with effortless flair.

In this exclusive Proaudio Sound Press Magazine interview, DJ Redwood opens up about the art of balance—between skill and restraint, live and recorded, tradition and innovation. He also gives us his take on the new AlphaTheta DDJ-GRV6 controller and how its features could change the game for South African DJs. From meeting DJ Craze to sharing scratch tutorials online, Redwood's journey is one of passion, precision, and paying it forward.

You've created multiple turntablism/scratch videos, showcasing your scratching skills. What's it like performing in that setting compared to a live gig?

REDWOOD

When filming a video, I can do as many takes as I need to get it perfect. The end result is a polished showcase of skill. But live? You only get one shot—there's definitely more pressure.

As a four-time South African DJ Champion, you've mastered the art of scratching. How do you balance playing full tracks and deciding when to add scratches or beat juggling?

REDWOOD

Most of my sets these days are 5 to 6 hours long—no one wants to hear scratching for that entire time! So first and foremost, I'm a party-rocking DJ. I play songs people want to hear, then sprinkle in scratching at strategic points.

I might silence the vocal using stems and scratch over the instrumental, or scratch the intro of the next track and then drop it in. I use stems instead of EQs for mixing—it gives me complete control over drums, melodies, basslines—so nothing clashes.



Have you ever played a gig where another DJ scratched too much? Where do you draw the line between skill and overuse?

REDWOOD

Back in the day when scratching was the hype, some DJs definitely overdid it. But today, most scratch DJs know better—we all use it sparingly.

Personally, I think a scratch section shouldn't go longer than 32 beats (one full musical cycle). You can do more in other parts of the set, but not in every song and not more than once every half hour or so. It also depends on the crowd—at a boom-bap hip-hop event, go for it.

But at a wedding or corporate event, keep it light.

⏻ In December, you performed in Wilderness. What are small-town gigs like compared to playing in big cities? Do you approach them differently?

REDWOOD

The Wilderness gigs were festivals, and that setting—regardless of location—gives me more freedom. I can play bass music and dig into my personal taste a bit more. Festival crowds often don't want the Top 40—they want something different.

In Joburg, most gigs are corporate. It's all Top 40, all the way. The scratching is minimal, and the focus is on playing hits people recognize.

⏻ You recently spent time at Proaudio testing the new AlphaTheta DDJ-GRV6 controller. What are your thoughts on it?

REDWOOD

It's a great controller! One huge plus is that it's bus-powered—no external power source needed. And the rotating virtual sticker (a red light marker) is crucial for scratching and juggling. It helps you know exactly where you are on the track without needing to look at a screen.

Also, the hot cue pads are in the same layout as on the CDJ-3000s, so if you ever move to that gear, you'll feel right at home.



One of the standout features of the DDJ-GRV6 is the ‘Drum Swap’ function. How do you see this feature benefiting South African DJs?

REDWOOD


Drum Swap lets you instantly change the genre of a track—like turning an Amapiano beat into a house beat with one button. That’s powerful. The drum pattern defines the genre, and this opens up a lot of creative potential.

How does Drum Swap compare to techniques used in competitions like Red Bull 3Style? Could this open new creative possibilities for battle DJs?

REDWOOD


In 3Style, you can remix by using stems and loading two different tracks—a two-step process. But with the GRV6, Drum Swap does that instantly. It’s basically a live remix function. That could seriously impress judges and earn big points.



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 **You've played alongside legendary DJs like DJ Craze. What was that experience like? What stood out to you about his skills?**

REDWOOD


I'd watched all his online videos, but seeing him live—it hits different. Being in the room with him helped me learn so much more. And getting to meet my hero? That was special.

 **What DJ controller do you currently use, and why is it your go-to gear?**

REDWOOD


I use the Pioneer DDJ-Rev 7. It has motorized platters that spin like real vinyl, which is vital for scratch DJs. The platters are smaller (7 inches), but I only ever used that much of a 12-inch record anyway.

It also has a built-in mixer like the DJM-S7 and waveform displays like the DJM-S11—all in a compact build. For me, it's the ultimate.

