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**PRESS RELEASE**

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**FOR IMMEDIATE RELEASE**

**Maluma Chooses Waves eMotion LV1 and SuperRack to Mix and Broadcast Live**

*Knoxville, TN, August 4, 2022* — Maluma’s live mixing engineers – FOH engineer Lucas Pinzon (Carlos Vives, Bomba Estero), monitor engineer German Tarazona (J Balvin, Jarabe de Palo, Cali y El Dandee, Alex Campos) and broadcast engineer Fabrizio Piazzini (*X-Factor Spain*, *Got Talent*, *Mi año favorito*, Calvin Harris, David Bisbal) – choose to use Waves plugins for Maluma’s 2022 world tour, using the Waves [SuperRack](https://www.waves.com/mixers-racks/superrack#introducing-superrack-advanced-plugin-rack) plugin rack for FOH and monitors in all shows, and the Waves [eMotion LV1 Live Mixer](https://www.waves.com/mixers-racks/emotion-lv1) to mix the Amazon Music Prime broadcast of the tour’s major highlight: Maluma’s homecoming concert in front of 54,000 live fans in his hometown of Medellin, Colombia.

“I’ve been using Waves plugins constantly over the last 11 years,” says FOH Lucas Pinzon, “and today they are essential to my work on every show. I use them on my DiGiCo Quantum 338 console via its Waves IO port and the Waves SuperRack live plugin rack, and it’s amazing how creative I can be using this setup. It gives me unbelievable agility, where a split second is vital to get what I want in a live show environment.”

“I have several favorite plugins,” he comments, “and these are just examples—just some of my must-haves that help me deliver quality audio every night, in venues with complicated acoustics. The [F6 Floating-Band Dynamic EQ](https://www.waves.com/plugins/f6-floating-band-dynamic-eq#dynamic-eq-sidechain-tip) is a great tool, since not only can I equalize with precision, I can also compress band-by-band according to my needs. Of course, F6’s real-time visual analyzer makes everything visually faster. The [Scheps Omni Channel](https://www.waves.com/plugins/scheps-omni-channel#presenting-scheps-omni-channel) is a Swiss army knife that I use a lot in my chains. I love it! In addition to having a very nice color and texture, it is totally customizable. It helps me build a unique sound, according to my criteria and taste. I can also include it as an external plugin into the internal chain. The PSE ([Primary Source Expander](https://www.waves.com/plugins/pse-primary-source-expander#primary-source-expander-quick-plugin-demo)) is a MUST for cleaning my vocals of disruptive mic bleed! The [eMo D5 Dynamics](https://www.waves.com/plugins/emo-d5-dynamics#emo-d5-dynamics-plugin-tutorial) is a great and versatile plugin that I use as a starter when I need to go fast for some dynamic requirements. The CLA Compressor/Limiters are spectacular: [CLA-2A](https://www.waves.com/plugins/cla-2a-compressor-limiter#chris-lord-alge-on-the-cla-classic-compressors) on bass and vocals, [CLA-3A](https://www.waves.com/plugins/cla-3a-compressor-limiter) on my guitar groups, and the [CLA-76](https://www.waves.com/plugins/cla-76-compressor-limiter#chris-lord-alge-on-the-cla-classic-compressors) on my drums – the possibilities are endless. I really enjoy the particular sound and color of the [dbx® 160 Compressor/Limiter](https://www.waves.com/plugins/dbx-160-compressor-limiter#dbx-160-plugin-overview-with-eddie-kramer) because it leads me to a sound that I have stuck in my memory from analog times, with a unique punch and precision. Finally, the [Abbey Road TG Mastering Chain](https://www.waves.com/plugins/abbey-road-tg-mastering-chain#presenting-abbey-road-mastering-chain) is simply exquisite—an absolute work of art.”

Pinzon continues: “In this 360-degree show, the acoustic energy is very impressive, in that all the microphones are open and located literally below the PA, so I take great care of my gain structure as the basis for everything. The plugins with which I can literally ‘clean’ the sound are my secret weapon to be able to mix this show. I use the eMo D5 Dynamics, PSE, CLA 76, [WNS Noise Suppressor](https://www.waves.com/plugins/wns-noise-suppressor) on voices, and the [NS1 Noise Suppressor](https://www.waves.com/plugins/ns1-noise-suppressor#how-to-clean-up-noisy-audio-in-videos) for acoustic guitars.”

