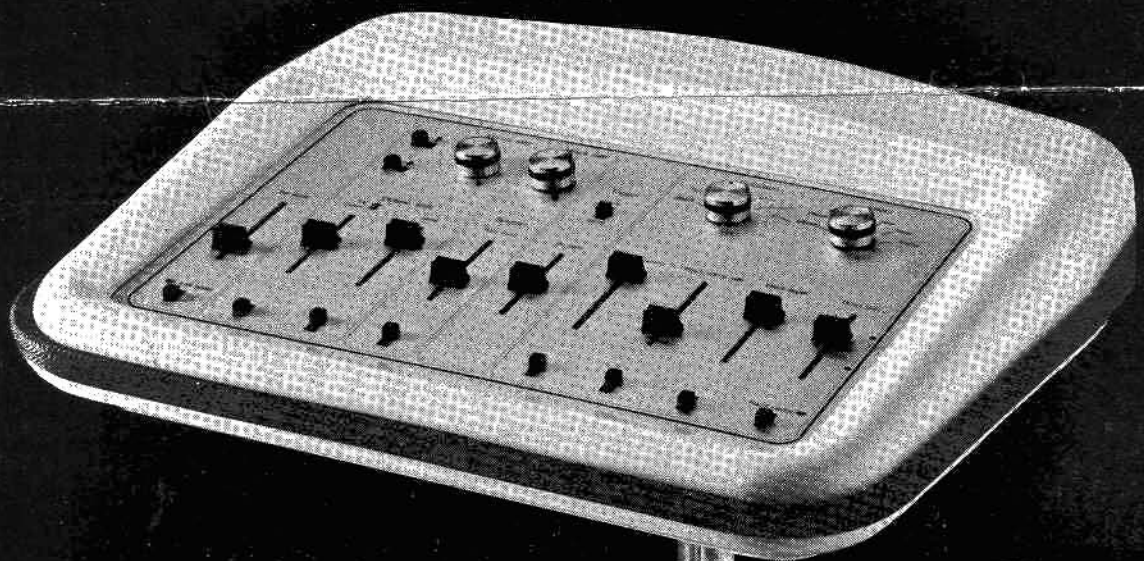
# SYNTHi Hi-FLi

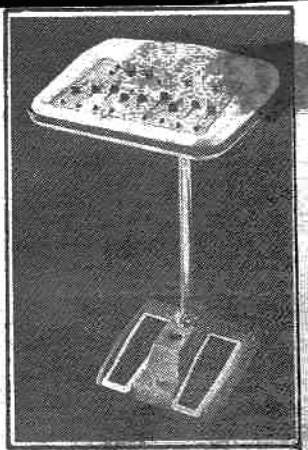


# URGENT

## CALLING ALL GUITARISTS

"MACARIS" NOW HAVE IN STOCK
THE WORLDS FIRST GUITAR SYNTHESIZER

THE SYNTHI **HI-FLI**



This unique Guitar Synth allows the guitarist for the first time to obtain real pitch vibrato, 2 phasing devices, enveloped octave shifting, enveloped fuzz, top boost, ring modulation, plus automatic wah-wah, meow and waw and pitch bending. Fabulous with guitar and can be used for voice, flute, sax, drums, in fact, almost anything.

DEEP PURPLE AND PINK FLOYD GOT THEIRS FIRST — COME AND GET INTO THIS MACHINE AT

**MACARIS ELECTRONIC KEYBOARDS**

20 DENMARK STREET, W.C.2. 836 2856

# SYNTHI HI-FLI

The Synthi HI-FLI is a completely new conception in synthesizers. Combining maximum ease of operation with the most amazing range of really wild treatments ever put together, Synthi HI-FLI has all the treatments you know about, but better and more reliably programmed, plus a huge range of new sounds, only possible with HI-FLI's advanced and unique circuits. Hundreds of fascinating possibilities are added to your instrumental and vocal performances. Any input can be used — guitar, mike, organ, wind or string instruments, or of course recorded music on tape or disc.

**TECHNICAL INFORMATION**

Mains: 2 positions (100-135 and 200-260v) cover all AC power supplies, since a specially wide range stabilizer is fitted. 1A cartridge fuse for protection.

**INPUT:**

50mV min, 3V max. RMS, at up to 1 Megohm (unbalanced).