 **You share scratch tutorials on social media. What's your goal with those? Are you looking to inspire others or build a community?**

REDWOOD

I post them on all relevant platforms. The goal is to educate, inspire, build community, promote the artform, and grow my brand. Scratch DJing became niche after the '90s, and I want to help keep it alive.

 **Corporate gigs are a big part of your schedule now. What are your top five go-to tracks when the crowd is tough to read?**

REDWOOD

We're the Rainbow Nation, and corporate crowds are super diverse—each group prefers their own genre. But there are a few tracks that sit right in the middle, and those are the ones I lean on to bring people together.



BATTLE OF THE BIG SOUND

When it comes to active speakers, the market is packed with options that promise powerful sound, durability, and flexibility.

Today, we're putting the spotlight on three major contenders: the Turbosound NuQ152-AN, dB Technologies OPERA 15, and the Powerworks Artemis 15PD.

Each of these speakers brings something unique to the table, but which one is the best fit for your needs?

Let's dive in and find out!



Meet the Contenders

- dB Technologies OPERA 15,
- Turbosound NuQ152-AN,
- and Powerworks Artemis 15PD

dBTechnologies

OPERA 15 15" Active Speaker

Precision Meets Versatility



The dB Technologies OPERA 15 stands out with its precise and well-balanced sound. It boasts a 1,200-watt peak power Class-D amplifier and an asymmetrical horn design for optimized sound dispersion. The built-in 56-bit DSP with FIR filters ensures clear and uniform audio, no matter where you're standing.

This speaker excels in both live performances and playback scenarios, offering reliability and versatility in a compact, lightweight design. If accuracy and consistency are your top priorities, the OPERA 15 is a solid choice.



Features

- 1200 w peak power
- 600 w rms power
- Newly designed asymmetrical horn
- Advanced dsp with fir filters
- 2 input channels (mic-line/mic-instr)
- Selectable output channel (link ch1/mix ch 1+2)
- 8 eq presets
- Fresh full grille design
- Stage monitor use

Turbosound®

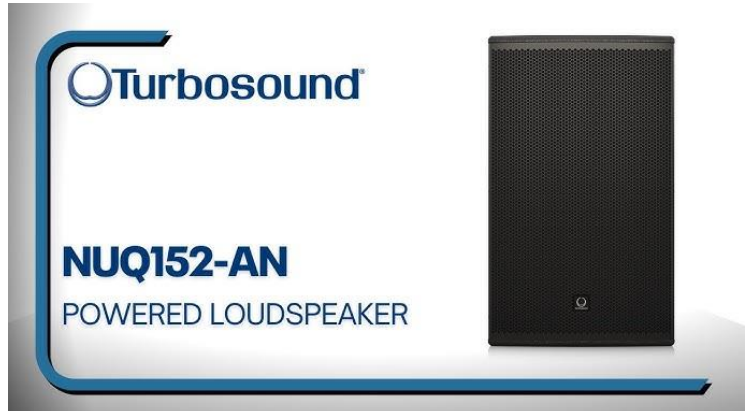
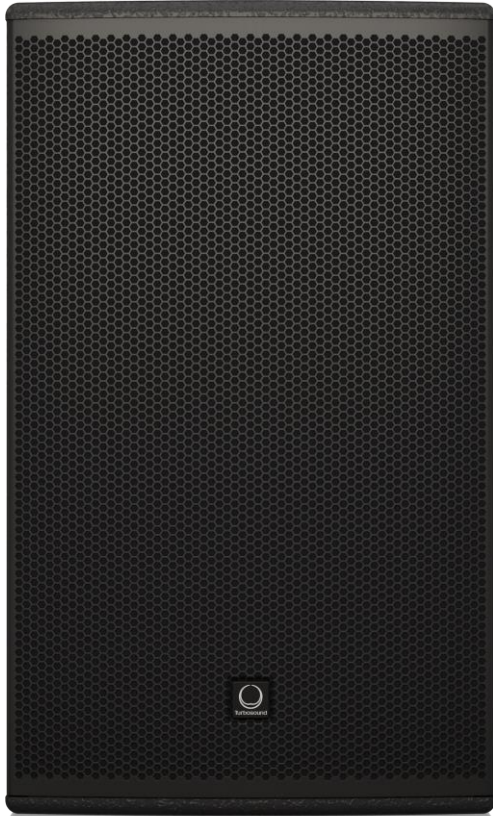
NuQ152-AN 15" Active Speaker

The Tech-Savvy Powerhouse



The Turbosound NuQ152-AN is a beast when it comes to power and innovation. With 2,500 watts of Class-D power, this speaker is designed to deliver crystal-clear audio at high volumes.

