HD Digital Videocassette Recorder

SRW-5000/5500
CineAlta™ – Liberating Movie Makers

CineAlta – a name that proudly symbolizes the bond between cinematography and Digital high-definition imaging. It distinguishes a Sony family of products and systems that offer new levels of creativity in the production, postproduction, and exchange of motion pictures. It also brings together the quality and universality of 24-frame cinematography with the real-time capabilities, efficiency, and flexibility of Digital high-definition technology. And it stimulates the convergence of Motion Picture Film and Digital high-definition production on a global basis.

CineAlta products, delivering cinema-quality pictures at selectable frame rates, are simplifying International Program Exchange by minimizing the need for standards conversion. They are also opening up entirely new possibilities for international co-production. Movie making has been liberated by the creative empowerment of the cinematographer. It is facilitated by real-time HD image evaluation on-set, instant replay of full-color high-resolution digital “takes,” real-time image optimization while shooting, a 50-minute shooting load, and most importantly, by the significant cost-benefits associated with this digital medium.

CineAlta products provide a seamless bridge between 24-frame film originals and a final 24P digital master, giving each frame of film a one-to-one correspondence with progressive HD frames. The CineAlta environment readily interfaces with the computer graphics world, liberating postproduction. And the final liberation is achieved through the direct color conversion of progressive 24P masters to film, and to a host of other international digital HDTV and SDTV distribution formats.
The arrival of the HDCAM™ format heralded a new era in movie-making, commercial production, and high-end television production applications. A dramatic breakthrough in this field was achieved with the Sony multi-frame rate camcorder, the HDW-F900, and its companion VTR the HDW-F500. Both products bore the CineAlta™ name – signifying system elements that uniquely explore new horizons in these application areas.

CineAlta products are Sony’s response and commitment to the ITU 709 global standard, specifically intended for international high-definition (HD) program origination. Globally, HD programming is becoming far more mainstream, and the HDCAM format has become the most popular format supporting it. The popularity has escalated demand for even higher quality and greater storage capacity – enough to support extremely high-quality digital production, high-resolution film transfer work, sophisticated graphics recording, and multi-channel audio mastering.

Responding to the requests for more headroom in digital recordings by many prominent content producers, Sony has introduced a new state-of-the-art format that provides a platform enabling greater storage capacity, higher data-transfer rates, and more audio channels than current HDCAM models. This new format is HDCAM-SR™ format. The HDCAM-SR format has a capacity several times greater than conventional tape formats, and it has been conceived from the very beginning as a format suitable for pristine-quality digital field acquisition.

Built on this HDCAM-SR infrastructure, Sony offers two models that expand the CineAlta product line – the SRW-5000 HD Digital Videocassette Recorder, exclusive for HDCAM-SR recording, and the SRW-5500 which additionally offers HDCAM recording. Like the CineAlta flagship HDW-F500, these VTRs acquire each picture frame according to the industry-standard Common Image Format (CIF), which specifies a sampling structure of 1920 x 1080 active pixels (H x V). The SRW-5000 and SRW-5500 therefore fit perfectly into existing workflows, and as full-fledged studio machines, they incorporate all of the editing capabilities and features that production teams demand for the execution of their products.

In their standard configurations, these VTRs record in the 4:2:2 format, which can be combined with current HDC series studio cameras to form a system that is ideal for high-end studio/OB production applications. With an optional RGB processor board installed, they can also be combined with their counterpart camera, the HDC-F950, to form a full-bandwidth 4:4:4 (RGB) image capturing-system. What’s more, the SRW-5000 and SRW-5500 support multi-frame-rate recording on the all-new HDCAM SR format, and deliver a host of invaluable features such as integrated up-conversion, down-conversion, 2-3 pull-down, and legacy playback of HDCAM and Digital Betacam™ tapes. And for today’s digital content mastering applications and for future content delivery methods, they come with 12 channels of digital sound.