Monitor engineer German Tarazona comments, “For me, SuperRack has been a new world and a total game-changer for my in-ear monitoring mixes. This is my first tour using DiGiCo with Waves integration, and it’s been my best decision. I have control from the console for any parameter of the plugins that I select, which allows me to be more precise when making changes during the concert.”

“For this tour,” he continues, “I use a DiGiCo 338 console with a Waves IO port, two [Extreme-C SoundGrid Servers](https://www.waves.com/hardware/soundgrid-extreme-server-c) for redundancy and a Mac mini for my SuperRack. During rehearsals, I like to use the touch-screen. It allows me to navigate very fast, but during the show, I am very careful with every step I take, so I prefer to use the Touch and Turn knob of my DiGiCo to change the parameters of my plugins. This is an incredible advantage of SuperRack’s integration with DiGiCo. I also have the privilege of having a singer and a band that are very well-versed in technology, so with every plugin I use we explore it as a team so that everyone enjoys the process of their instrument. What reassures me, as well, is that they don’t feel any latency in their mixes.”

Using Waves plugins is integral to Tarazona’s workflow: “PSE is an essential plugin in my vocal chain; it really helps me to control the environment of my 360 stage. Furthermore, my two backing singers are singing under the PA and I can have up to four guest singers on stage at the same time, so I can perfectly control their mics on their in-ears. My secret weapon for drums is the [H-Reverb Hybrid Reverb](https://www.waves.com/plugins/h-reverb-hybrid-reverb#greg-wells-on-using-h-reverb-for-vocals), which enables depth and a very clear space between the instruments in the in-ear mixes. I also use it on acoustic guitars; one of my favorite effects is the [H-Delay Hybrid Delay](https://www.waves.com/plugins/h-delay-hybrid-delay#delay-on-drums-electronic-music-production). Its analog emulation is very real. The [C6 Multiband Compressor](https://www.waves.com/plugins/c6-multiband-compressor#multiband-compression-for-electronic-drums) is always my favorite multiband compressor for sequences. It enables me to get naturalness in my in-ears song by song. I use the [SSL G-Channel](https://www.waves.com/plugins/ssl-g-channel) on almost any instrument. It’s a very versatile equalizer. Every parameter of the EQ gives me exactly what I'm looking for and its compression and gate are so real that sometimes I feel like I’m operating a real SSL console channel strip.”

Broadcast engineer Fabrizio Piazzini comments, “We’ve used Waves’ eMotion LV1 mixer to broadcast our live show from the Atanasio Girardot Stadium in Medellin, Colombia, on both Amazon Music Prime and the Amazon Music channel on Twitch. The LV1’s sound quality is absolutely amazing—nothing compares to it. Open top end, super-fast transients, wide stereo image and almost infinite headroom. Furthermore, the audio engine is so clean – its stereo image is industry-leading and the ability to dial in any plugin on any channel really elevates this platform to be the best sounding around.”

Piazzini continues, “Choosing the LV1 was the most versatile solution. Its portability is bar none. It allowed me to get the mix ready even if I was on holiday. What other desk this size fits in the back of my car along with my family and all luggage for a two-week holiday? This was a very strong point for the client as we worked together with tracks recorded on previous shows. Form factor is key in today’s touring, and we could fit two complete systems in the space of half of any other console available.”

“As far as networking,” adds Piazzini, “the LV1 has huge possibilities. The really quick setup for multi-track and virtual soundcheck is a game-changer. Our setup is quite simple: Waves eMotion LV1, [DiGiGrid MGB](https://www.waves.com/hardware/digigrid-mgb), Waves [Extreme SoundGrid Server](https://www.waves.com/hardware/soundgrid-extreme-server), [DSPRO StageGrid 4000](https://www.waves.com/hardware/dspro-stagegrid-4000), [Waves Axis One](https://www.waves.com/hardware/axis) and Waves [FIT Controller](https://www.waves.com/hardware/fit-controller-for-emotion-lv1#introducing-fit-controller-for-emotion-lv1). The setup is very quick – 10 minutes and my two rigs were up and running!”

