



The Charles Gene Suite

Built on more than two decades of friendship

Find Your Perfect NORD

Finding the right fit for how you work



Music is Love, Made Audible

A Love Letter to Music in South Africa

YUNGBLUD

Blending punk attitude, alternative rock grit, hip-hop energy and pop Hooks.



NEW

nord electro 7 - 61key, 73key & 73key HP

the Charles Gene Suite.



FEBRUARY EDITION OF PROAUDIO MUSICGEAR MAGAZINE

This issue is a celebration of why we do what we do — the love affair between musicians and their instruments. From the unmistakable red glow of Nord keyboards lighting up stages and studios, to the timeless soul of Epiphone guitars like the Hummingbird, Les Paul Modern, and SG Modern finding their way into songs, sessions, and live moments — it all comes back to connection.

We've explored gear that's built to be played, not overthought. Instruments designed to inspire creativity, survive real-world gigs, and grow with you over time. Even the smallest tools matter — because staying in tune, staying expressive, and staying inspired are all part of the journey.

With Valentine's Day around the corner, this edition leans into love in its purest musical form: the bond between player and instrument, the trust musicians place in their gear, and the shared energy between artists and fans. Music isn't just something we listen to — it's something we feel, something we live, and something we give back to the people who show up and listen.

Whether you're performing live, recording in the studio, writing at home, or just starting out, we hope these pages remind you why you picked up an instrument in the first place.

STAY LOUD. STAY INSPIRED.
Proaudio MusicGear Team

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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.

Feature Articles

A LOVE LETTER

To Music in South Africa

6



12 Cover Feature

The Charles Gene Suite

Built on more than two decades of friendship, The Charles Gene Suite is less a band and more a living, breathing creative ecosystem.



26

YUNGBLUD

From the moment Yungblud exploded onto the global music scene, it was clear he wasn't here to fit in — he was here to tear down walls.

Gibson *HUMMINGBIRD*

36



When Gibson launched the Hummingbird in 1960, it didn't just release another acoustic guitar — it changed the look and feel of acoustic music forever.

Guitars

22 EPIPHONE Modern Figured Purple Burst

It's about flexibility, feel, and serious tone packed into a sleek, stage-ready instrument.



32 EPIPHONE Les Paul Modern Figured Mojave Burst

With its striking figured top and Mojave Burst finish, this is a Les Paul that looks as bold as it sounds — familiar at first glance, but clearly built for today's player.



44 EPIPHONE Hummingbird Studio Acoustic/Electric Transparent Ebony

With its dark Transparent Ebony finish and classic Hummingbird attitude, this guitar blends heritage charm with contemporary usability.



Keyboards

Find your Perfect NORD

48 Few keyboard brands are as instantly recognisable — or as trusted — as Nord. That iconic red chassis isn't just for show.

NORD Electro 7

54 When a stage-keyboard classic gets reimagined, expectations run high — and the Nord Electro 7 doesn't just meet them, it dances right past them.



Pro-Gear

40 SWIFF Audio A10-R

This isn't just another tuner; it's the kind of backstage hero you clip on, glance at, and instantly get back to playing.



A LOVE LETTER to Music in South Africa





Valentine's Day isn't only about flowers, chocolates, or candle-lit dinners.

For musicians across **South Africa**, it's about something just as deep — the love affair between hands and instruments, between sound and soul, between artists and the people who show up, listen, and feel it with them.

From the moment a guitar is lifted from its case, a keyboard powered on, or a tuner clipped to a headstock, there's a quiet romance at play. Instruments aren't just tools — they're companions.

They carry frustration, joy, late-night ideas, broken hearts, victories, and moments of pure escape. Whether it's a fiery electric guitar, a warm acoustic, a trusted keyboard, or even the smallest accessory that keeps everything in tune, each piece becomes part of a musician's story.




South African musicians have a special relationship with their craft. Our music is shaped by diversity, rhythm, struggle, celebration, and connection.

It's written in bedrooms, rehearsed in garages, performed on festival stages, in churches, clubs, studios, and living rooms. And through it all, the bond remains the same — a deep love for sound, expression, and the freedom music gives.

But love doesn't stop at the instrument. It extends to the fans — the ones who sing along, share playlists, buy tickets, support local artists, and keep live music alive. Every clap, cheer, comment, and shared moment creates a loop of energy that flows both ways.


Musicians play because people listen.
People listen because musicians dare to share something real.



A man wearing a dark flat cap and a white shirt with blue and black geometric patterns is shown in profile, playing a guitar. The background is dark and out of focus.

This Valentine's Day, sharing the love can be simple.

Support a local artist. Go to a gig. Pick up your instrument and play for someone you care about. Write a song. Rehearse with your band. Teach someone their first chord. Or just take a moment to appreciate the gear, the music, and the community that make it all possible.

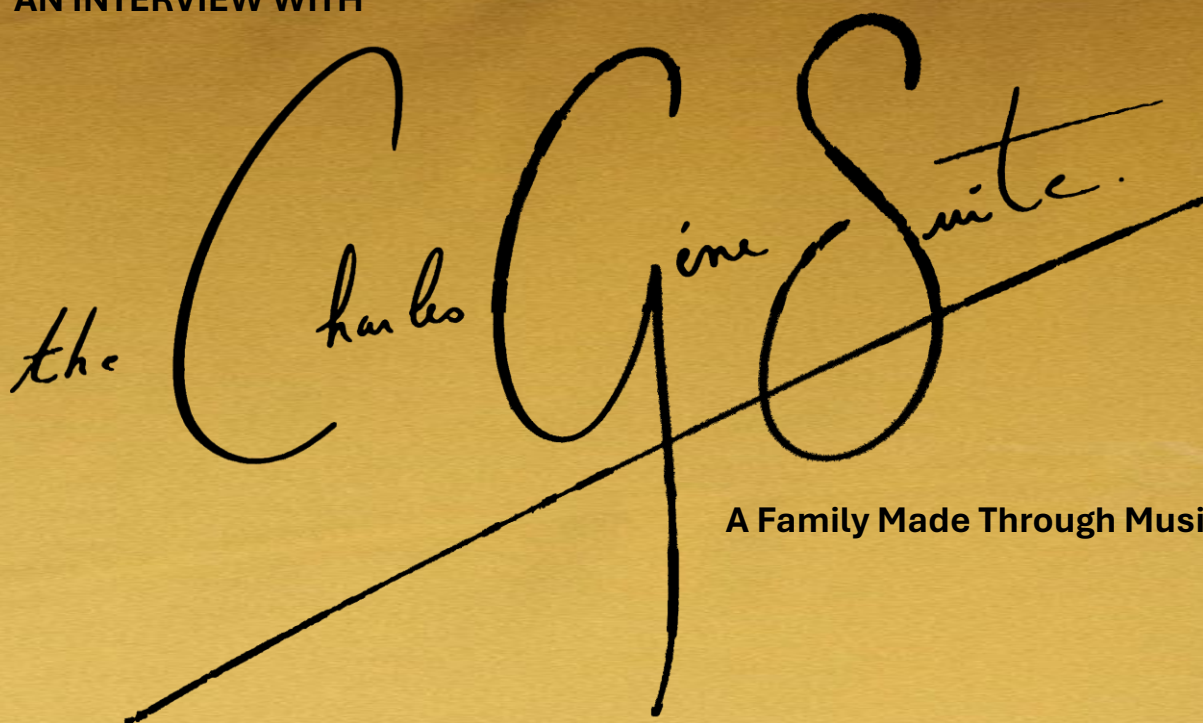
A photograph of a person's hands playing a black piano. A silver microphone on a stand is positioned in front of the piano. The background is dark, and the lighting is focused on the piano and the hands. The text is overlaid on the right side of the image.

