



We did not exceed in weight.

We have preserved the features of the portable organ: extremely practical and easy to carry and have given to our VIP 400 an unmistakable and characteristic line.

But it is a portable organ that does not give up the characteristics of a complete electronic organ.

It is a two Manual Organ

The upper manual has six flutes, two special effects, four percussive voices with two percussion qualities, a Repeat with adjustable speed

A Manual Bass with two different sounds and « attack » has been added to the lower manual.

A specially designed Pedalboard is also available

There are separate volume controls for the three register sections of the Upper Manual.

The Vibrato can be perfectly controlled.

The registers are of the « drawbar » type.

The features existing in this portable make it a real and complete Electronic Organ.

This is the new VIP 400: a Very Important Portable for Very Important Professionals.

And it is a Farfisa product.

Therefore, it must be different from any other Electronic Portable Organ. It must have something more, it must give to the Professionals much more than any other electronic organ.

The Syntheslalom.

Exclusively Farfisa.

FARFISA «VIP 400»

Automatically,
on all sounds.

SYNTHESLALOM

Imagine a glissato that goes from low towards high, having as an arrival point the note — or chord — played. Its extension can cover an entire octave: but within the arc of these 12 semitones you are free to let the effect take off from the point you prefer; you are free to regulate as you like the excursion time... Only two commands insert and control this « glissato », which is formed automatically and invests all the sounds selected on the keyboard, through the action of the same keyboard. Only two commands for a magic effect — the « Syntheslalom » — that irresistibly renews and multiplies the sounds of the VIP 400: and delivers your performances to the limit of reality... « Syntheslalom »: only Farfisa.

A two manual portable
electronic organ.



FARFISA

«VIP 400»

UPPER MANUAL

49 notes C - C.

Flutes

6 drawbars in an adjustable position:

- 16' - - 8' - - $5\frac{1}{3}'$ - - 4' - -
- $2\frac{2}{3}'$ - - 2' - .

Mixture

1 drawbar + 4' - - $2\frac{2}{3}'$ - - 2' -
in adjustable position.

Special Effects

3 drawbars On/Off: - Piano - -
- Harpsichord - - Short/Long - .

Percussion

4 drawbars in an adjustable position:
- 8' - - $5\frac{1}{3}'$ - - $2\frac{2}{3}'$ - - 2' - .

1 drawbar for - repetitive -
Percussion or for Percussion
- according to phrasing - .

- Decay - drawbar in an adjustable
position.

Repeat

On/Off drawbar and potentiometer for
speed control.

Volume

3 drawbars in an adjustable position
for separate volume control
of the families - Flutes & Mixture - -
- Special Effects - - Percussion - .

LOWER MANUAL

49 notes C - C.

- Lower Manual -

3 drawbars in an adjustable position
for the voices - Flute - -
- Clarinet - - - Reed - .

- Manual Bass -

Drawbar - On - for converting the first
20 notes (C - G) of the lower
Manual into a section of manual bass.

2 drawbars in an adjustable position
for the voices - Bass - and - String
Bass - .

- Attack - On/Off drawbar.

GENERAL CONTROLS

- Vibrato -

Slide potentiometer - Speed - for the
control of the Vibrato's speed.

- Synthesialom -

Potentiometer - Range - and drawbar
- Timer - both in adjustable
positions.

Expression pedal

in photoelectric cell.

Outlet for Pedalboard of 13 notes
(optional).

Outlet for listening with headphone.
Separate output for basses.

Sensitivity control. Tilting keyboard.
Pull-out music-stand. Chromed legs.

Dimensions of set-up instrument:

Height: $38\frac{1}{3}"$ - width: 41" -
depth: $24\frac{1}{2}"$ (98 x 104 x 62 cms.).

OPTIONAL

Farfisa pedalboard - PPS 132 -

13 notes - 3 voices: Bass 16';
Bourdon 16'; Bass 8' and Sustain -
Volume control.

ON THE UPPER MANUAL

«Flutes» Registers

These represent the base voice of the organ
on six different sound heights.

Varying the combinations, a different situation
will be formed each time, but always set of
a timbre which is extremely sweet, fluid and
warm. For the extension of their harmonic
components, the six Flute registers, used
together give the suggestive «full-organ» effect.

«Mixture» Register

Preferably this is joined to the Flutes —
and especially to the lower ones —
because its sharp timbre, mixed on
three high harmonics, generates contrasting
sounds of spectacular evidence.

«Special Effects» Registers

These are two sounds which are rare in an
organ, exceptional in a portable:
and both with long or short - sustain - .

Piano: a piano voice which is more-or-less
compressed, decidedly modern, -pop-.

Harpsichord: the timbre of the cymbal,
aristocratic and baroque. With the long
-sustain-, from the fusion between the Piano
and the Harpsichord, springs out the very
vivid voice of the Honky Tonk...

«Percussion & Repeat» Registers

In the VIP 400, the Percussion is present
as a voice in itself, selectable on four
sound heights: - 8' - - $5\frac{1}{3}'$ - - $2\frac{2}{3}'$ - - 2' - .
The Percussion voice always enters with the
-repetitive- or -according to the phrasing-
effect. To automatically put into percussion
all the notes played, or only those
performed in -staccato-, all you have to
have is the simple position — inserted or
not — of the appropriate On/Off drawbar.

Next to this, the Decay register, in an
adjustable position, serves to graduate the
-length- of the effect of the percussion: which
will therefore be much sharper and incisive,
the less the drawbar is extracted.

