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TOMO
AUDIOLABS



LIAM
for your senses

LIAM

LIAM is now calling the tune

After TOMO Audiolabs Germany managed to join the premier class of German analogue equipment manufacturers in 2009 with their highly original dynamic mastering equaliser (mastering EQ) LISA, the team around Thomas Frei are now following up with another top product: **LIAM – the novel preamp EQ combination with two cascaded transformers and tube output stage.**

LIAM – the high-end microphone amplifier with vintage sound

In construction and sound, LIAM is picking up where the classics of the 50s, 60s and 70s left off, working with two cascaded transformers. In this way it achieves an original, authentic vintage timbre.

LIAM – good for harmonic distortions

The tube output stage can be overdriven and has two level controls. As a result, it can be used to generate distortions – right during the recording.

LIAM – turns soft into very loud

As small and delicate as LIAM may look – it has lots of power. With an amplification of 80 dB, LIAM processes even weak and fragile microphone signals and raises them to a recording level.

LIAM – amplifies passive pickup signals

Another advantage that LIAM offers is its high-impedance input stage, to which even instruments with passive pickups – such as electric guitars and electric basses or vintage keyboards – can be connected.

LIAM – twin uses

Compared to standard microphone amplifiers, in LIAM the preamp has two fully parametric, dynamic downstream filters with wide, overlapping frequency ranges (like the legendary LISA mastering EQ). Low-cut and air filters work independently of the EQ and can be optionally connected in the recording or the mixing process – individually, depending on the sound you are trying to achieve.

All this makes LIAM a MUST for successful recordings and mixings of songs, solos and all other audio recordings.



LIAM

Product Facts

- Special microphone amp with cascaded transformer stages and tube output stage that can be overdriven. With tube gain function is able to generate harmonic overtones. It goes without saying that this comes with 20 dB pad, phantom power and polarity switching.
- High-impedance input stage for guitars and basses with passive pickups and vintage keyboards. Bright switch to freshen up the signal.
- The tube output stage can be driven high enough to generate harmonic overtones.
- Low-cut and air filters artfully integrated into the signalling pathway. The low-cut filter is in front of the tube stage and therefore perfectly suited to thin out the basses when the tube is overdriven. The air filter generates the pearly high pitches directly in the tube stage.
- Signal path can be cut via insert switch. This allows you to use external devices between preamp and EQ or to feed the EQ unit directly.
- The equaliser consists of two fully parametric, dynamic filters, whose switchable frequency ranges overlap greatly. The filters work optionally in shelf or peak mode ($Q = 0.4, 1, 2, 4, 6$) and have compression- or expansion-like dynamics.
- Six different preset combinations set the attack and release times. Two additional presets control the dynamic ratio.
- The output signal can be increased by 12 dB via the output gain.
- The signal not processed by the EQ can be reduced via dry level in order to achieve extreme EQ settings.



LIAM

Areas of Application

LIAM is ideal for recording microphone and pickup signals. However, it also shows its full potential in professional re-amping and as a mixing EQ.

Specifically when recording and re-amping, overdriving the tube stage can be put to creative use.

Thanks to the parallel structure of the equaliser (dry-level function) LIAM allows for nuanced as well as extreme signal processing.

The dynamic functions of the equalisers make their own contribution towards a successful outcome when working with LIAM.

The option of dynamically linking two pieces of equipment even allows for processing stereo groups and sum signals.

In terms of quality (only high-grade components are used) LIAM is superbly suited for mastering.

Technical Data

Preamp

- Input noise EIN @ 200Ω, Gain 80 dB (22 Hz – 22 kHz unweighted) = -128 dBu
- THD+N: dependent on tube gain, from 0.03% to “heavy distortion”
- Mic In: max. +24 dBu @ 2kΩ
HiZ In: max. +10 dBu @ 2MΩ

Equaliser

- THD: 0.02%
- Noise: -90 dBu
- Filter gain ±15 dB, filter quality 0.4 – 6
Lo band: 12 Hz – 1540 Hz
Hi band: 470 Hz – 26 kHz
- Frequency response (±0.5 dB) = 10 Hz – 35 kHz

Tube type: 12AU7/ECC82

Dimensions and weight

- Width 483 mm x Height 88 mm x Depth 318 mm
- 8 kg net

Power supply

- 115/230V_{AC}, 50 – 60 Hz, 50 W

