Welcome to the sound-creation world of the Kawai PH50 Pop Keyboard.
Be sure to read these instructions so that you will always be able to use your PH50 in optimum conditions and allow it to demonstrate its exceptional capabilities to the fullest.

### SPECIFICATIONS

<table>
<thead>
<tr>
<th>Feature</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Keyboard</strong></td>
<td>49 keys</td>
</tr>
<tr>
<td><strong>Number of Voices</strong></td>
<td>16 Maximum</td>
</tr>
<tr>
<td><strong>Tone Patterns</strong></td>
<td>250 (200 Tones/50 Combinations)</td>
</tr>
<tr>
<td><strong>Effect</strong></td>
<td>Pitch Bend Up/Down, Vibrato, Forte Sw. (Joy Stick)</td>
</tr>
<tr>
<td><strong>Rhythm</strong></td>
<td>30 Patterns, Start/Stop, Intro/FillIn, Tempo, Rhythm Volume</td>
</tr>
<tr>
<td><strong>Combination Edit</strong></td>
<td>30 Forms, Assign, Volume</td>
</tr>
<tr>
<td><strong>System</strong></td>
<td>Tune, Transpose, Transmit Channel, Receive Channel, Omni On/Off, Program Change, Pressure On/Off, Pitch Bend On/Off, Modulation On/Off, Volume On/Off, Hold On/Off, Velocity On/Off</td>
</tr>
<tr>
<td><strong>Others</strong></td>
<td>Power, Master Volume, MIDI</td>
</tr>
<tr>
<td><strong>Jack</strong></td>
<td>Headphone, L (Mono)/R, MIDI (In, Out, Hot)</td>
</tr>
<tr>
<td><strong>Display</strong></td>
<td>3 LEDs</td>
</tr>
<tr>
<td><strong>Sound System</strong></td>
<td>16 cm x 2</td>
</tr>
<tr>
<td><strong>Power Supply</strong></td>
<td>Household power supply (Using AC adaptor PS121) or 6 size C dry batteries</td>
</tr>
<tr>
<td><strong>Dimensions (W x D x H)</strong></td>
<td>77 x 29 x 7 (cm), 30 1/2 x 11 3/4 x 2 3/4&quot;</td>
</tr>
<tr>
<td><strong>Weight</strong></td>
<td>3.7 kg, 8 lbs</td>
</tr>
</tbody>
</table>
The PH5 can be plugged into ordinary household power outlets or be
used with dry batteries. Use the PS-121 AC adapter for connecting this
device to household power outlets.

To use with dry batteries, open the battery case lid on the back of the PH5
and insert 4x no. 3 batteries into the case, making sure that the polarities
(+) and (−) are correct.

Notes:
• When the batteries are weak, the volume and quality of the sound may be
  lessened. It is important to change the batteries at that time.
• When you change the batteries, do not use old and new batteries together,
or mix batteries of different types.
• If you are not going to use the PH5 for a long time, remove the batteries.

5. COMBINATION

Up to four tones can be combined easily with the COMBINATION function. Before explaining how this works, we shall take a look at some basic examples of
combining tones. The principle methods are as follows:

(1) SPLIT
SPLIT literally splits the keyboard up into sound zones, so that different
tones can be played depending on the zone.

BASS  |  PIANO  |  FLUTE

Look over the Form list on page 8. You will see that Form 9 is a 2-zone split,
while Forms 21 and 22 are 4-zone splits.

(2) DUAL
DUAL layers one tone onto another one, across the whole keyboard. By
making the pitch of these tones slightly different and playing them together,
you can thicken the sound.

PIANO  |  STRINGS

Forms 1 through 6 are DUAL forms which assign two tones to the whole
keyboard. The form list describes how each of these DUAL forms differ.

(3) LAYER
This is the same kind of combination as DUAL, but is called LAYER when
three or more tones are used.

E  |  PIANO  |  STRINGS  |  BRASS

Form 12 is a 3-part layer. Forms 19 and 20 are 4-part layers.

(4) MIX
MIX combines the functions of SPLIT and LAYER. Forms 13 and 15-18 are mix forms.

BASS  |  SAX  |  STRINGS

By using the above combinations you can create new sounds and
surprising effects that are impossible to obtain with single tones.