It features Klark Teknik's advanced DSP (Digital Signal Processing) for precise sound control and ULTRANET digital networking for seamless audio integration with mixers and other devices. Its rugged birch plywood construction ensures durability, while the 15-inch carbon fiber-loaded driver and a 1-inch compression driver provide a balanced, powerful sound. If you're looking for high-tech features and serious power, this one's for you.



Features

- 2500 w peak power
- Klark Teknik Class-D amplification
- Klark Teknik DSP for full system control
- Ultranet digital audio networking
- 15" carbon fibre LF driver
- 1" aluminium dome HF driver
- Low distortion 70° x 70° waveguide
- Full user interface with LCD display
- 15 mm birch plywood cabinet



POWER WORKS

Artemis 15PD 15" Active Speaker

The Feature-Packed Performer



The PowerWorks Artemis 15PD is built for users who need power, flexibility, and ease of use in one solid speaker. Its bi-amped design features a 600-watt RMS Class-D amplifier for lows and a 50-watt RMS Class-AB amplifier for highs—delivering strong bass and crisp, clear highs. Perfect for both front-of-house and monitor use, it offers multiple mounting options including tripod/pole mount, M8 flying points, and angled sides for 30° and 45° setups.

A graphic back-lit DSP panel gives easy access to EQ presets and sound adjustments, helping you tailor your sound to any space. The rugged plywood cabinet is finished with a durable anti-scratch coating, built for life on the road. With two combo XLR/¼" inputs, a 3.5mm aux input, and a balanced XLR mix output, the Artemis 15PD fits seamlessly into any sound system.



Features

- 600 w rms Class-D LF amplifier
- 50 w rms Class-AB HF amplifier
- Tripod/pole mount with M8 flying points
- 30° / 45° stage monitor angles
- Back-lit graphic DSP display
- Plywood cabinet with anti-scratch finish
- 2 x combo XLR / ¼" jack inputs
- 3.5 mm aux input
- Balanced XLR mix output

What Do They Have in Common?

All three speakers are designed for professional performance, offering active amplification, meaning they have built-in power and require no external amplifier. They all feature 15-inch low-frequency drivers, making them great for delivering deep bass and full-range sound.

Additionally, they all have built-in DSP technology, allowing users to optimize their sound for different environments.

Whether you're performing live, DJing, or setting up a PA system, each of these speakers will serve you well.

Where They Differ

While they share many similarities, each speaker has unique strengths.

- The **dB Technologies OPERA 15** is all about sound precision, with its FIR-filtered DSP and asymmetrical horn ensuring even sound distribution, making it a favorite for live performances and playback.
- The **Turbosound NuQ152-AN** is the most powerful of the three, boasting 2,500 watts and advanced networking capabilities, making it ideal for professional installations and larger venues.
- Meanwhile, the **PowerWorks Artemis 15PD** offers the most connectivity options and a fully customizable DSP, making it the most versatile choice for users who need adaptability in different setups.

FINAL VERDICT

- Which One is Right for You?

Choosing between these three powerhouses comes down to your specific needs.

- If you want the most power and cutting-edge digital networking, go for the Turbosound NuQ152-AN.
- If you prioritize precise and balanced sound for performances, the dB Technologies OPERA 15 won't disappoint.
- But if versatility and multiple connectivity options are what you need, the Powerworks Artemis 15PD is the way to go.

No matter which one you pick, you're getting a high-quality speaker that delivers impressive sound.

So, which one will be your next sound hero?

Let the music decide!