Such creative benefits along with the system’s functionality, flexibility, durability, and maintainability will alleviate total cost of ownership concerns. The SRW-5000 and SRW-5500 are assets today, and will remain so into the future.
HDCAM-SR Format Recording

**1080 Recording and Playback**
The SRW-5000/5500 records full HD images at an exceptionally high picture quality using 1080 x 1920 active pixels as specified by the ITU Common Image Format (CIF). The entire range of both interlaced and progressive frame rates are available, ranging from 24/25P progressive imaging, to 50/60i for high-end HDTV production applications. The SRW-5000 records top-quality 4:2:2 Y/Pb/Pr component or full-bandwidth 4:4:4 (RGB) 10-bit recordings*, both with very mild compression. The SRW-5000/5500 also offers up to 12 channels of 24-bit audio at 48 kHz, to meet the needs of the most demanding audio recording requirements in digital-content mastering. Each channel is independently editable. The SRW-5000/5500 is the optimal VTR for any movie-making task – from acquisition and editing to telecine transfers and digital mastering.

*Requires the optional HKSR-5003 RGB Processor Board.

**720P Recording and Playback**
In standard configuration, the SRW-5000/5500 also records in 4:2:2 720/59.94P or 720/50P formats. These formats can be used for DTV programming and transmission applications. As with the 1080 format, you still have up to 12 channels of independently editable 24-bit audio available when operating in 720P format. In addition, 720P/1080i and 720P/480i bidirectional format conversion can be accomplished in this VTR.

**HDCAM-Format* Recording (SRW-5500 only)**
In addition to the HDCAM-SR format, the SRW-5500 enables HDCAM recording and playback in all frame rates specified by the format, including 1080/23.98, 24, 25, 29.97, 30PsF and 1080/50, 59.94, 60i. It supports full editing capability of HDCAM format recordings including independent editing of the four audio channels. This HDCAM recording capability offers a cost-effective yet high quality alternative, operating in the full quality of the industry-standard Common Image Format (CIF).

*The HDCAM format does not support 720P recording.

**Internal Format Conversion**
The SRW-5000/5500 is equipped with an internal down converter that provides SDTV outputs from 1080 recordings. By adding optional plug-in boards, you can give the SRW-5000/5500 extended format-conversion capabilities such as 2-3 pull-down capability, up/down conversion from 720P recordings, and 4:4:4 to 4:2:2 conversion. Refer to the format-conversion chart on page 8 for further details.
Legacy Playback
Not only is the SRW-5000/5500 an affordable VTR for use in digital cinematography and high-end HD production, it also provides a smooth migration path for organizations with legacy systems by retaining current acquisition tools and archives in action. The SRW-5000/5500 can play back HDCAM and Digital BETACAM* tapes, making it an ideal and cost-effective solution for facilities involved in demanding high-end film and HD work.
*Requires the optional HKSR-5002 Digital BETACAM Processor Board.

Long Recording Time on a Single Cassette
Utilizing the technologically advanced HDCAM-SR format’s high-density recording capability and compression technology, the SRW-5000/5500 is capable of recording up to 155 minutes at 1080/24PsF and up to 124 minutes at 1080/59.94i or 720/59.94P on a single L-sized cassette. S-sized cassettes can also be used, offering up to 50 minutes of recorded material at 1080/24PsF and up to 40 minutes of 1080/59.94i or 720/59.94P.
This flexibility makes the SRW-5000/5500 an ideal recorder for both field and studio applications.
*When the SRW-5500 records in the HDCAM format, it provides the same recording times as the HDCAM-SR format.

Easy Maintenance
Drum maintenance is always a concern for VTR users. As with most Sony VTRs, the SRW-5000/5500 drum assembly has been designed with an auto-adjustment function, so that maintenance can be performed in minimal time.