The PH5's combinations have been preset so that anyone can enjoy
combining sounds effortlessly. Select from the list to choose the setting
that suits your style of performance. The 30 preset combinations require
that you choose two tones. These predetermined groupings of tones
are called FORMS.

You can assign from two to four tones to a FORM (the number of
assignable tones varies depending on the FORM). The location on the
keyboard where the assignable tones can be assigned are called PARTS. In
addition to the zones, the FORM employs different values of DETUNE
and TRANSPOSE to be set for each PART. (See the FORM list.)

Example 1: FORM 9
FORM 9 is the basic SPLIT type.

PART A  |  PART B

Example 2: FORM 26
FORM 26 is a MIX type of SPLIT and DUAL. PARTS A and
C have been transposed into a minor key and PARTS B and
D have been transposed into a major key.

PART A  |  PART B  |  PART C  |  PART D

You can adjust LEVEL (the volume) for each tone when you are assigning
the tone for each section. This lets you balance the volume between tones
to suit each piece of music you perform.

Listen to a number of COMBINATIONS while looking at the COMBINA-
TION and FORM lists. That is the quickest way to gain an understanding
of this powerful capability.
1. NAMES OF PARTS AND BASIC OPERATION

**Front Panel**

1. **POWER switch.**
   Switches the power on and off.

2. **MASTER VOLUME.**
   Adjusts the volume level or the volume of a single voice.

3. **STRIKE**
   Used to change the tone.

4. **FORNT switch**
   Inverts the sound volume when the joystick is tilted towards you (downward). The volume returns to the previous setting when the joystick is tilted towards you once again.

5. **VIBRATO**
   Adds vibrato to the sound when the joystick is tilted upwards (upward).

6. **BEND UP**
   Raises the pitch when the joystick is moved to the right. The further to the right it is tilted, the higher the pitch.

7. **BEND DOWN**
   Lowers the pitch when the joystick is tilted to the left. The further to the left it is tilted, the lower the pitch.

8. **TONES**
   Displays the names and numbers of the 20 TONES.

9. **PATTERNS (rhythm)**
   Displays the names and numbers of the 30 rhythm patterns.

10. **LED display**
    Displays numbers of tones, rhythms, COMBINATIONS, tempo settings, and other system information.

11. **BANK switch**
    Used to switch between TONE selection and COMBINATION selection. The LED display indicates the number of rhythms (101-200).

12. **COMBINATION (tempo)**
    Used to change the tempo of the rhythm pattern selected.

13. **COMBINATION (rhythm)**
    Used to switch between TONE selection and COMBINATION selection. The LED display indicates the number of rhythms (101-200).

14. **COMBINATION (rhythm)**
    Used to switch between TONE selection and COMBINATION selection. The LED display indicates the number of rhythms (101-200).

15. **LEVEL**
    Used to change the volume level of the tones selected.

**Features**

- **200 Great VM Tones**
  The F980 is an entirely new type of keyboard. The new VM (Virtual Memory) tone generator has been developed specifically for KAWAI STR-32/THE-32EH, allowing the F980 to provide 200 new voices including realistic instrumental sounds and infinitely variable effects.

- **Combination**
  If 200 tones are not enough for you, the F980 provides the COMBINATION function, which allows you to select up to four tones from the 200 and assign them in various combinations (called FORMs) that go beyond conventional DUET, DUET, or SPLIT functions. You will have countless sound variations at your command. Up to 10 COMBINATIONs can be stored in memory.

- **30 Re-to-date Rhythm Sounds**
  The F980 contains its own built-in rhythm section with 30 rhythm sounds built-in, to bring about a dramatic rhythm performance.

- **Joystick**
  You can add dynamic touch to your performance by using the joystick for vibrato and pitchshift, as well as modifying volume.

- **LED Display**
  The tone and rhythm selection, tempo settings and other information are shown on the Alpha-numeric LED Display. You can operate the F980 easily by referring to their numbers and symbols.
7. ENJOYING MIDI FUNCTIONS

MIDI is the world standard 'wired' for connecting electronic musical instruments to each other. The following possibilities are open to you when your electronic instrument is equipped with a MIDI interface.

(1) Using the PH50 to play another instrument
If a MIDI cable is connected from the PH50's MIDI OUT port to the MIDI IN port of the other instrument, you can play the PH50's synthesizer module and the other instrument's synthesizer module.