Carry-on USB Mic

Compact, Clear,
and Ready to Create





So, if you're recording a podcast, live streaming, gaming, or capturing vocals, the *Carry-on USB Microphone* by *Blackstar* offers a smart, compact solution that doesn't compromise on sound quality. Its built-in tripod stand with non-slip rubber feet provides great stability, and it folds neatly away for storage or travel.

Designed for creators on the go, this foldable USB condenser mic combines convenience with performance in a sleek white finish.

Equipped with a cardioid pickup pattern, it focuses on your voice while minimizing background noise, delivering crisp, professional-grade audio.

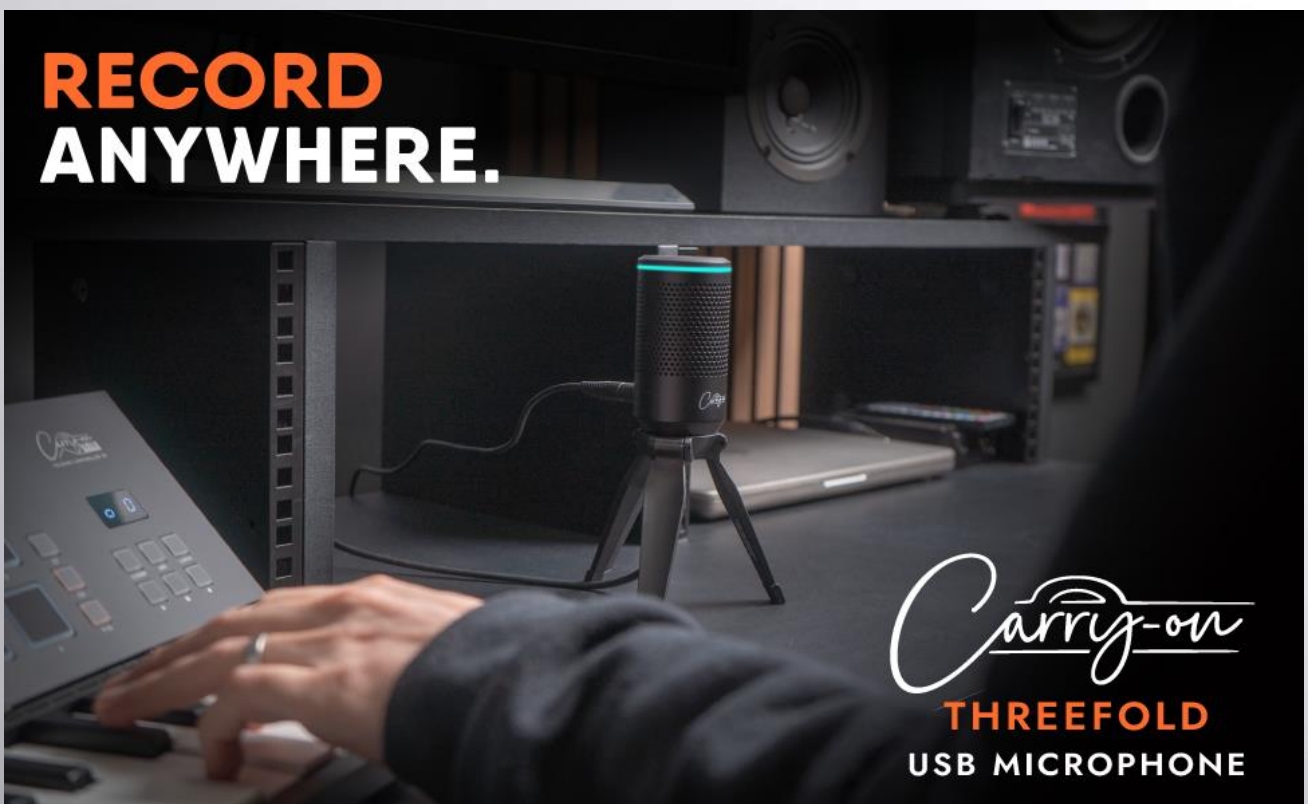
The frequency response of 20 Hz to 20 kHz ensures your recordings sound natural and full. Setting it up is a breeze—just plug it into your Mac or PC via USB, and you're ready to go.