User-friendly Controls
The front control panel of the SRW-5000/5500 is extremely user friendly, with a design and functionality, inherited from the widely used HDW-F500. In addition, the control panel has a large 6.4-inch* type LCD display that provides comprehensive information, including color thumbnails, for quick location of parameters, which is used in combination with eight menu buttons placed along the side of the display.
*Viewable area measured diagonally.
Operational Features

Frame-Accurate Insert/Assemble Editing
The SRW-5000/5500 recorder is capable of insert or assemble editing with frame accuracy. Each channel of video and audio is independently editable. Executing precise editing on HDCAM-SR or HDCAM* tapes in machine-to-machine or A/B roll configurations is possible.

*SRW-5500 only

High-Speed Color Picture Search
Recognizable color pictures are provided in shuttle mode at speeds up to 42 times normal playback for the HDCAM-SR format, and at speeds up to 50 times normal playback for HDCAM and Digital BETACAM formats.

Dynamic Tracking™ Playback
A Dynamic Tracking playback capability provides high-quality pictures over the range of −1 to +2 times normal playback speed during the playback of HDCAM-SR and HDCAM tapes, and −1 to +3 for Digital BETACAM tapes.

Digital-Jog Sound
In Jog mode, all 12 audio digital channels of the HDCAM-SR format or all four channels of the HDCAM format can be reproduced with a responsiveness and sound quality reminiscent of analog audio. This feature is essential to quickly and precisely establish an editing point while monitoring the digital audio signals, which remain synchronized with the pictures.

Dynamic Motion Control (DMC) Playback
The SRW-5000/5500 also provides a DMC playback capability, memorizing the tape-speed trajectory over the dynamic tracking-speed range (-1 to +2 times normal speed).

Pre-Read Editing
The SRW-5000/5500 is equipped with advanced playback heads that allow pre-read editing, making functions such as titling with a single VTR and A/B-roll editing with two VTRs possible.

Confidence Playback
Separate dedicated playback heads immediately follow the recording heads so that actual audio and video recorded to the tape can be monitored while recording. Confidence playback can be used to verify the quality of a recording without interrupting production. This feature can also be used while pre-read editing to verify that the edit has been properly performed to tape.
Selectable Picture Modes
Three modes of operation – SQUEEZE, LETTER BOX, and EDGE CROP – are available to provide the correct presentation for the application type.

Audio-Output Channel Selection
The SRW-5000/5500 is equipped with a unique internal audio-output router, which enables flexible audio-output channel routing without the use of an external audio-routing device. Any channel from the 12* available on HDCAM-SR tape can be assigned to the HD-SDI (Ch 1-12) and SDI (Ch 1-8) embedded audio-output channels. This feature provides the flexibility needed when recording audio to different tape formats.

Dual-Sync Operation
A unique feature of the SRW-5000/5500 allows you to seamlessly integrate the VTR into a 59.94 editing environment. In doing so, you can directly perform insert editing from a 23.98PsF master tape, either to a 1080/59.94i or 525/59.94i recording, without having to first dub the master to the 59.94 format. This is achieved by supplying dual reference signals, one to lock the servo of the SRW-5000/5500 to a 23.98Hz signal and one to lock the playout circuitry to a 59.94Hz reference signal.

Off-Speed Playback Capability
In order to play back material at different speeds for applications such as slow-motion or fast-motion, the SRW-5000/5500 is equipped with a built-in off-speed playback capability.

- Normal playback
- 0.1% off-speed playback
- Video and audio off-speed playback with converted timecode (requires audio pitch correction)
- HDCAM-SR: Video and audio off-speed playback (requires audio pitch correction)
- HD-SDI Video off-speed playback (without audio)

<table>
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</table>

* When scanning modes (interlace or PsF) of the VTR setup and playback tape are different, the output signal is provided in the playback tape’s scanning mode.
** HDCAM-SR only

Easy Setup Using “Memory Stick™” Media
Equipped with a Memory Stick® slot inside its front panel, the SRW-5000/5500 allows VTR setup files to be saved onto and recalled from a “Memory Stick” media. These files can later be copied onto other SRW-5000/5500 machines, enabling quick and consistent setup of multiple VTRs. A group of parameters can be named by the operator as desired to provide further enhanced setup operation.