By connecting the PH50 to an instrument like an R-50 drum machine, you can add percussion sounds to the 30 rhythm PATTERNS of the PH50 and use the R-50 to program a rhythm completely different from any of the PH50 rhythms.

* Make sure you match the PH50's transmit channel and the receiving instrument's receive channel.

(2) Using the PH50 as a sound source module

You can play an electronic piano or synthesizer and add the sound of the PH50.

PH50 has an impressive 200 TONES, 50 COMBINATIONS, and 30 rhythm PATTERNS, so it can be used for expanding sound sources and creating new rhythmic patterns.

* Make sure you match the sending instrument's transmit channel and the PH50's receive channel (system).

When playing COMBINATIONS, set the transmit channel to CH1.

(3) Using the PH50 with sequencer

By connecting to a sequencer such as the Q-80, PH50 can play five parts simultaneously (four parts plus rhythm).

Example:
Set COMBINATION0 as follows (see COMBINATION 27):

* With the PH50, you can select the MIDI CLOCK from SYC, SNC-50. Set the PH50 to SYNTH/CHORD/ON1 when matching the tempo of a drum machine.

- FORM 27
- MIDI CH1 = TONE 4 = 005 ALL Rhodes
- MIDI CH2 = TONE 6 = 005 FULL BASS
- MIDI CH3 = TONE 6 = 099 BRASS
- MIDI CH4 = TONE 13 = FLUTE
- MIDI CH5 = PH50 Rhythm 16 FUNKI

Choose from among the 30 rhythm PATTERNS.

Combination 27 through 30 are set up to show you how to utilize the PH50's multi-timbral capability. Look over settings 27-30 on the LIST OF COMBINATIONS. You will see that the tones and levels are identical on all of these combinations. Only the FORMS are different.

Now look at the FORM LIST. You can see from F0M 27-30 are set up for "sequencer." When FORM 0 is selected, only the tone assigned to Part A will be generated from the PH50 keyboard. In the preset COMBINATIONS 27-30, ALL's RHOSES is assigned to Part A. Therefore, you will only hear ALL's RHOSES when you play your own track.

Once the first track has been recorded into the sequencer, you're able to overdub a second track. Set the PH50 to transmit on MIDI channel 2, select FORM 28 which allows only the tone assigned to Part B to be generated from the keyboard. If you select COMBINATION 28, PULL BASS has been assigned to Part B. Therefore, you will only hear PULL BASS when you play the PH50 keyboard. Your first track (ALL's RHOSES) will be played back through the PH50 via MIDI allowing you to rework the one track in real-time.

To overdub a third track using the tone assigned to Part C, use COMBINATION 29 or FORM 29. Set the PH50 to transmit on MIDI channel 3. Now the tone from Part C will be generated from the keyboard and Part A and B tones will play back via MIDI. Overdub a fourth track using MIDI channel 4 and COMBINATION 30 or FORM 30. Remember that you are limited to 16 polyphonic notes. If you use overdub, only 12 tones are available.

Procedure for recording with a sequencer:

1. Connect the PH50 and the sequencer as shown in the illustration.
2. Select one of the COMBINATIONS set as above.
3. Set the PH50 transmit channel to CH1.
4. Set the sequencer's CLOCK to EXTERNAL.
5. Select the PH50's rhythm and tempo (25-250).
6. Make the sequencer ready to start recording.
7. Start the PH50's rhythms and play it to the sound of ALL's RHOSES.
8. Press the PH50 STOP key when the performance is completed.
9. Change to factory-set COMBINATION No. 28. (Or just change FORM No. 28.)
10. Set the PH50 transmit channel to CH2.
11. Make the sequencer ready to record your sound and PART C.
12. Start the PH50 rhythms and play it to the sound of PULL BASS.
13. Press the PH50 STOP key when the performance is completed.

In this way, the recording is done by changing the numbers of the COMBINATIONS (or FORMS) one at a time for each part. Finally, adjust the LEVELs for TONES A, B, C, and D.

When you play back on the sequencer, the music just recorded with the four parts plus rhythm will be played automatically. When you wish to change the TONE, use ASSIGN.
3. CONNECTING TO AUDIO EQUIPMENT

You can perform with a more powerful sound by connecting the LINE OUT jack to audio equipment or amplifiers with a standard 1/4" cord.

Note:
When you are connecting equipment to the OUTPUT jack, be sure to either turn the power OFF or turn the volume DOWN as far as it will go.