Need to monitor in real-time? No problem.

The mic features a headphone jack with adjustable volume and **zero-latency monitoring**, so you can hear exactly what you're recording without delay. It also includes a handy mute button with an LED indicator, giving you full control at your fingertips.





Powerful Bass

HK Audio SONAR 115 Sub D

FOR AUDIO PROFESSIONALS

seeking a dynamic addition to their setup, the HK Audio SONAR 115 Sub D stands out as a compact yet mighty powered subwoofer.

Designed to complement the SONAR Xi full-range speakers, this subwoofer boasts a robust 1500W peak amplifier driving a 15" woofer, capable of producing frequencies as low as 40 Hz with a maximum SPL of 128 dB.

Compact yet potent, the SONAR 115 Sub D offers high-quality sound reproduction and a host of professional features, all at an affordable price point. With its durable construction and impressive performance, it's an ideal choice for a wide range of applications.

KEY FEATURES

- Professional 15" subwoofer
- Cardioid-compatible design
- 1500W peak performance Class-D amplifier
- Integrated 24-Bit DSP with illuminated LCD screen
- Professional, balanced XLR inputs and outputs
- Road-ready features including a sturdy wood cabinet and black acrylic enamel coating
- Lightweight and easy to transport



INTEGRATED DSP

The SONAR 115 Sub D comes equipped with integrated DSP, offering a range of customizable settings to optimize performance according to your needs.

Features include Bass Boost, Cardioid Presets, and adjustable parameters for Mode, Polarity, X-Over, Delay, Front LED, and Display Dim.

With its powerful performance, versatile features, and durable build, the HK Audio SONAR 115 Sub D is a reliable choice for audio professionals seeking to enhance their sound system with deep, impactful bass.



MEZZO

The better, smaller solution



Mezzo offers the same sound clarity, reliability, and overall build quality of any Powersoft install amplifier in a ½ rack unit form factor. It comes with a state-of-the-art DSP, in 2 power sizes with 2 or 4 channels of output. All models offer multiple analog input options, and the 2 channel versions feature line-level outputs.

AD versions of Mezzo add audio networking capabilities with Dante™/AES67 and an internal Gigabit Ethernet switch with a second port so that multiple products can share the same network.

The smaller versions of Mezzo are sealed designs, therefore approved for hidden placement, such as mounted above the ceiling or tucked in a wall box.

The included rack-mounting accessories allow multiple options: 1 or 2 Mezzo in a 19" Rack, and 1 Mezzo in an 11" rack. The included wall-mount brackets allow it to be mounted on any flat surface, under a table, or in the ceiling.

Rubber feet allow Mezzo to be placed on a shelf.

MEZZO 322A

PF00D613 - 2 X 160W, 4 OHM AMP WITH DSP

**MEZZO 324A**

PF00D612 - 4 X 80W, 4 OHM AMP WITH DSP

**MEZZO 602A**

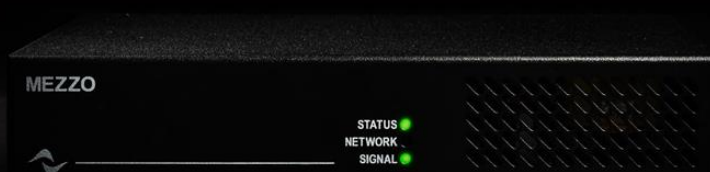
PF00D611 - 2 X 300W, 4 OHM AMP WITH DSP

**MEZZO 604A**

PF00D610 - 4 X 150W, 4 OHM AMP WITH DSP

**MEZZO**

The better, smaller solution





PERSONAL IN-EAR MONITOR AMPLIFIER

Upgrade Your Monitoring Experience

When it comes to on-stage performance or studio recording, the right monitoring equipment can make all the difference in delivering an exceptional performance.

The Power Works PWP-1 Personal In-Ear Monitor Amplifier has arrived as a game-changer, providing performers and recording artists with an affordable and reliable solution for personalized monitoring.