Because in the end,
music is love
made audible
and in South Africa, that
love is loud, honest, and
beautifully alive.





AN INTERVIEW WITH



A Family Made Through Music

Built on more than two decades of friendship, **The Charles Gène Suite** is less a band and more a living, breathing creative ecosystem.

Led by longtime collaborators **Njabulo Phekani** and **Noah Bamberger**, the collective blends jazz, soul, hip hop, and distinctly South African influences into music that values depth over convenience and community over convention.

From the expansive, community-built *Suite Nites* to the concept-driven *Vital Ital*, their work reflects a rare kind of musical honesty—one shaped by shared history, creative freedom, and a belief that music should be experienced, not backgrounded. In this interview, The Charles Gène Suite unpack the philosophy, friendships, and fearless experimentation that continue to define their journey.





For those discovering *The Charles G ne Suite* for the first time, how would you describe the essence of the collective and the bond that holds it together?



The Charles G ne Suite is really a family formed through music, but it goes far beyond that. The bond that holds us together comes from lifelong friendships, love, and a shared passion for seeing each other succeed, no matter what the pursuit is.

It's about showing up for one another, creatively and personally, and growing together over time.

When we create, we like to genre bend, we like to make unique sounds, we aren't really looking to make music that you can put on shuffle in the background.

We want to make music that takes you, makes you dream, something that's not obvious and that isn't predictable. The story is in the music, and in the madness that is our live ensemble.

Our rare performances are creative, unique and epic each time. It's a story of a group of friends that intertwines many lives, perspectives and moments, captured in sound. In each song the perspective is of someone new telling a piece of their story.





MG presents **Your collaboration spans more than 20 years of friendship. How did those early relationships and informal studio sessions evolve into what The Charles Géné Suite is today?**



The beginnings of The Charles Géné Suite were very informal because the friendship spans more than 20 years. We had just finished university and were in a transitional phase in our music careers.

We were looking for something that excited us outside of the usual routine of going out to bars and parties. We started hosting weekend sessions with musicians in a very ad-hoc way. The idea was simple. Anyone could come through, anyone could contribute, and everyone was equal in the space.

You didn't even have to be a musician, but you had to respect the space and the people in it. Those sessions became the foundation for our first album, Suite Nites.

The album is eclectic by design and reflects the artists who inspired us, and the people who make up the CGS family. This kind of deep bond allowed for a judgement free space to be creatively liberated, speak truths through sound, and not try too hard to sound like anything but to just make music freely. We have a kind of musical telepathy.

Today, that same spirit continues as we focus on building individual artist projects within the collective, most recently with the Cold Chinese Food album "Vital Ital". Make sure you get yourself a copy of it on vinyl!



You often describe your process as “a family made through music.” How has this philosophy shaped the way you collaborate, create, and perform - both on stage and in the studio?



The philosophy has always been that anyone can contribute. We are quite maximalist by nature when it comes to songwriting and production. We throw all the paint at the canvas.

Many songs are built in pieces by different people, at different times, in different moments, but they come together through a shared inspiration that exists within CGS.

That approach has allowed us to collaborate with artists from very different walks of life, including artists who have worked with internationally recognised musicians like Langa Mavuso, Låpsley, Koje Radical, MANGALISO ASI, MckNasty, MPHO The Gvn and Arrow Benjamin. At the end of the day, we genuinely operate as a family, one that is tied together by us as Noah Bamberger and Njabulo ILLA N Phekani.

Music is our language of love. It's our outlet, our way to process and digest the craziness and complexities of life in South Africa, across social and class boundaries and in between the ebbs and flows of existence.



"Suite Nites" was nurtured over nearly five years and includes contributions from around 20 artists. What did that long, community-driven process allow you to achieve creatively that a more conventional album cycle might not have?



Suite Nites really felt like a true first album. It was the result of many years of learning and figuring things out. One of the biggest advantages was that the album was completely independent. There were no label pressures or industry expectations. We were simply focused on making the best body of work we could at that point in our lives.

The album actually started as an EP. We kept getting asked where people could find our music and at the time we only had a couple of singles. When we started selecting songs, we realised we had almost 30 tracks and thought, why not just make an album?

That decision pushed us to lean heavily on our community of friends and family like Rāms, MANGALISO, Fedi and Sam etc. to help contribute, finish, and mix the project. At the same time, we were learning what it really meant to release music in the current digital landscape.

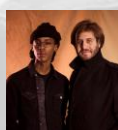
While it is not always favourable to producers, we found a way to cut through with something that felt uniquely ours and deeply supported by our fans. I think people connect to the album because they can find a piece of themselves in its eclectic nature.

The album allowed us to tell the story of 5 years. Suite Nites is not just one sound, or one idea. We took each piece, which often began in a chaotic freestyle session. We searched for the essence of that song, that moment, that session, and elaborated on it. To make a concise chapter, in a 13 chapter book.

If I am honest, sometimes summarising something, you have to give up on its greater parts. Edit out, moments of laughter, vulnerability. But we chose to keep some of those in, if you listen very closely.



Your 2025 album “*Vital Ital*” marked a new chapter for The Charles Géné Suite. How did this project differ from Suite Nites, and what new ideas, sounds, or themes were you most excited to explore on this album?



Vital Ital is more of a concept album. It's not the second novel but a first chapter to another story, the story of individual members of CGS. It tells Sam Turpin's story of his journey through the world, through his mind, and through his connections with others. It highlights these in 3 themes, the 3 things that make life delightful.

Food, love, and culture. The music tries to do the same, wherever Sam travels in his words, we tried to travel in the music, taking influence from music from all over the world, quoting ideas of Afrobeat. The project started around late 2016 or early 2017, and by 2019 the vocals and skeleton tracks were largely complete, especially Sam's verses.

At the same time we were gaining momentum as a live band while we were still finishing Suite Nites, so we put the project on hold for a while. We would revisit it occasionally, testing what worked and what didn't.

When we eventually decided to fully commit to it, the real work began. Over the next three years, we went back to every song and reworked them from the ground up. We rethought the sound palettes and the direction of the album.

The central question became what a traditional boom-bap hip-hop album would sound like if it were produced by CGS, and how that sound would shift if the album was led by Sam Turpin. Sonically, the foundation was already present in “Whiskey Music” from Suite Nites.

From there, we leaned into a sample-based approach using MPC 2000XLs, Nord keyboards, and vintage-style sound libraries. Noah delivered some of his strongest bassline and flute performances to date, especially on “Green Grass” featuring Boskasie on vocals. In the end, we scrapped many early versions and rebuilt the album almost entirely from scratch, keeping only the vocals. It's not a process I would necessarily recommend, but it reflects how we work.

We have to throw everything at the wall and see what becomes clear through the process. Our next few releases will highlight the Stories of our other members, our other commanders. Suite Nights is the prologue. The introduction of so many brilliant humans, their thoughts, ideas, feelings. What is to come are the in depth stories.



**Your live show, The Charles
Géné Suite Ensemble,
brings collaborators onto the
stage and turns performance into
a shared experience. How has
performing at festivals and
collaborating across borders
influenced the way you present
your music live?**



The biggest strength of our live show is that you never get the same performance twice.

Each show is an opportunity to platform the artists we work with, and the way we perform often depends on who is in town and available with our main shows depending on the core line up of Rāms, SOMESAYFEDI, Volume (Saul Nossel), MANGALISO ASI, Sam and Laliboi.

We try not to overcomplicate things. Whether we are working locally or across borders, we respect each artist's musicality and allow them to bring their own energy to the performance.