4. HOLD PEDAL JACK

This jack accepts the plug of the optional F-1 foot pedal. When you step on the foot pedal, the notes continue even when you have released your fingers from the keys.

Here's the procedure for editing combinations:

**Procedures**

1. Press the BANK switch until the COMBINATION LED lights. Then, use the four-way cursor to select the combination you wish to edit. (The 3-digit display will show combination numbers.)

2. First, set FORM press the FORM switch. The LED display alternately indicates FF (default display for FORM) and the FORM number. (The 3-digit display alternately indicates FF (default display for FORM) and the FORM number.)

3. When you have decided which FORMs you will use, use the four-way cursor keys to set the FORM number using the four-way cursor keys.

4. Next, assign the notes for each PART. Press the ASSIGN switch. The LED display alternately indicates RF (default display for ASSIGN — PART A) and the TONE number. In this example, the display indicates that TONE 61 has been assigned to PART A. (The digit indicated is the upper or lower case.)

5. When you have decided which tone to use (from the tone list on the PHX-50 front panel), set its number with the four-way cursor keys.

6. Each time you press the ASSIGN switch, the PART changes. Assign the tone to the other PARTs in the same way as you did for PART A.

   R-1: Indicates PART B.
   R-2: Indicates PART C.
   R-3: Indicates PART D.

7. Next, adjust the volume LEVEL. Press the LEVEL switch. The LED display alternately indicates RF (default display for FORM) and the LEVEL value (0-100).

8. Use the four-way cursor keys to change the LEVEL value.

9. Each time you press the LEVEL switch, the PART changes. Change the other PARTs in the same way as you did for PART A.

   L-1: Indicates PART E.
   L-2: Indicates PART F.
   L-3: Indicates PART G.

With this step the editing is completed. Press the BANK switch to return to the previous mode.

Notes:
- You can select FORM, assign tones and adjust LEVEL in any order you wish.
- To return to the factory-set COMBINATIONS, turn the POWER switch on while simultaneously pressing the LEVEL and SYSTEM switches. This resets the PHX-50 to its original COMBINATIONS.
<table>
<thead>
<tr>
<th>No.</th>
<th>FORM</th>
<th>Zone</th>
<th>Contents</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>DUAL</td>
<td>A</td>
<td>ALL</td>
</tr>
<tr>
<td>2</td>
<td>DETUNED DUAL 1</td>
<td>B</td>
<td>ALL</td>
</tr>
<tr>
<td>3</td>
<td>DETUNED DUAL 2</td>
<td>C</td>
<td>ALL</td>
</tr>
<tr>
<td>4</td>
<td>DETUNED DUAL 3</td>
<td>D</td>
<td>ALL</td>
</tr>
<tr>
<td>5</td>
<td>HOMONYCH DUAL</td>
<td>E</td>
<td>ALL</td>
</tr>
<tr>
<td>6</td>
<td>TRANSPOSED DUAL 1</td>
<td>F</td>
<td>ALL</td>
</tr>
<tr>
<td>7</td>
<td>TRANSPOSED DUAL 2</td>
<td>G</td>
<td>ALL</td>
</tr>
<tr>
<td>8</td>
<td>TRANSPOSED DUAL 3</td>
<td>H</td>
<td>ALL</td>
</tr>
<tr>
<td>9</td>
<td>SPLIT</td>
<td>A</td>
<td>LOW UP</td>
</tr>
<tr>
<td>10</td>
<td>TRANSPOSED SPLIT</td>
<td>B</td>
<td>LOW UP</td>
</tr>
<tr>
<td>11</td>
<td>MIX 1</td>
<td>C</td>
<td>LOW UP</td>
</tr>
<tr>
<td>12</td>
<td>LAYER 2 PARTS</td>
<td>D</td>
<td>ALL</td>
</tr>
<tr>
<td>13</td>
<td>TRANSPOSED LAYER 1</td>
<td>E</td>
<td>ALL</td>
</tr>
<tr>
<td>14</td>
<td>TRANSPOSED LAYER 2</td>
<td>F</td>
<td>ALL</td>
</tr>
<tr>
<td>15</td>
<td>MIX 2</td>
<td>G</td>
<td>LOW UP</td>
</tr>
<tr>
<td>16</td>
<td>MIX 3</td>
<td>H</td>
<td>LOW UP</td>
</tr>
<tr>
<td>17</td>
<td>MIX 4</td>
<td>I</td>
<td>LOW UP</td>
</tr>
<tr>
<td>18</td>
<td>MIX 5</td>
<td>J</td>
<td>LOW UP</td>
</tr>
<tr>
<td>19</td>
<td>LAYER 4 PARTS 1</td>
<td>K</td>
<td>ALL</td>
</tr>
<tr>
<td>20</td>
<td>LAYER 4 PARTS 2</td>
<td>L</td>
<td>ALL</td>
</tr>
<tr>
<td>21</td>
<td>MULTI SPLIT 1</td>
<td>M</td>
<td>CH-BD</td>
</tr>
<tr>
<td>22</td>
<td>MULTI SPLIT 2</td>
<td>N</td>
<td>CD-BD</td>
</tr>
<tr>
<td>23</td>
<td>DOUBLE SPLIT</td>
<td>O</td>
<td>LOW UP</td>
</tr>
<tr>
<td>24</td>
<td>TRANSPOSED DOUBLE SPLIT</td>
<td>P</td>
<td>LOW UP</td>
</tr>
<tr>
<td>25</td>
<td>CHORD 1</td>
<td>Q</td>
<td>CH-CD</td>
</tr>
<tr>
<td>26</td>
<td>CHORD 2</td>
<td>R</td>
<td>LOW UP</td>
</tr>
<tr>
<td>27</td>
<td>SEQUENCER 1</td>
<td>S</td>
<td>ALL</td>
</tr>
<tr>
<td>28</td>
<td>SEQUENCER 2</td>
<td>T</td>
<td>ALL</td>
</tr>
<tr>
<td>29</td>
<td>SEQUENCER 3</td>
<td>U</td>
<td>ALL</td>
</tr>
<tr>
<td>30</td>
<td>SEQUENCER 4</td>
<td>V</td>
<td>ALL</td>
</tr>
</tbody>
</table>