PWP-1

KEY FEATURES AND BENEFITS

- **High Power Headphones Output:** Musicians and performers need a powerful output to cut through the noise of live performances. The PWP-1 boasts a "drummer proof" headphones output, ensuring that even the most intense live settings won't compromise the sound quality.
- **Dual XLR Inputs for Flexibility:** The amplifier offers dual XLR inputs, allowing for two-channel mono or stereo operation. This versatility ensures compatibility with various sound setups and preferences, making it suitable for solo artists, bands, and studios alike.
- **Switchable Stereo/Mono Operation:** The PWP-1 provides the flexibility of both stereo and mono operation, giving musicians the freedom to choose the monitoring setup that suits their needs. The mix function allows for personalized control over the balance of audio channels.
- **Precise Control:** The Level and Balance/Mix controls give users the ability to fine-tune their monitoring experience. This level of control is essential for achieving the perfect balance of instruments and vocals, resulting in an optimal performance.
- **Extended Battery Life:** With the ability to run up to 12 hours on a 9 V battery (not included), the PWP-1 ensures that your monitoring experience remains uninterrupted throughout lengthy sessions or performances.
- **Battery Control with Dual LED Indicators:** The integrated battery control features dual LED indicators, providing clear visual cues of the battery's status. This intuitive feature allows you to monitor the battery level with ease.





POWER WORKS

the MX-Series Analogue Mixers

This exceptional line-up comprises three models, each designed to cater to the diverse needs of musicians, entertainers, schools, home recording enthusiasts, and professionals seeking reliability and top-tier performance.



MX2406BT-U

- Equipped with 16 noiseless Mic/Line preamps
- Features a 2-In/2-Out USB Stereo Sound Card for pristine recording/playback on PC/Mac at up to 96kHz/24-bit
- Perfect for live shows, rehearsals, and more



MX3206BT-U

- Boasts 24 Mic/Line preamps
- Offers the same advanced USB Stereo Sound Card for high-quality recording/playback
- Ideal for musicians and professionals seeking top-notch audio solutions

MX4006BT-U



- Features an impressive 32 Mic/Line preamps
- Continues the tradition of outstanding USB Stereo Sound Card capabilities
- Designed to meet the demands of larger setups and professional audio requirements

Exceptional Mixer Architecture

- All MX-Series mixers incorporate a robust 4-Bus architecture to facilitate versatile sound management.
- Benefit from 4 subgroups and 4 AUX sends, with two featuring Pre/Post-Fader selection and two operating in Pre-Fader mode.
- Enjoy comprehensive control with 4-band EQ, MUTE, SOLO, MAIN, Group 1/2, and Group 3/4 on all channels.

Powerful Audio Tools

- Elevate your sound with a 9-band graphic EQ on the main outputs, featuring precision filters for precise adjustments.
- Enhance your audio further with a 24 kHz / 24-bit Digital Effect, offering 99 of the most commonly used presets, including Hall, Room, Plate reverb, Delay, Echo, Pitch Shifter, and more.

Versatile Connectivity and Control

- With 14/22/30 MIC Input options and 2 Stereo channels, these mixers offer a wealth of connection possibilities.
- Enjoy flexibility with 4 Group Outs, 1 Stereo Output, 4 Aux sends, and 1 Stereo return.
- Benefit from the "AGREA" MIC Amplifier, 4-band EQ, 9-band EQ on the Main Output, XLR Balance Output, and more.
- The 24/24-Bit DSP with USB/REC Player System ensures top-notch audio quality.

User-Friendly and Precise

- The MX-Series mixers feature a 100mm highly-precise level attenuation fader for seamless sound control.
- Independent Monitor Function, DJ light, Limiter COMP Function, and +48V Phantom Power further enhance your audio experience.

MIDAS DM-16

The Unsung Hero Behind the Music

Imagine walking into a buzzing venue on a Friday night. The crowd is electric, the lights are dimmed just enough, and the first guitar strum hums through the speakers like warm honey. The vocals come in smooth, the drums punchy but clear, and every note feels like it's being delivered straight to your chest. You're not thinking about *how* the sound is reaching you. You're just lost in the moment.