*”Memory Stick” is optional.
Operational Features

Internal Format-Conversion Capability

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<tr>
<td>525</td>
<td>720/4:2:2</td>
<td>720/4:2:2</td>
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*Requires optional HKSR-5001 Format Converter Board
**Requires optional HKSR-5003 RGB Processor Board
***Requires optional HKSR-5002 Digital Betacam Processor Board

Versatile Interfaces

The SRW-5000/5500 features a wide range of interfaces including:

- HD-SDI I/O
- HD-SDI (format conversion) out
- SDI out
- SD composite out
- AES/EBU digital audio I/O
- Analog audio out
- Analog audio in(cue)*
- Ethernet port
- RS-232/422 50-pin control interfaces
- Video control

*SRW-5500 only
The HDCAM-SR format is based on cutting-edge technology. It is not a rehashed and repackaged technology solution developed in previous decades. The HDCAM-SR format has been designed to maximize the data-transfer rate without sacrificing any operational features. It’s a design you’d expect from a Sony 1/2" tape format, with all the useful playback and editing features common to existing Sony tape formats. And although the SRW-5000/5500 features and capabilities have seen great improvements, the physical size and power consumption of the VTR remain modest enough to achieve easy portability for field use. And, in order to meet the format’s mission-critical requirements, every aspect of magnetic tape-recording engineering and digital-signal processing technology has been carefully reassessed and integrated. Even with these great technological improvements, the expected operating costs of this system are reasonable.

Creating Virtually Lossless Images:
The MPEG-4 Studio Profile (SP)
Yet another industry first from Sony is an integrated video encoding/decoding chipset that conforms to the MPEG-4 SP (Studio Profile: ISO/IEC 14496-2:2001-1). The Studio Profile was created to specifically address the requirements of high-resolution image-production applications. It is free from GOP (Group Of Pictures) structures, and is scalable in its pixel count (SDTV, HDTV, Film-resolution data), bit depth (10- or 12-bit), and color resolution (component or RGB). In order to achieve maximum compression efficiency, the HDCAM-SR format resorts to intra-frame compression for progressive images. Intra-field compression is used for interlaced images. Special attention has been paid to multi-generation dubbing performance and, in common with industry-standard Digital BETACAM VTRs, the SRW-5000 is capable of consistent dubbing without using a separate interface for a native stream. This is only possible thanks to the high performance of the MPEG-4 SP, which offers reproduction of virtually lossless images.

More Data, Same Long Running Time:
The New Footprint
Each picture frame consists of 24 helical tracks (or 12 tracks per segment/field), in which data is shuffled to protect the recording from occasional burst errors. Recordings are further protected by highly robust error-correction and concealment techniques perfected through years of Sony digital-VTR development. Thanks to the finer track pitch and shorter minimum recording wavelength, the data-packing density of the HDCAM-SR format is 3.5 times that of the HDCAM format. Frame-accurate editing is guaranteed by the intelligent allocation of pilot signals for precise head-to-tape tracking.
Retaining The Virtues Of Sony 1/2” Formats: The New Drum Assembly

The new drum assembly has 8 channels each of recording and confidence-playback heads, plus a pair of flying-erase heads. As with all recent Sony high-end VTRs, the SRW-5000/5500 uses DT heads for normal playback as well as variable speed and jog playback. Precise tracking of the HDCAM-SR format tape is reliably secured by utilizing the newly designed 4-tip, 8-gap DT head assembly. Each tip has two gaps, which are slightly offset from each other. During playback, both gaps simultaneously trace the same video track. The off-tape data from the gap that produces a higher output signal is used for the actual image playback. In comparison to conventional systems, this unique mechanism allows a wider tolerance in head-to-track tracing. A dedicated pair of DT head assemblies performs legacy playback of HDCAM and Digital BETACAM tapes. Remarkably, despite the complexity of this new recording drum, durability and lifetime are expected to be equal to that of existing Sony 1/2” tape formats.