**WARNING:** This equipment generates, uses, and can radiate radio frequency energy. If not installed and used in accordance with the instruction manual, a cause interference to radio communications. The rules with which must comply afford reasonable protection against interference when used in most locations. However, there can be no guarantee that such interference will not occur in a particular installation. If this equipment does cause interference to radio or the related equipment and you, the user is encouraged to try correct the interference by one or more of the following measures:

- Reorient the receiving antenna.
- Move the receiver away from the instrument.
- Plug the instrument into a different outlet so that it and receiver are on different branch circuits.
- Consult the dealer or a qualified service person.

This instrument has been certified to comply with the limits for a class B digital apparatus, pursuant to the Radio Interference Regulations, C.R.C., c. 1374.

Cet instrument a été certifié conforme avec les limites pour un appareil numérique de la classe B relatives au Règlement sur le brouillage radioélectrique, C.R.C., ch. 1374.

Kawai Musical Instruments Manufacturing Co., Ltd.
### 6. SYSTEM

The functions related to TUNE, TRANSPARE and MIDI all come under the heading of SYSTEM. Each of these functions is outlined in the table below. The LED display immediately indicates the number for the function and the set value. Use the four-way cursor to change the set value.

<table>
<thead>
<tr>
<th>Function</th>
<th>Display</th>
<th>Set Value</th>
<th>Explanatory</th>
</tr>
</thead>
<tbody>
<tr>
<td>TUNE</td>
<td></td>
<td>±50-50</td>
<td>Fine-tuning the overall pitch of the PHD.</td>
</tr>
<tr>
<td>TRANSPARE</td>
<td></td>
<td>±2-12</td>
<td>Changes the overall pitch of the PHD in half step intervals. The upper display changes only for performing.</td>
</tr>
<tr>
<td>TRANSMIT CHANNEL</td>
<td></td>
<td>1-16</td>
<td>Sets the MIDI transmit channel.</td>
</tr>
<tr>
<td>RECEIVE CHANNEL</td>
<td></td>
<td>1-16</td>
<td>Sets the MIDI receive channel. COMBINATIONS are set in CCH and cannot be changed. However, COMBINATIONS using FORM B 27-30 are set in CCH-4.</td>
</tr>
<tr>
<td>OMN/I/OFF</td>
<td></td>
<td>on/off</td>
<td>Set whether or not PHD will receive MIDI channels simultaneously.</td>
</tr>
<tr>
<td>PROGRAM CHANGE</td>
<td></td>
<td>off</td>
<td>PROGRAM CHANGE Information not received.</td>
</tr>
</tbody>
</table>

- **n/r R (NORMAL A)**
  - The PROGRAM CHANGE numbers and the corresponding TONE/COMBINATION numbers are shown on the right.