Behind that magic, hidden just offstage or perched quietly in the back of a studio, is a piece of gear that makes it all happen – the **Midas DM-16 Analogue Mixer**. You probably haven't heard of it – and that's okay. Because when it's doing its job right, you're not *supposed* to notice it. But without it, the music you love wouldn't sound nearly as good.

So what *is* a mixer, anyway? Let's bring it down to earth. Imagine you're baking a cake. Each instrument – vocals, drums, bass, guitar – is like an ingredient. But the cake won't taste right unless the amounts are perfectly balanced. The mixer is the chef's tool for getting that recipe just right. It takes all the individual sounds and blends them into something cohesive, delicious, and unforgettable.

In this case, the **DM-16** is the chef's knife, measuring cups, and secret sauce all in one.

Let's follow *Sipho*,

a local sound engineer, on a typical gig day.

At 2 p.m., he arrives at a cozy music venue with a live band scheduled to perform. He sets up the Midas DM-16, placing it center stage—his command centre. The band starts their soundcheck.

- **12 Mono Channels:** Each mic and instrument is plugged in – lead vocals in channel one, backup vocals in two and three, drums spread across four to seven, and so on. The award-winning MIDAS mic preamps bring clarity and warmth to each sound source, ensuring even the softest whisper or the heaviest drum hit is captured faithfully.
- **3-Band EQ with Swept Mid:** Sipho tweaks the EQ on the lead vocal, adjusting the midrange to cut through the mix just right. It's like fine-tuning the seasoning of your favourite dish – subtle but vital.
- **2 Stereo Channels:** A keyboard and backing tracks get fed into the stereo inputs—clean and simple.
- **2 Aux Sends:** Sipho uses one aux to send a custom mix to the band's in-ear monitors and the second for adding a touch of reverb to the vocals. With the pre/post fader switching, he gets complete control over how much of each signal is sent out.
- **60 mm Faders:** As the show begins, Sipho works the smooth faders with precision, responding to the crowd, the room, and the band's energy in real-time.
- **Built to Travel:** The gig ends, and he packs up quickly. The rugged chassis holds up, gig after gig, and the auto-ranging power supply means it works just as well at a downtown club as it would in a bushveld wedding.

But it's not just for live gigs. Back at his home studio, Sipho sets up the DM-16 again—this time to record a singer-songwriter demo. The warm analogue sound the Midas is known for brings the track to life.

No computers, no fuss—just clear, professional audio.