**OUTPUT:**

Normally 0dBM (2.2V p-p), suitable for guitar or radio inputs to amplifiers. If necessary can deliver up to +10 dBM without serious distortion.

**CONTROL LOGIC:**

The Synthi HI-FLI is in two main parts: a small elegant control console containing the machine itself, and a base unit with pedals which can duplicate the manual functions. A bypass footswitch instantly cuts the whole effect in and out. There is no patching, and the HI-FLI is designed to be very easy to use, transport and set up.

**SUMMARY OF CONTROLS AND MAIN EFFECTS**

(left to right on control panel.)

**TOP BOOST:**

Up to 40 dB boost of high frequencies, compensated to give constant perceived loudness. Output from this section goes to both Octave Shift section and Sustained Fuzz section.

**OCTAVE SHIFT:**

Middle position for normal output. Up gives octave above input, down gives octave below input.

**FUZZ AND BUZZ:**

Two switches giving different types of top boost combined with the octave doubling and halving.

**OCTAVE SHIFT LEVEL:**

Slider controls signal output from this section.

**DECAY RATE:**

This rotary control affects decay time of Octave Shift Signal. When short, produces unique clipping effect which can be combined with long attack (see below) for amazing sustains.

**SUSTAIN FUZZ:**

In this section special circuits detect the beginning and end of each note or chord, and apply a variable attack with variable upper harmonics (fuzz). This slider varies harmonic structure.

**ATTACK RATE:**

Knob to vary rise time of signal. Notes can be sustained even though the original signal has dropped by more than 20dB.

**PEDAL SWITCHES (LEFT):**

The switches below the four left-hand sliders transfer or combine left hand pedal control with the manual sliders. Selections of switches with preset slider positions enable pedal to change treatment instantly.

**SOLO/STRUM:**

This switch alters the detect level for attack. More sensitive for single notes.

**BYPASS FADER:**

This central slider controls the mix of original with treated sound. At high position only the pre-amplifier is in circuit. Bypass foot switch gives instant access to this position. Any intermediate mix is possible.

The outputs from the Octave Shift and Fuzz sustain sections are recombined and go to the phase filter and modulator section. The brief descriptions which follow cannot possibly do justice to the enormous range of completely new effects of which these circuits are capable.

**MODULATION SELECTOR:**

This knob can be set in 6 positions. The first 2 give 2 frequency ranges of modulation (in conjunction with vibrato speed slider). Third and fourth positions are like position 2 but with rising and falling amplitude respectively. Fifth and sixth positions apply a rising or a falling ramp — used for pitch modulation effects in conjunction with the phase filter. Thousands of different sounds, and a Doppler effect which gives genuine frequency modulation.

**PHASE FILTER SELECTOR (EFFECT):**

Six modes of delay line operation, all distinct. VIBRATO, two modes of PHASING, (the second one a brand new Synthi effect), normal WAA-WAA (one resonant peak), WAW-WAW (six resonant peaks — a completely new sound), and finally MEOW — two sets of three resonant peaks moving in opposite directions — really wild.

**VIBRATO SPEED:**

This slider operates in the first four positions of the modulation selector, giving fine frequency control.

**ATTACK/DECAY RATE:**

Operates in positions three to six of modulation selector. Rates variable from 0 to 3 seconds.

**EFFECT DEPTH:**

Controls depth of modulation applied to phase filter.

**DIRECT SHIFT:**

A voltage controlling the possible range of the modulation waveform. Normally central for symmetrical modulation.

**LED INDICATORS:**

Two light-emitting diodes show the movement of the modulation waveform. If one remains brighter than the other the phase filter is off range.

**PEDAL SWITCHES (RIGHT):**

Similar in operation to the left pedal. The right hand sliders can be switched to control by this pedal.

**BASE UNIT:**

The base houses the input and output sockets (jacks), the mains input plug and fuse, the pre-amplifier sensitivity control, and (see above) the bypass switch and left and right control pedals.

This short description cannot begin to describe the versatility of Synthi HI-FLI. The effects obtainable are limitless, and nearly all the sounds are completely new, because our designers have thought out the problems of sound treatment from fundamental principles instead of merely extending old ideas. The HI-FLI is a music synthesizer you must have.