Finally, the Repeat register. This is applied to
the Percussion registers to insert a
hammering effect of -rhythmic repetition- of
the sound; the potentiometer Repeat Speed
regulates the speed of the effect.

The intervention of the Percussion & Repeat
section on other registers is determined when
you want to create new sounds, original and
precious — or the voices strongly
characterized by a Banjo, by a Mandolin, a
Marimba or a Vibraphone...

On 25 drawbars, VIP 400 has 18 in an
- adjustable - position.
With the exception of the Timer
of the Synthesialom, the
Decay of the Percussion and the Speed
of the Vibrato, the - adjustable -
position indicates a precise function:
it consents you to dose the
volume of the sound produced by
the same register according to
the excursion chosen on the drawbar.



«U.M. Volume» Registers

They are represented by three slide potentiometers. Each one controls the general volume of the family whose name it bears. The registers **Flutes and Mix.**, **Special Effects** and **Percussion** will therefore result functional only after having inserted the corresponding controls of the «Volume» section. And since they also carry out the function of true «cancel», excluding them you will automatically cancel all the registers selected in the respective families.

«Vibrato» Register

The sliding potentiometer that inserts the **Vibrato** also serves to graduate the **Speed**. Carefully elaborated, perfectly controllable from the minimum to the maximum level of exposition of the potentiometer, this fundamental register acts on all sounds of the instrument.

ON THE LOWER MANUAL

Three voices

A **Flute** round and warm, clear and whole, absolutely without «haziness». A **Clarinet** open and bright, full of «brio». A **Reed** aggressive and cold...

The individual qualities of these voices - all set-up on the basic 8' frequency - are willingly contrasting with the sonorities of the upper Manual and serve to build-up the most efficient and interesting accompaniment.

The «Manual Bass» registers

The first 20 notes C-G of the Lower Manual can be converted into a section of **Manual Bass**. (For the accompaniment with chords you will dispose therefore of 29 keys...).

Harmonic components mixed on two frequencies — «16'» and «8'» — render the «Manual Bass» timbre very pleasing to the ear; and fitted with a litheness of movement and extreme smoothness, this will be most appreciated by the performer used to play by quickening the «game» on the Manual Bass. The sonority of the Manual Bass is set on two drawbars which induce to the preferred volume level, a **Bass** and a **String Bass**: fundamentally sweet the first, more sharp and aggressive the second. To these is added the **Attack** register to give the «Manual Bass» timbres the effect and height of a real «percussive attack»: with the sound residual typical of the double-bass.

The launching base of the «Syntheslalom»: for all sounds of the two manuals.

The potentiometer **Range** marks the take-off point of the «glissato»: the drawbar **Timer**, in an adjustable position, establishes the «time» that the «glissato» will need to touch the arrival point. But the effect can be had with variations already very stimulating, only combining in an adequate manner the action of the two commands: for example, graduating the **Range** for an entire octave, established, however, on a very short excursion time; or pulling to its maximum the drawbar **Timer** when the «glissato» arc is, on the contrary, restricted to one or two semitones...

There are, however, «programs» which constitute a sure base for obtaining best results. Here are a few:

- «Syntheslalom» with **Percussion**: if the **Percussion** is «repetitive», the effect intervenes on every key touched even in speed from key to key; if it is «according to the phrasing», the effect takes off only when you play «staccato».

- «Syntheslalom» with **Percussion** and **Repeat**: turn the **Range** knob from left to right, and from the key re-struck by the **Repeat** another one will take off which, springing, will join the maximum limit of one octave below. But the springing note will instead take off from this limit to near in a gradual way the note re-struck by the **Repeat** in such a manner as to go over it, if the potentiometer is turned in a counter-clockwise direction.

- «Syntheslalom» with **Vibrato**: the effect is a «glissato» which no longer proceeds in a fluid graduation, but in a leaping fashion, from low to high.



The optional pedalboard of VIP 400: the «extra» which is needed to complete the professional performances of this new two manual Electronic Organ.





**The «VIP 400» wants
the Farfisa TR 70
amplifier
(...and, even better,
if you give it
also the exciting
Rotating Sound Cabinet
for Electronic Organ:
Farfisa RSC 180).**

The VIP 400 wants the amplifier TR 70. Even better if you give it also the exciting Rotating Sound Cabinet Farfisa RSC 180 for Electronic Organ. The original timbres of the VIP 400 do want to be reproduced with absolute fidelity.

They want to be enhanced in every nuance of the sound. They need an amplifier like the TR 70 which has been especially designed and produced for this new Farfisa Electronic Organ.

The TR 70 is completely transistorized. It has two 12" speakers and a 60 Watt RMS power, two independent channels: each channel having two inputs with Volume-Bass-Medium-Treble controls.

The TR 70 can be used both for organ and guitar.

But why shouldn't we add also the «rotating sound» amplification?

With the Rotating Sound Cabinet Model RSC 180 the impulses of the rotating effect put in action a completely new system of elaboration, reproduction and sound diffusion.

Farfisa has created this exciting RSC 180 and suggests using it with Farfisa VIP 400.

The RSC 180 is completely transistorized. It has two speeds, 12" and 8" loudspeakers —

60 Watt RMS power —
Volume-Bass-Treble controls.

The box for remote control of the RSC 180 includes four push button controls: Main — «RS» — Speed — Stop Motor.

At this point it is important to note that the VIP 400 has a socket for separate Bass output.

The instrument, therefore, can be connected also to an additional amplifier which receives and reproduces exclusively the sounds of the Pedalboard and/or of the automatic «Manual Bass» section.