ARMC

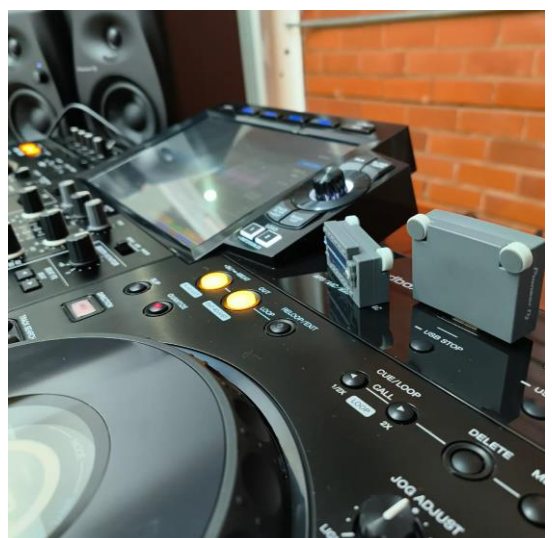
Africa Rising Music Conference 2025

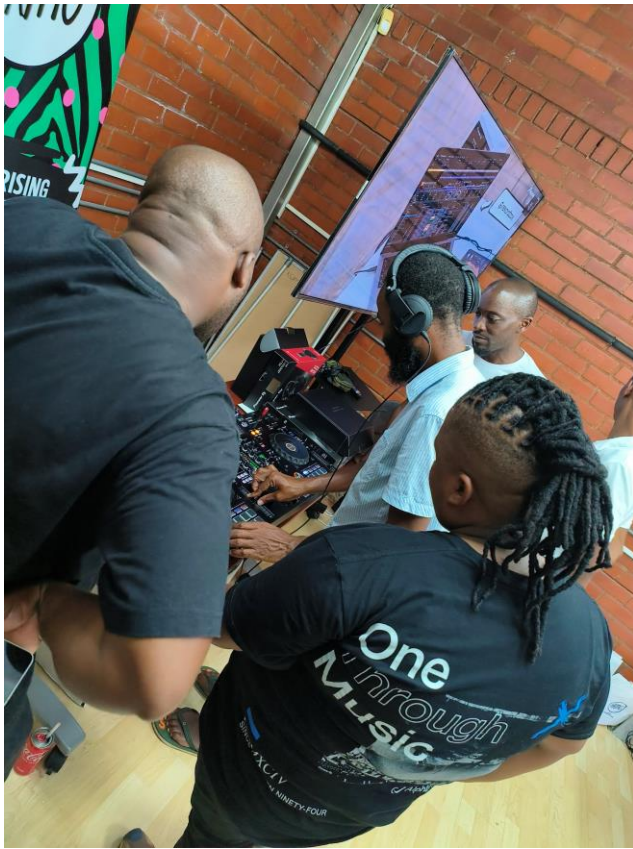
Empowering Music and Leadership

The Africa Rising Music Conference (ARMC) has become a powerhouse in Johannesburg's music scene, creating a space where female leadership thrives, artists connect, and industry executives shape the future of African music. Scheduled for its fourth edition in May 2025, ARMC continues to bridge the gap between African talent and the global music industry, providing a dynamic platform for collaboration, growth, and innovation.

This year, ARMC once again delivered an electric mix of panels, workshops, and performances, showcasing both emerging and established artists. One of the standout experiences was the DJ lessons hosted by myself, Elster Pieterse and Fundi Mbambani, representing Proaudio - AlphaTheta, in partnership with Bridges for Music.

This marks the fourth consecutive year we've run DJ workshops at ARMC, but for the first time, we took the experience outside Johannesburg, heading to Durban for an exciting new chapter.





From Jozi to Durban

– Taking DJ Lessons to a New City

On Friday, March 21, I flew in from Johannesburg while my partner-in-crime, Fundi, made the trip from Cape Town.

Our meeting point? The KUMISA offices—a seriously cool creative space dedicated to empowering artists in KwaZulu-Natal. KUMISA (KwaZulu-Natal United Music Industry Association) is a non-profit organization focused on developing business opportunities for musicians and industry professionals, making it the perfect location for our DJ workshop.

After setting up eight DJ stations, each equipped with the latest AlphaTheta DDJ-FLX4 controllers, HDJ Cue 1 headsets, and laptops loaded with music, I did what every visitor to Durban should do—I hunted down a proper bunny chow. No trip to Durban is complete without it!



A Morning Wake-Up Call & an Eager Crowd

The next morning, I woke up to the sound of a street vendor shouting, "Pineapples!" – a classic Durban moment. Arriving at KUMISA, I was met by an eager learner who had arrived two hours early—a sign of the passion and hunger for knowledge in the local DJ community.

*He is also the winner of the HDJ-cue1 headphone

Over 40 students attended the lessons, split into two sessions:

- **Session 1:** "Start from Scratch" (AlphaTheta Program) – This beginner-friendly session introduced students to DJing basics, from organizing music on their PC to using Rekordbox and getting hands-on with the FLX4 controller. We also discussed how to get gigs and start a career as a DJ.
- **Session 2:** Advanced Techniques & Performance – The second session attracted a slightly older crowd, many of whom were already DJing but wanted to take their skills to the next level. We covered mixing in key, basic scratching, and navigating the FLX4 controller like a pro. The XDJ-RX3 was also available for experienced DJs to test out, giving them a chance to try gear they had only seen in clubs.



The Future of DJ Education in Durban

One thing was clear—there is a huge demand for DJ lessons in Durban. Many students had never had the opportunity to touch and play on professional gear, and their excitement was contagious. The energy in the room was electric, and seeing students light up as they mastered new skills made the entire experience worthwhile.

Durban is hot (note to self: wear shorts next time!), but the passion for music is even hotter. It was an incredible experience to bring the ARMC DJ workshop to this city, and I can confidently say this won't be the last time.

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