A newly developed, ultra-fine-grain magnetic particle used on an HDCAM-SR tape creates the very thin magnetic layer required to achieve the minimum recording wavelength of 0.29µ. This minimum wavelength allows the tape to hold more data and increases the tape transfer rate, resulting in increased performance. Not only that, but stable and consistent playback results are provided through a new proprietary manufacturing process that minimizes tape deformation. What’s more, because the tape medium is designed with a highly rigid new base film material treated with antioxidants, the HDCAM-SR tape is also ideal for archiving purposes.
SRW-5000/5500 Specifications

### General

- **Power requirements:** 100 to 240 V AC (±10%), 50/60 Hz
- **Power consumption:** 230 W (without options)/240 W (with all option boards installed)
- **Operating temperature:** +5 °C to +40 °C (+41 °F to +104 °F)
- **Storage temperature:** -20 °C to +60 °C (+4 °F to +140 °F)
- **Operating humidity:** 25% to 80% (relative humidity)
- **Mass (approx.):** 30 kg (66 lb 2 oz)
- **Dimensions (W x H x D excluding protrusions):** 427 x 218 x 344 mm (16 3/4 x 8 5/8 x 21 1/2 inches)
- **Tape speed:** HDCAM: 94.2 mm/s (24 Hz)
  - Digital Betacam: 97.4 mm/s (24 Hz)
- **HD/SD recording playback time:** 1.24 minutes with BCT-124SL tape
- **Fast-forward/rewind time:** Approx. 4 min with BCT-124SR cassette
- **Search speed range:** Shuttle mode: HDCAM-SR: Still to ±50 times normal playback speed (24 Hz)
  - Digital Betacam: Still to ±50 times normal playback speed
  - Variable mode: HDCAM-SR: -1 to 2 times normal playback speed
  - Digital Betacam: -1 to 2 times normal playback speed
  - Log mode: HDCAM-SR: Still to ±2 times normal playback speed
  - Digital Betacam: Still to ±2 times normal playback speed
- **Dynamic Tracking Range:** -1 to +2 times normal playback speed
- **Shutter lock time:** 1.0 sec or less (from standby on)
- **Load/unload time:** 7.0 sec or less

### Input/Output

- **HD-SDI input A**
  - BNC (1+1 for monitoring loop-through), serial digital (1.485 Gb/s), SMPTE 292M/ITU-R.BT.709
- **HD-SDI input B**
  - (optional HDR-SR5001 required)
  - BNC (1+1 for monitoring loop-through), serial digital (1.485 Gb/s), SMPTE 292M/ITU-R.BT.709
- **HD/SD reference video input 1**
  - BNC (1+1 for loop-through), Tri Level sync, 0.6 Vp-p, 75 Ω, sync negative or Black Burst, 0.286 Vp-p, 75 Ω, sync negative
- **HD/SD reference video input 2**
  - (optional HR-SR5001 required)
  - BNC (1+1 for loop-through), Tri Level sync, 0.6 Vp-p, 75 Ω, sync negative or Black Burst, 0.286 Vp-p, 75 Ω, sync negative
- **Digital-audio input (CH1/2, CHU4, CHU6, CHU7/8, CH9/10, CH11/12)**
  - BNC (6x, AES/EBU), unbalanced
- **Format-converter output**
  - (optional HDR-SR5001 required)
  - BNC (2x), with character out
- **SD-SDI output**
  - BNC (2+1 with character out), D1 serial digital (270 Mbit/s), SMPTE 259M
- **SD/HD-SDI output**
  - Composite: BNC (x1 with character out), 1.0 Vp-p, 75 Ω, sync negative
  - 3G sync: BNC (x1), Black Burst, 0.286 Vp-p, 75 Ω, sync negative
- **Analog reference output**
  - 1125 Sync: BNC (x2), Tri Level sync, 0.6 Vp-p, 75 Ω, sync negative
- **Analog-audio input (x1)**
  - XLR-3-pin, female (x1)
- **Time-code input**
  - XLR-3-pin type, (female) x1, 1.0 to 18 Vp-p, 10 Ω, balanced
- **HD/SDI output**
  - BNC (2+1 with character out), Serial digital (1.485 Gb/s), SMPTE 292M/ITU-R.BT.709
- **Format-converter output**
  - (optional HDR-SR5001 required)
  - BNC (2x), with character out
- **SD-SDI output**
  - BNC (2+1 with character out), Serial digital (270 Mbit/s), SMPTE 259M
- **Analog down-converted output**
  - Composite: BNC (x1 with character out), 1.0 Vp-p, 75 Ω, sync negative
  - 3G sync: BNC (x1), Black Burst, 0.286 Vp-p, 75 Ω, sync negative
- **Analog reference output**
  - 1125 Sync: BNC (x2), Tri Level sync, 0.6 Vp-p, 75 Ω, sync negative
- **Digital-audio output (CH1/2 CHU4, CHU6, CHU7/8, CH9/10, CH11/12)**
  - BNC (6x, AES/EBU), unbalanced
- **Analog-audio output**
  - (CH1/2/3/4/CUE*1)**
  - XLR-3-pin type, (male) x5, +4 dBm (with a 600 Ω load), low impedance, balanced
- **Monitor output (LR)**
  - XLR-3-pin type, (male) x2, +4 dBm (with a 600 Ω load), low impedance, balanced
- **Time-code output**
  - XLR-3-pin type, (male) x1, 2.2 Vp-p low impedance, balanced
- **Phone output**
  - MM-445 times phone jack, 0 to 12 dB below an 80 Ω load, unbalanced
- **Remote 1 input**
  - D-sub 9-pin, (female), Sony 9-pin remote interface
- **Remote 1 output/input**
  - D-sub 9-pin, (female), Sony 9-pin remote interface
- **Video control**
  - D-sub 9-pin, (female), Includes REMOTE-900
- **Parallel remote**
  - D-sub 5-pin, (female)
- **Ethernet**
  - 10Base-T modular jack