From a technical point of view, tools like our Nord keyboard allow us to build flexible live sets.

Instead of travelling with multiple instruments, we can shape our sound within a compact setup and use smaller synths and drum machines when needed for more complex songs.

When we put them together, our shows are always honest, surprising and fresh.





Your music has started gaining attention outside of South Africa, especially through international collaborations and media coverage. How does it feel to share your South African sound with a global audience, and what do you hope people around the world take away from your music?



Even in a time where music travels so easily, it is still surreal to realise that people in places like Japan not only listen to our music but genuinely connect with it. People often assume we are based in the UK or London because of how universal the sound feels and we also have important contributions from MANGALISO ASI, MckNasty and MPHO The Gvn who have their musical roots in the UK and diaspora.

That makes sense, as our music explores ideas of diaspora, urban living, and the feeling that you are never too far from home, no matter where you are in the world. More than anything, we hope people take away a sense of belonging from the music.

We want them to feel that they are not alone, that they are loved, and that the community we have built cares deeply about what we create. We want people play these albums back to front while they road trip with their lover, or their best friend.

Or that they will lie on their floor with their earphones in, close their eyes for an hour and nerd out over each nuance. We hope we can be a small part of whatever is left in the intimacy of the art of music.





As a collective rooted in community but constantly evolving, what's next for *The Charles Géné Suite* - musically, creatively, and in terms of expanding the Gene Suite vision into new spaces?



As we move into the new year, our focus is on expanding the

personalities of CGS and its surrounding community. We have a few singles lined up featuring SOMESAYFEDI and Rāms, and we are also excited to release a number of new EPs to explore new sounds and directions.

One of them will be The Charles Géné Suite Presents: ILLA N – Golden Vol. 1. The project is an ode to ILLA's jazz-influenced, beat-driven, producer roots. It is also very personal, as it is dedicated to ILLA's newborn son, their future, family, and friends. It tells a small story of what has been happening in our lives over the last few years.

Whatever we do next, it probably won't be anything like what we did last. But it will always be us.



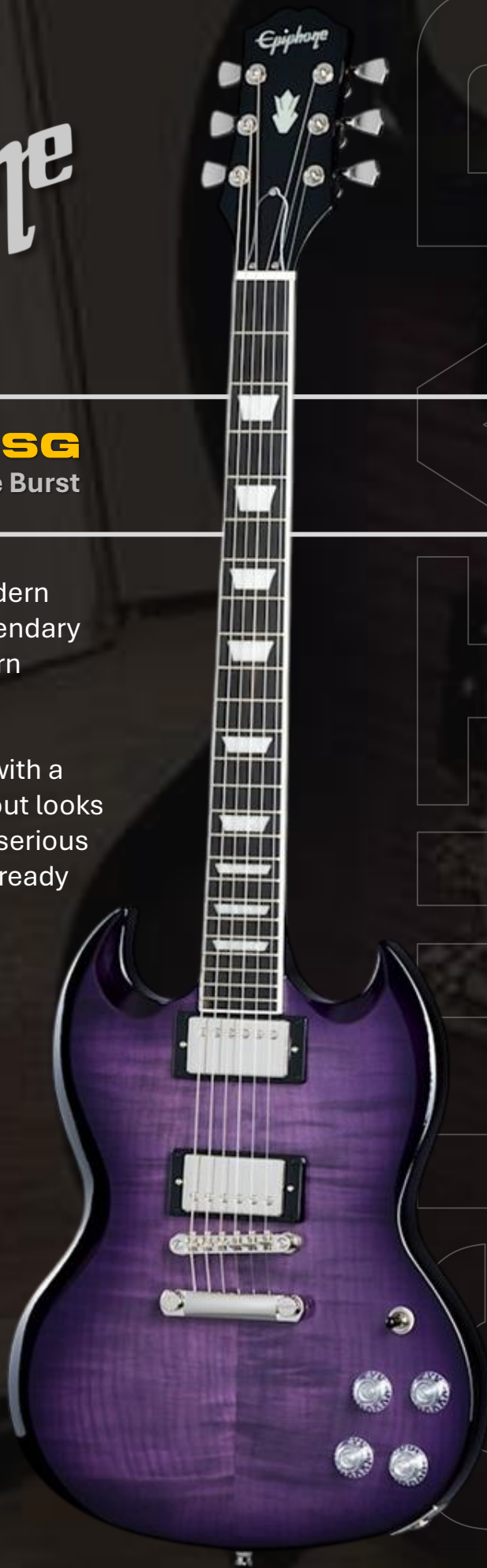
The Charles Géné Suite

Epiphone

EISM-PRB SG Modern Figured Purple Burst

The Epiphone EISM-PRB SG Modern Figured Purple Burst takes a legendary shape and gives it a bold, modern attitude.

Built around a mahogany body with a maple cap, this SG isn't just about looks — it's about flexibility, feel, and serious tone packed into a sleek, stage-ready instrument.



WHY IT'S WORTH IT

What makes it worth it is versatility. The ProBucker pickups deliver everything from thick, classic humbucker punch to crisp, articulate single-coil textures thanks to coil-splitting. Add the fast SlimTaper neck and smooth ebony fretboard, and you've got a guitar that feels effortless whether you're laying down riffs, carving out leads, or crafting layered studio parts.

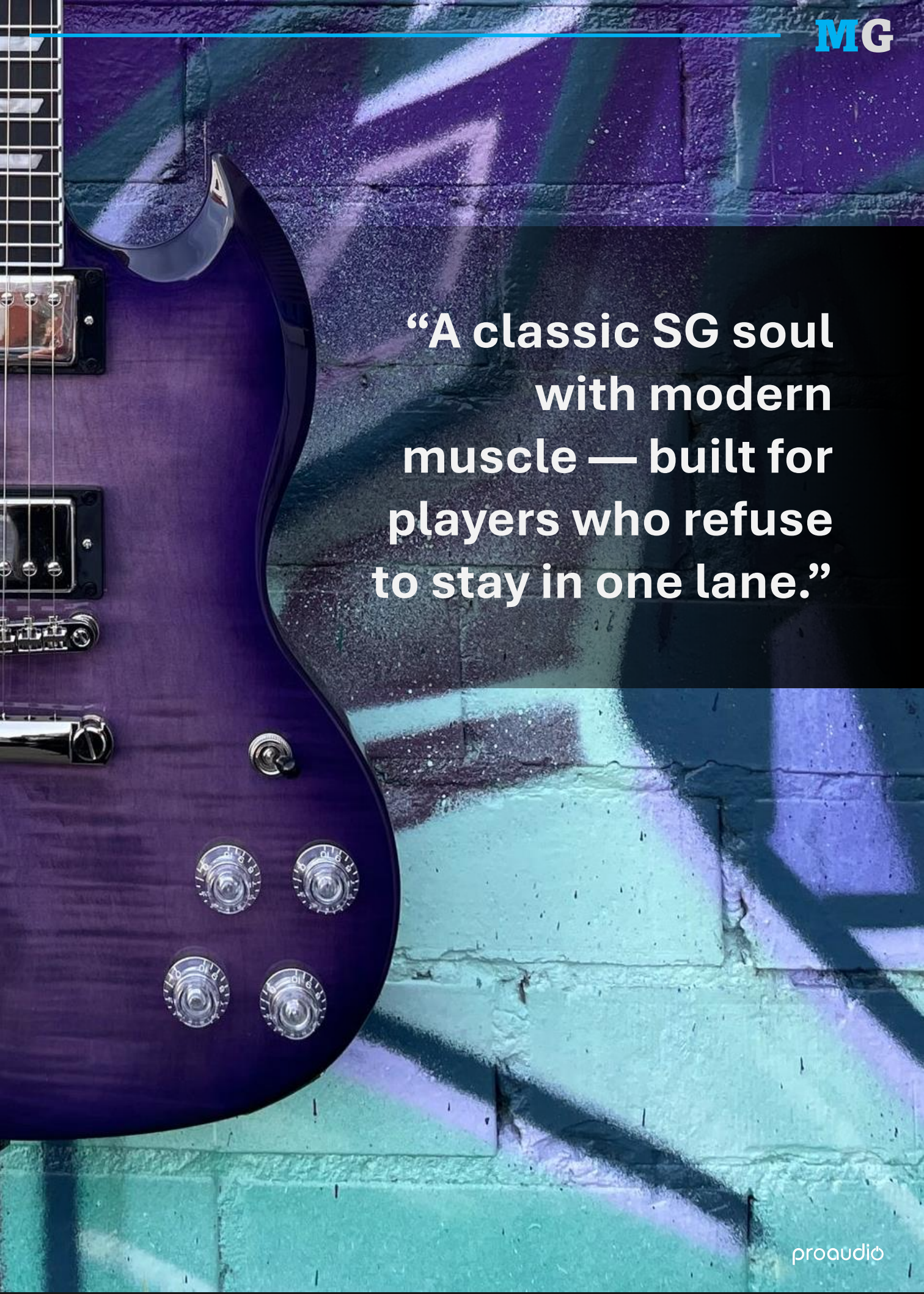
WHAT KIND OF MUSIC IS IT GOOD FOR?