Piazzini remarks about using Waves plugins, ”99% of the time, I’m simply using the plugins that make up eMotion LV1’s channel strip—the Waves [eMo Q4 Equilizer](https://www.waves.com/plugins/emo-q4-equalizer), [eMo D5 Dynamics](https://www.waves.com/plugins/emo-d5-dynamics#emo-d5-dynamics-plugin-tutorial) and [eMo F2 Filter](https://www.waves.com/plugins/emo-f2-filter). They sound so good! I also use the [F6 Floating-Band Dynamic EQ](https://www.waves.com/plugins/f6-floating-band-dynamic-eq#dynamic-eq-sidechain-tip) pretty much on any vocal, alongside [Renaissance Vox](https://www.waves.com/plugins/renaissance-vox#mixing-beats-vocals-renaissance-plugins-marioso), [WNS](https://www.waves.com/search?searchmode=anyword&smartsearchfilter=0;&searchtext=WNS) and [Sibilance](https://www.waves.com/plugins/sibilance#how-to-fix-harsh-rap-vocals). Then for effects, the [Manny Marroquin Reverb](https://www.waves.com/plugins/manny-marroquin-reverb#manny-marroquin-signature-series-overview) is incredible!”

“When mixing for broadcast,” he continues, “spill in the vocal mics is a real issue. The Waves WNS plugin is a game-changer for us when it comes to that. Normally, you can clean up the vocal mics only so much before it really changes the tonal balance of the mix. Before, I’d use an expander, but when the vocal opened up, the EQ would dramatically change the whole mix because of the spill. With WNS’s multi-band feature, I can choose the band I want to use on a specific signal, significantly reducingmic spill.”

“Another fantastic plugin feature we use is the F6’s mid-side processing with an external side chain. I use it on two specific busses: ambience mics and band stem. On both busses I use mid processing triggered by a vocal buss signal, so when the singer sings, those frequencies are tamed both on the band and on the overall ambience, so you’re not fighting with the space in your mix or ending up with the vocals louder than they should be. Intelligibility is increased greatly with this tool.”

Maluma’s celebrated live concert in his hometown of Medellín, in front of a crowd of 54,000, was labeled the “Maluma’s Medallo En El Mapa” concert (a concert to “put Medellín on the map”). Choosing Waves’ live sound setup ensured smooth operation on this challenging show: “With these tools,” Pinzon, Tarazona and Piazzini sum it up: “we had the confidence to deliver the best sound we can.”

*…ends 1457 words*

Photo file 1: FabrizioPiazzini.JPG

Photo caption 1: Broadcast engineer Fabrizio Piazzini

Photo file 2: GermanTarazona.JPG

Photo caption 2: Monitor engineer German Tarazona

Photo file 3: LucasPinzon.JPG

Photo caption 3: Front-of-house engineer Lucas Pinzon

About Waves Audio Ltd.:

Waves is the world’s leading developer of audio DSP solutions for music production, recording, mixing, mastering, sound design, post-production, live sound, broadcast, commercial and consumer electronics audio markets. Since its start in the early '90s, Waves has developed a comprehensive line of over 250 audio plugins and numerous hardware devices. For its accomplishments, Waves received a Technical GRAMMY® Award in 2011, and its early flagship plugin, the Q10 equalizer, was selected as an inductee into the TECnology Hall of Fame.

Increasingly leveraging pioneering techniques in artificial intelligence, neural networks and machine learning, as well as the company’s three decades of accumulated expertise in psychoacoustics, Waves technologies are being used to improve sound quality in a growing number of market sectors. Around the world, Waves’ award-winning plugins are utilized in the creation of hit records, major motion pictures, and top-selling video games. Additionally, Waves now offers hardware-plus-software solutions (including the revolutionary eMotion LV1 mixer) for professional audio markets. The company’s WavesLive division is a leader in the live sound sector, spearheading the development of solutions for all live platforms. Products from Waves Commercial Audio enable A/V system integrators and installers to deliver superior sound quality for corporate, commercial, government, educational, entertainment, sports and house-of-worship applications. Under its Maxx brand, Waves offers semiconductor and licensable algorithms for consumer electronics applications, used in laptops, smartphones, smart speakers, gaming headsets, TVs and more from industry leaders such as Dell, Google, Fitbit, Acer, Asus, Hisense and others.

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