### Digital Video Performance

- **Sampling frequency**
  - HD/SD: 74.25 MHz, Y: 74.25 MHz, Pb/Pr: 37.125 MHz
  - Y/C: 94.2 MHz, 1.0 Vp-p, 75 Ω, sync negative
  - Digital Betacam: 97.4 MHz, Y: 97.4 MHz, Pb/Pr: 48.7 MHz
- **Quantization**
  - 10 bits/sample
- **Compression**
  - HD/SD: MPEG-4 Studio Profile
  - HD/SD: H.264, Reference System
- **Channel coding**
  - 8-268
- **Error correction**
  - Reed-Solomon code

### Analog Composite/Output Performance

- **Bandwidth**
  - Y: 0 to 5.75 MHz +5.0 dB/-3.0 dB
- **S/N ratio**
  - Y: 56 dB or more
- **Y delay**
  - Y: 15 ns or less
- **X Factor (2 Pulse)**
  - X: 10% or less
- **Output S/C phase**
  - Based upon RS-170A/CCIR 6.624-3

### Digital-Audio Performance

- **Sampling frequency**
  - 48 kHz, 16/24 bits, 96 kHz, 32/64 bits with video
- **Quantization**
  - HD/SD: 24 bits/sample
  - HD/SD: 20 bits/sample
- **Wow & flutter**
  - Below measurable level
- **Headroom**
  - 20/18/16/12 dB selectable

### Analog-Audio Performance

- **D/A quantization**
  - 24 bits/sample
- **Frequency response**
  - 20 Hz to 20 kHz, 0±0.5 dB at 1 kHz
- **Dynamic range**
  - More than 90 dB (A scale at 1 kHz)
- **Distortion**
  - Less than 0.05% (1 kHz, reference level)
- **Cross-talk**
  - Less than -40 dB (1 kHz, between any two channels)
- **De-emphasis**
  - T1 = 50 μs, T2 = 15 μs (auto on/off)

### Supplied Accessories

- Operation manual, installation manual

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*The SRW-5000 does not support HDCAM recording.

**HDCAM and Digital Betacam playback only.