This guitar thrives in rock, alternative, blues, indie, pop, and modern worship — but it's equally at home pushing into heavier or more experimental territory. It's perfect for players who want one guitar that can adapt on the fly, from live stages to recording sessions, without changing instruments.



WHO WOULD USE IT?

Ideal for gigging musicians, studio creatives, and players who want premium looks and performance without boutique pricing, the SG Modern Figured proves that evolution doesn't mean losing identity — it means sharpening it.

A close-up photograph of a purple Gibson SG electric guitar. The guitar is positioned on the left side of the frame, showing its body, neck, and headstock. The background is a wall covered in colorful graffiti, primarily in shades of purple, blue, and green. The lighting is dramatic, highlighting the guitar's finish and the textures of the graffiti.

**“A classic SG soul
with modern
muscle — built for
players who refuse
to stay in one lane.”**

MG



YUNGBLUD

proaudio

YUNGBLUD

From the moment **Yungblud** exploded onto the global music scene, it was clear he wasn't here to fit in — he was here to tear down walls.

Blending punk attitude, alternative rock grit, hip-hop energy and pop hooks, Yungblud turned raw emotion into a weapon, using music as a voice for misfits, outsiders, and anyone who ever felt unheard.



His journey with **Epiphone** feels almost inevitable. Epiphone has always represented accessibility, rebellion, and real musicianship — guitars built for players who care more about expression than perfection.

For **Yungblud**, guitars aren't museum pieces; they're tools for chaos, connection, and catharsis. On stage, his Epiphone guitars become an extension of his body, surviving sweat-soaked shows, crowd dives, and performances that feel more like emotional release than concerts.





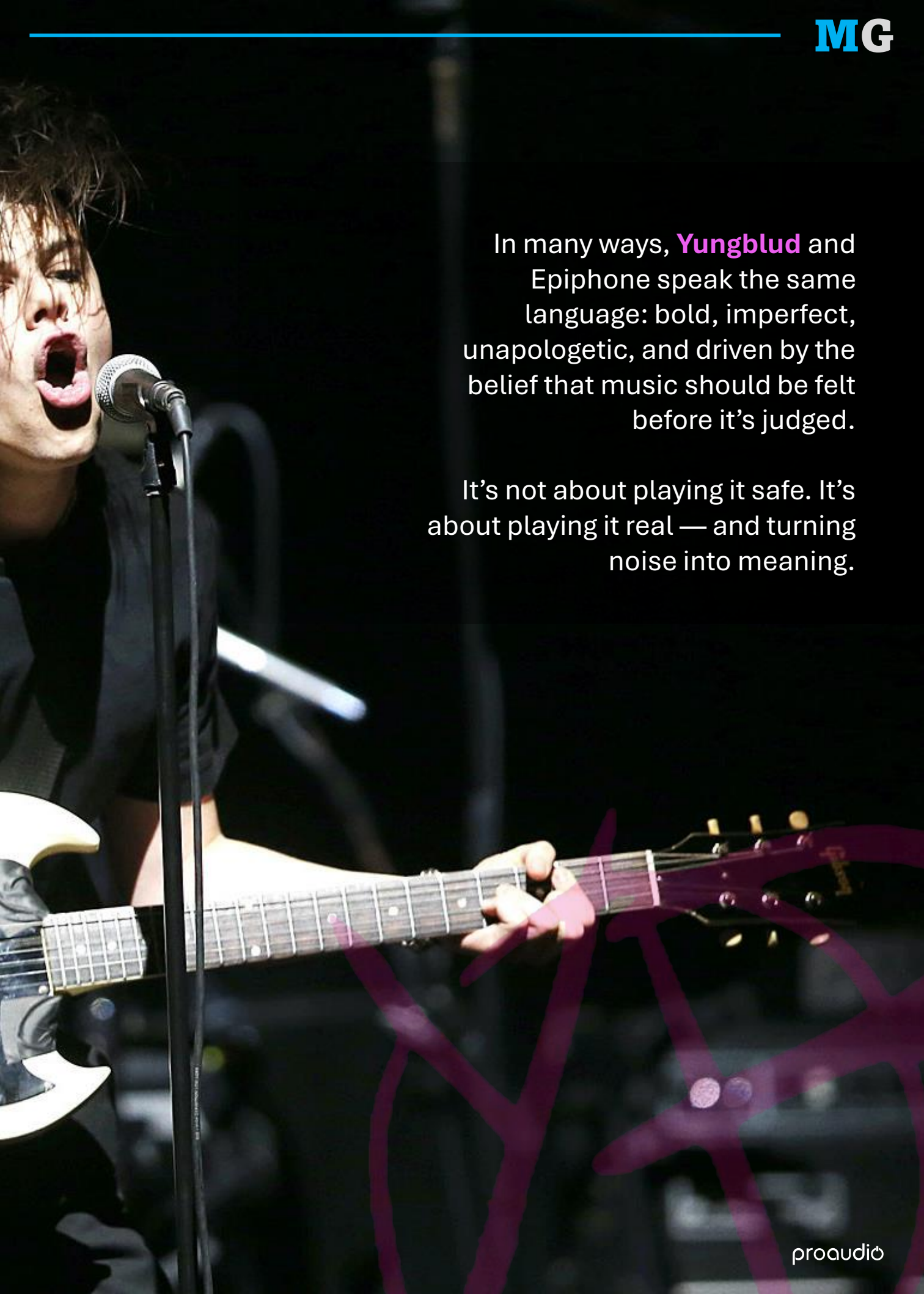
What makes **Yungblud's** relationship with Epiphone so compelling is how closely it mirrors his message. He's never tried to be polished or safe.

Instead, he's leaned into vulnerability, shouting about mental health, identity, love, anger, and belonging — themes that resonate deeply with a new generation of players picking up guitars for the first time.

Epiphone's instruments, known for delivering iconic shapes and tones without elitism, perfectly match that spirit.

From snarling power chords to intimate, stripped-back moments, Yungblud proves that guitars still matter — not as symbols of nostalgia, but as living, breathing tools for modern storytelling.