- **n/r b (NORMAL B)**
  - The PROGRAM CHANGE numbers and the corresponding TONE/COMBINATION numbers are shown on the right.

- **SCR (SECTION A)**
  - The PROGRAM CHANGE number and the corresponding TONE/COMBINATION numbers are shown on the right.

- **SCL (SECTION B)**
  - The PROGRAM CHANGE numbers and the corresponding TONE/COMBINATION numbers are shown on the right.

<table>
<thead>
<tr>
<th>Function</th>
<th>Display</th>
<th>Set Value</th>
<th>Explanatory</th>
</tr>
</thead>
<tbody>
<tr>
<td>PRESSURE</td>
<td></td>
<td>on/off</td>
<td>Sets whether or not PHD will receive PRESSURE information.</td>
</tr>
<tr>
<td>PITCH BEND</td>
<td></td>
<td>on/off</td>
<td>Sets whether or not PHD will receive PITCH BEND information.</td>
</tr>
<tr>
<td>MODULATION</td>
<td></td>
<td>on/off</td>
<td>Sets whether or not PHD will receive MODULATION information.</td>
</tr>
<tr>
<td>VOLUME</td>
<td></td>
<td>on/off</td>
<td>Sets whether or not PHD will receive VOLUME information.</td>
</tr>
<tr>
<td>HOLD</td>
<td></td>
<td>on/off</td>
<td>Sets whether or not PHD will receive HOLD information.</td>
</tr>
<tr>
<td>VELOCITY</td>
<td></td>
<td>on/off</td>
<td>Sets whether or not PHD will receive VELOCITY information.</td>
</tr>
</tbody>
</table>
CARE AND MAINTENANCE

Never place the PH50 in direct sunlight or near heating or air conditioning.

Never insert anything into the space between the keys. If by chance something does get into the instrument, pull the power cord out of the wall socket and contact the store where you bought the PH50. If you use the PH50 when something has fallen or spilled into the instrument, it may become damaged.

Never leave the PH50 open as you could receive an electric shock and also damage the instrument. Contact the store where you purchased the PH50 if you want it adjusted or serviced.

SYSTEM switch
Used when dividing the TUNE, TRANPOSE, and MIDI function. The following functions can be used with this switch:

* TUNE
Used for fine tuning and is used when matching the pitch to other instruments.

* TRANPOSE
Changes the pitch in half-tone steps. This function is handy for changing keys during performance.

* MIDI channel
Sets the MIDI transmit channel.

* MIDI receive channel
Sets the MIDI receive channel.

Program change: Sets the range for MIDI change.

* Pressure
* Pitch bend
* Modulation
* Volume
* Hold pedal
* Sostenuto

* For details of this function, see the section on "SYSTEM".

REAR PANEL

MIDI
Used for connecting to other MIDI instruments or a personal computer.

IN: Input terminal for external MIDI information

OUT: Output terminal for this instrument's MIDI information

HOLD
Used for connecting to a foot pedal. When the foot pedal is pressed, the sustain continues even if the fingers stop touching the keys.

PHONES
Used for connecting headphones.

LINE OUT
Used for sending the PH50 sound to audio equipment, amplifiers, or tape recorders.

DC IN
Used to connect the plug from the 9-12V AC Adaptor such as PS-121.

START/STOP switch
Press to start or stop the rhythm pattern.

INTRO/FILL IN switch
Used to insert an introduction or fill in. When this switch is pressed while the rhythm function is stopped, the rhythm section will start in the intro pattern. When this switch is pressed during performance, a fill in variation on the rhythm is inserted.

FOUR-WAY selector
Used when changing any of the values of numbers of the modes.

* 10: Values will change in increments of 10.

* 1: Values will change in increments of 1.

* -1: Values will change in decrements of 1.

* -10: Values will change in decrements of 10.

When the cursor key is held down the values will continue to change in the ON/OFF mode, pressing +1 or +1 selects ON, and pressing -1 or -1 selects OFF.