His rise reminds us that rock isn't dead; it's just evolved, grown louder, more honest, and more emotionally fearless.

A close-up photograph of a male musician with dark, messy hair, singing passionately into a silver microphone. He is wearing a black shirt and playing a white electric guitar. The background is dark and out of focus, suggesting a stage setting. A large, stylized, purple graphic of a star or flower is overlaid on the bottom right of the image.

In many ways, **Yungblud** and Epiphone speak the same language: bold, imperfect, unapologetic, and driven by the belief that music should be felt before it's judged.

It's not about playing it safe. It's about playing it real — and turning noise into meaning.

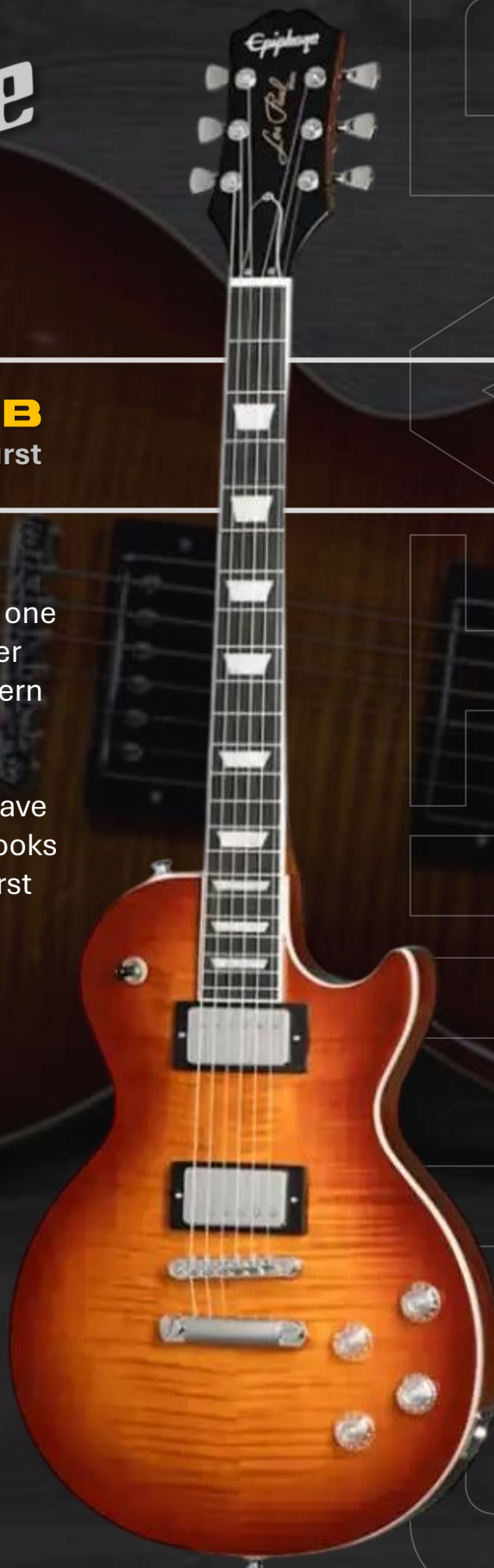
Epiphone

EILM-MOB

Les Paul Modern Figured Mojave Burst

The Epiphone EILM-MOB Les Paul Modern Figured Mojave Burst takes one of the most iconic guitar shapes ever made and gives it a confident, modern edge.

With its striking figured top and Mojave Burst finish, this is a Les Paul that looks as bold as it sounds — familiar at first glance, but clearly built for today's player.



WHY IT'S WORTH IT

This guitar is worth it because it blends classic Les Paul depth and sustain with modern playability and tonal flexibility. It's designed to move effortlessly between styles and settings, making it a genuine "one-guitar solution" for players who don't want to compromise tone, feel, or looks.

WHAT KIND OF MUSIC IS IT GOOD FOR?

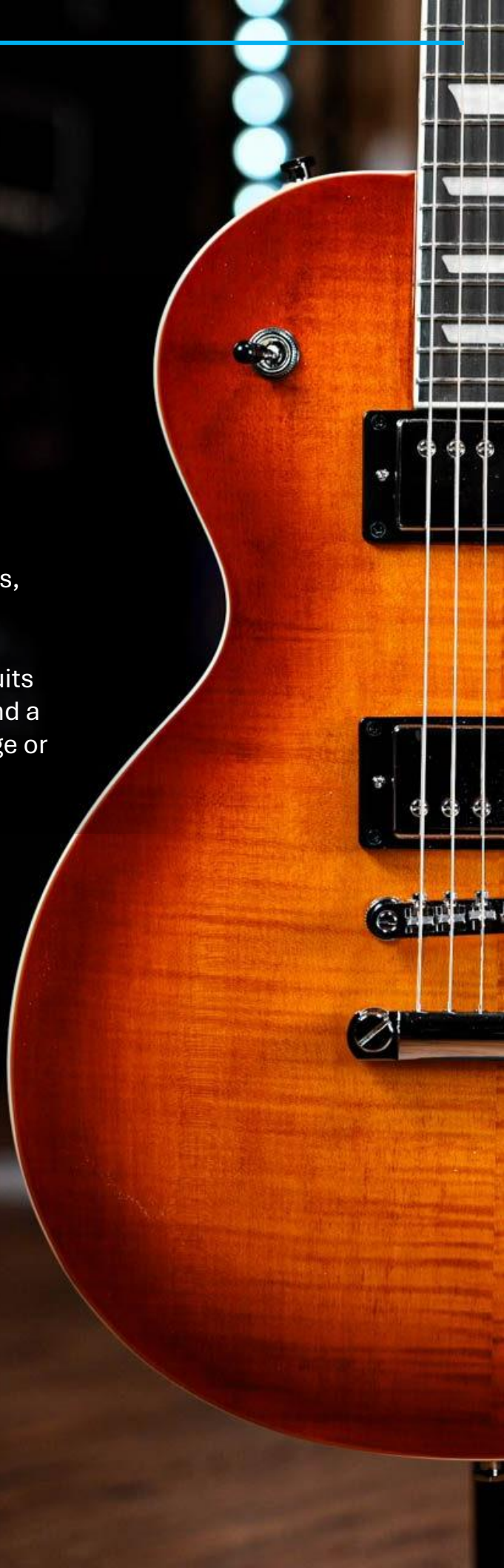
Rock, blues, pop, indie, alternative, jazz-influenced styles, modern worship, and even heavier contemporary genres all sit comfortably here.


It delivers warm cleans, rich midrange crunch, and singing lead tones that cut through a mix without sounding harsh.



WHO WOULD USE IT?

This Les Paul is ideal for gigging musicians, studio players, songwriters, and serious hobbyists who want a premium-feeling instrument without boutique pricing. It suits players who need versatility, reliability, and a guitar that feels equally confident on stage or in the studio.





**“A modern Les
Paul for players
who love tradition
— but refuse to be
limited by it.”**



Gibson®

Gibson[®]

THE HUMMINGBIRD

The Guitar That Refused to Blend In

When **Gibson** launched the Hummingbird in 1960, it didn't just release another acoustic guitar — it changed the look and feel of acoustic music forever.

While most dreadnoughts of the time followed the same rounded shape, the Hummingbird arrived with bold square shoulders and serious stage presence. It looked modern, sounded rich, and instantly stood apart.



Even the name felt different. Instead of a number or technical code, Gibson gave it personality. The engraved pickguard, decorative details, and warm, balanced tone made the Hummingbird feel expressive before you even played a note.

It landed at exactly the right moment, as folk, rock, and country music were exploding and players needed guitars that could handle both gentle fingerpicking and powerful strumming.

Musicians quickly fell in love. The Hummingbird's sound was big but controlled — punchy when pushed, sweet when played softly. That balance made it a favourite for songwriters and performers alike.

Over the decades, it found its way into the hands of icons across blues, rock, folk, and alternative music, proving again and again that it wasn't tied to a single genre.

While the Hummingbird has evolved over the years, its core identity never changed. And thanks to **Epiphone**, that legacy now reaches a wider generation of players.



Through collaborations inspired by Gibson's original designs, Epiphone has brought the look, feel, and soul of the classic Hummingbird into more affordable, stage-ready instruments — without losing what made it special in the first place.

The reason the Hummingbird is still loved today is simple. It inspires. It looks iconic, feels comfortable, and sounds right whether you're playing alone, singing your heart out, or driving a full band.

More than sixty years on, it's not just a piece of history — it's still part of the music being written today.





Tuner
A10-R

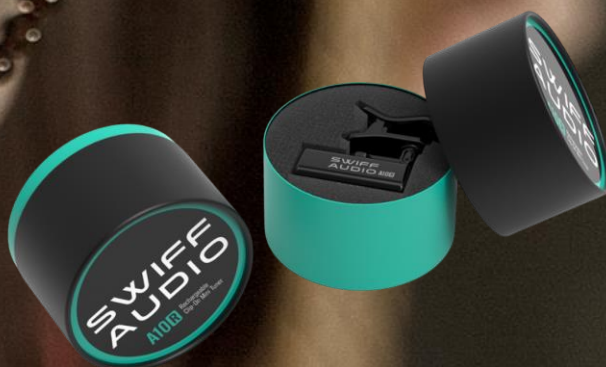
Luci Fignoli

The **SWIFF Audio A10R** brings dependable, no-nonsense tuning to players who want speed, clarity, and accuracy without fuss — all wrapped up in a compact clip-on package.

This isn't just another tuner; it's the kind of backstage hero you clip on, glance at, and instantly get back to playing.



This tuner is built for anyone who plays stringed instruments and hates wasting time on tuning hassles. Whether you're strumming a guitar, thumping a bass, picking a ukulele, or grabbing quick reference between songs, the A10R gets you dialed in fast.



Built around vibration-based tuning tech, the A10R stays locked onto your instrument's pitch even when the world around you is loud.

It's intuitive enough for beginners and fast enough for seasoned pros who need to stay in tune without slowing the flow.

“Clip it, see it, tune it — and get back to making noise that matters.”

Whether you're warming up before a gig, rehearsing in a crowded room, or tuning between tracks in the studio, it cuts straight through noise and gives you trustworthy feedback in a flash.



Simple, reliable, and always ready, the SWIFF Audio A10R proves that great tuning doesn't have to be complicated — it just needs to be accurate, quick, and easy to use. Whether you're a gigging musician or a weekend player, this little tuner wants to make sure you're always on pitch.



SWIFF AUDIO

BEYOND THE WAVE



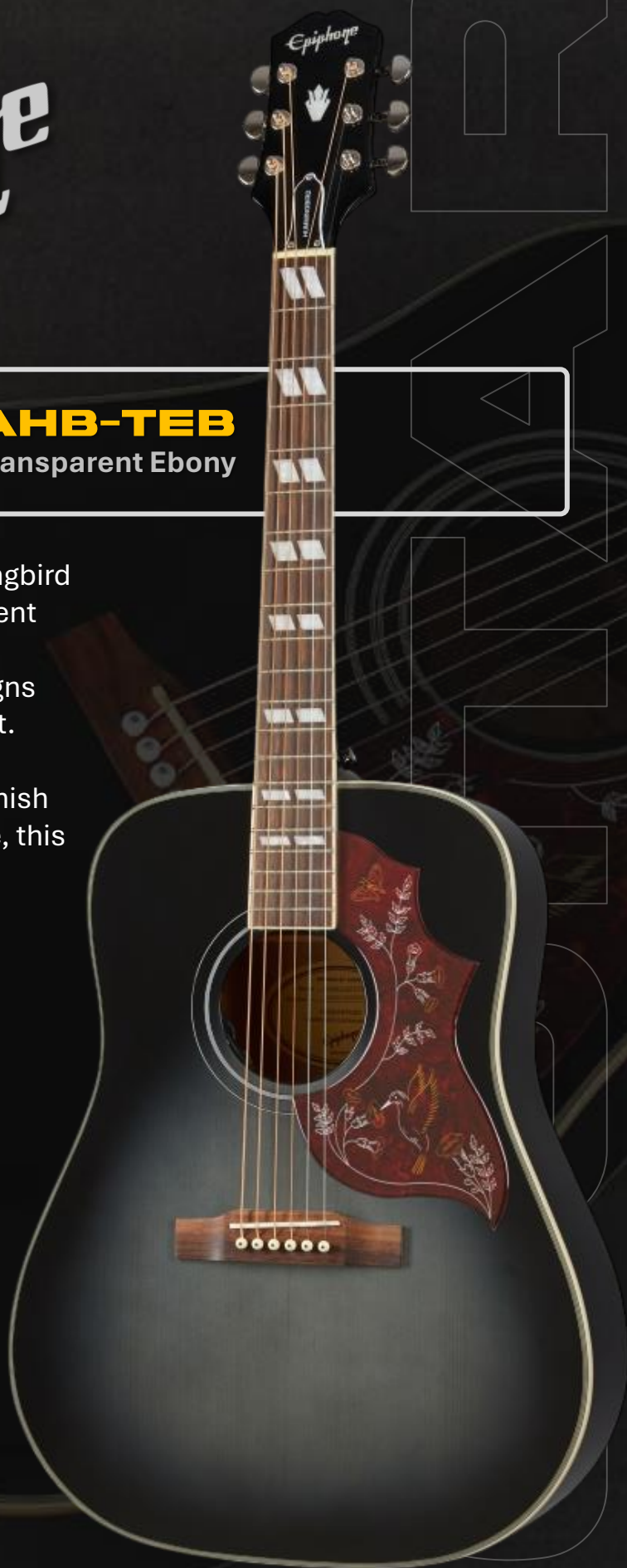
Epiphone

EIAHB-TEB

Hummingbird Studio Acou/Electric Transparent Ebony

The Epiphone EIAHB-TEB Hummingbird Studio Acoustic/Electric Transparent Ebony brings one of the most recognisable acoustic guitar designs ever into a sleek, modern spotlight.

With its dark Transparent Ebony finish and classic Hummingbird attitude, this guitar blends heritage charm with contemporary usability.



WHY IT'S WORTH IT

This Hummingbird Studio is worth it because it delivers warmth, balance, and reliability in a format that works just as well plugged in as it does unplugged. It captures that familiar Hummingbird character — woody, rich, and expressive — while remaining compact, comfortable, and stage-ready for modern players.

WHAT KIND OF MUSIC IS IT GOOD FOR?

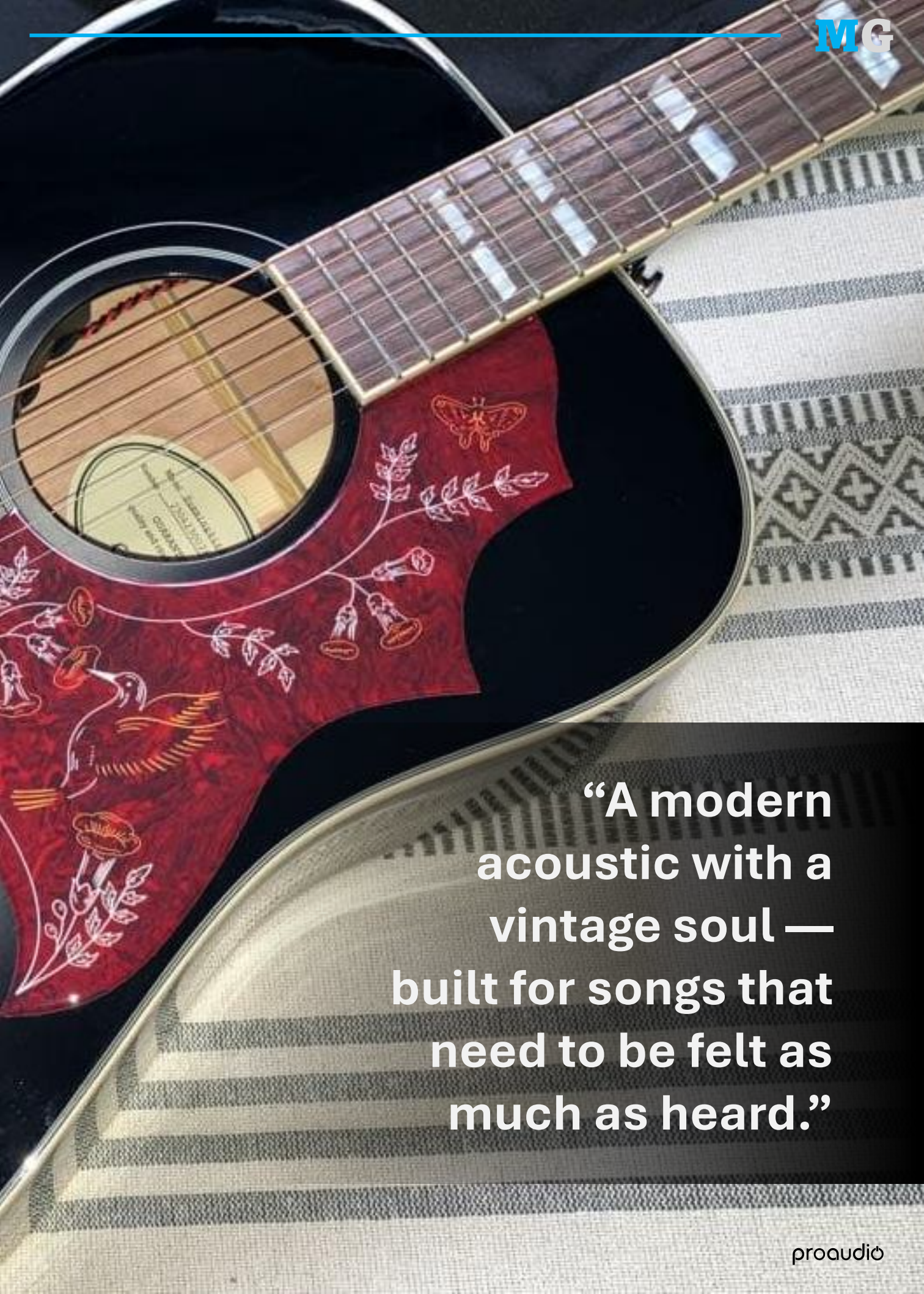
Perfect for folk, singer-songwriter, country, pop, indie, worship, and acoustic rock, this guitar shines in intimate settings but holds its own on bigger stages.

It's made for storytelling through music, whether you're fingerpicking softly or driving a rhythm section with confident strums.



WHO WOULD USE IT?

Ideal for vocalists, songwriters, gigging acoustic performers, and home-studio creatives, the Hummingbird Studio suits players who want character without complication. It's especially appealing to musicians who move between writing, recording, and live performance and need one dependable acoustic to do it all.

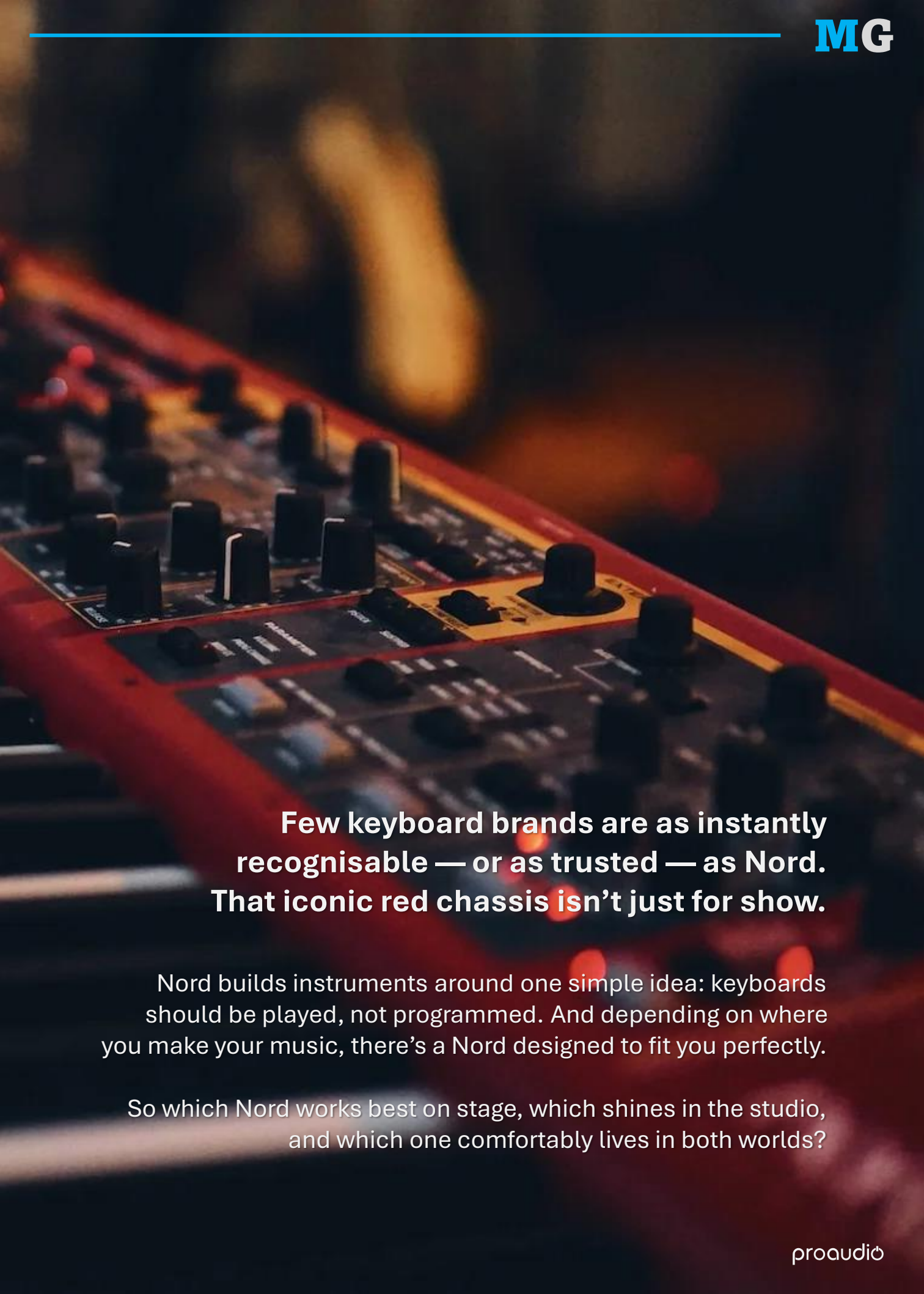


**“A modern
acoustic with a
vintage soul —
built for songs that
need to be felt as
much as heard.”**

Finding Your Perfect

nord[®]

Stage, Studio, or Both



**Few keyboard brands are as instantly
recognisable — or as trusted — as Nord.
That iconic red chassis isn't just for show.**

Nord builds instruments around one simple idea: keyboards should be played, not programmed. And depending on where you make your music, there's a Nord designed to fit you perfectly.

So which Nord works best on stage, which shines in the studio,
and which one comfortably lives in both worlds?

For the stage, the Nord Electro series is a clear favourite. It's built with gigging musicians in mind, focusing on the sounds players actually use live — pianos, electric pianos, organs, clavs, and samples.

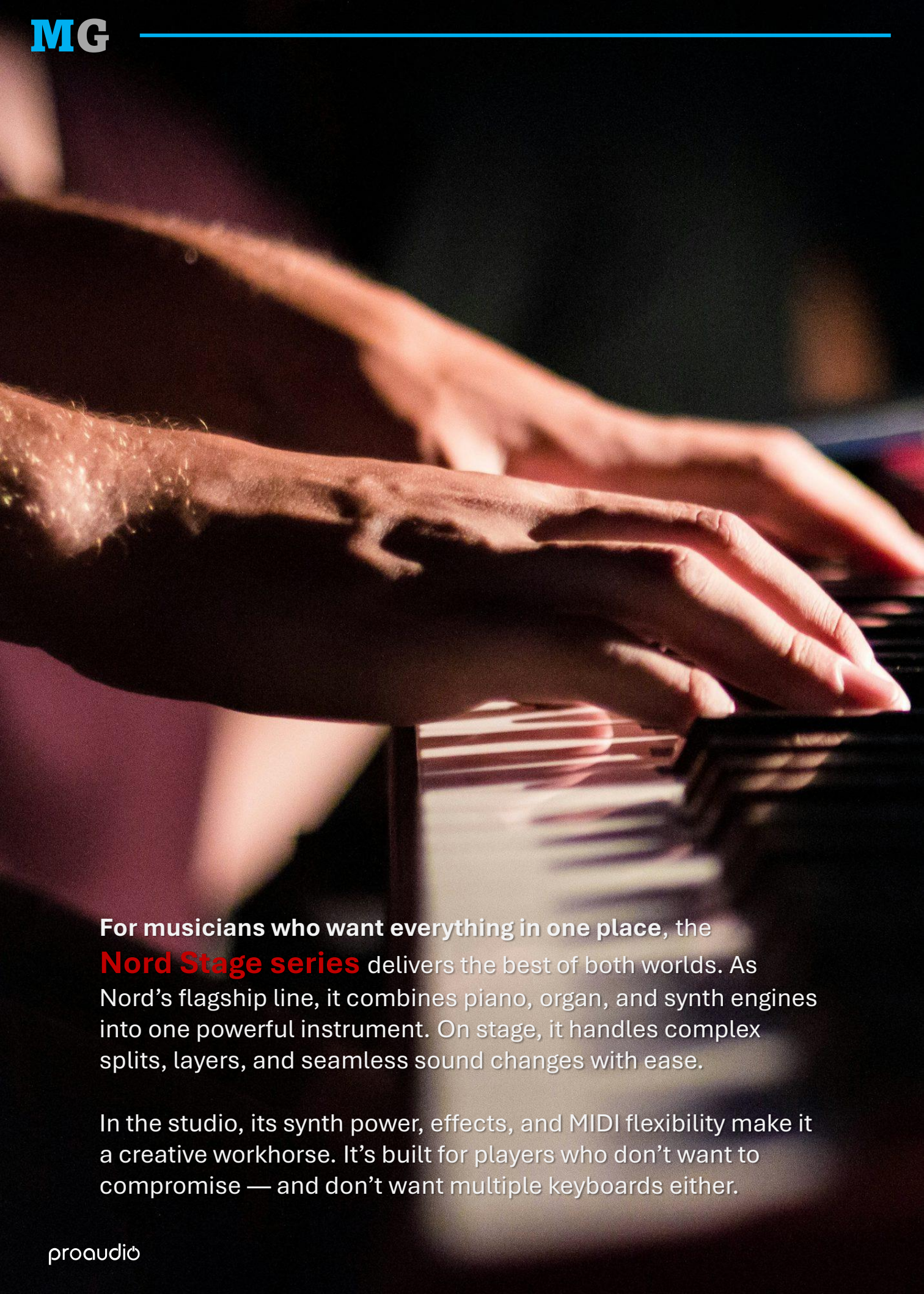


Everything is hands-on, fast, and intuitive, with real drawbars and front-panel controls that make sound-shaping effortless mid-performance.

It's lightweight, reliable, and designed to survive life on the road, making it a go-to for players who value speed and simplicity under stage lights.


In the studio, the Nord Piano series takes the spotlight. Here, expression and detail matter most. With beautifully detailed piano samples and realistic hammer-action keybeds, the Piano series captures subtle dynamics that translate perfectly into recordings.

It's a favourite among session players, composers, and producers who want piano parts that feel natural, expressive, and sit beautifully in a mix. While it can handle live work, this is where it truly shines.



For musicians who want everything in one place, the **Nord Stage series** delivers the best of both worlds. As Nord's flagship line, it combines piano, organ, and synth engines into one powerful instrument. On stage, it handles complex splits, layers, and seamless sound changes with ease.

In the studio, its synth power, effects, and MIDI flexibility make it a creative workhorse. It's built for players who don't want to compromise — and don't want multiple keyboards either.



In the end, choosing a Nord isn't about finding the "best" model — it's about finding the right fit for how you work. Whether you're performing live, recording in the studio, or bouncing between both, Nord keeps the focus where it belongs: on playing, not fighting your gear.

nord electro 7



When a stage-keyboard classic gets reimagined, expectations run high — and the Nord Electro 7 doesn't just meet them, it dances right past them. Available in 61-key, 73-key, and 73-key Hammer Portable (HP) versions, the Electro 7 takes everything players love about the iconic red keyboard and pushes it into a bold new era of performance, sound design, and live flexibility.





Front and centre is a refreshed panel layout with a crisp colour display that makes navigation fast and intuitive on stage or in the studio. Everything feels immediate — splits, layers, effects and sound selection are right where you expect them, keeping your focus on playing instead of menu diving.

The organ section is a major leap forward, now powered by the latest Nord organ engine. Classic B-3, Vox, Farfisa and pipe organ tones feel more alive than ever, with physical drawbars featuring LED indicators for instant visual feedback.

The rotary speaker simulation is richer and more expressive too, offering multiple microphone positions so you can dial in anything from tight vintage grit to wide, swirling space.



One of the biggest surprises comes from the **brand-new synth engine**. This is no afterthought.

A dedicated low-pass filter with resonance, dual envelopes, unison mode, glide, mono and legato options all open the door to expressive leads, evolving pads and punchy basses that feel right at home alongside the classic keys.

Each sound section now runs through its own dedicated effects chain, making it easy to stack rich textures without clutter.

Drive, modulation, amp simulation and reverb can all be shaped independently, which is a massive win for live performers juggling multiple sounds at once.

The three models cover a wide range of playing styles. The **61-key** version is light, fast and perfect for organ and synth-focused players.

The **73-key** adds more range for versatile stage setups, while the **73-key HP** features a hammer-action keyboard that brings authentic piano feel into a portable format.

It's expressive, flexible, unapologetically musical — and it proves once again that some instruments don't just follow trends, they quietly define them.



Thank You To The Charles Gene Suite

MG

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