

# VIDEO DEVICES



## **PIX 270i**

**Rack Mount Production Video Recorder**

**User Guide and Technical Information**

**Firmware rev. 2.10**



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# Introduction

The PIX 270i is a rack-mountable, production video recorder with extensive audio and video processing capabilities. The foundation of the PIX 270i is hardware-based, 10-bit video up/down/cross conversion, and hardware-based encoding to Apple ProRes and Avid DNxHD codecs. These features allow for fast, reliable acquisition of video (at any standard HD or SD resolution and frame rate) and audio (up to 64 tracks from Analog, AES, HDMI, SDI, MADI, or Dante sources) to ready-for-edit, industry standard QuickTime .mov files.

Files are recorded simultaneously on (up to) 4 separate, 2.5" SSD storage devices via two front panel PIX-CADDY slots and two rear panel eSATAp connections. This redundancy in local, removable storage devices, coupled with standard, Ethernet-based file transfer features further reduces steps in the production workflow. Gigabit Ethernet network ports enable remote access to recorded files and the ability to transfer them quickly into a post-production environment.

Full-featured precision timecode and sync reference I/O using Ambient Clockit core technology is provided to allow tight synchronization with external equipment in complex multi-machine configurations. The PIX 270i supports various external control options: RS-422, GPIO, SDI flags, Timecode triggering, and an embedded web server for network-based remote control. Network Grouping functionality enables linked, frame-synchronized recording and playback of multiple PIX 270i units connected to a standard Ethernet network.

This User Guide details installation and operation of the PIX 270i. This User Guide corresponds to PIX 270i firmware version 2.10. User Guide revisions are released at the same time as firmware updates and available online:

<http://www.sounddevices.com/products/pix270i/downloads/>

## Manual Conventions

Several formatting features have been included to make navigating the guide easier.

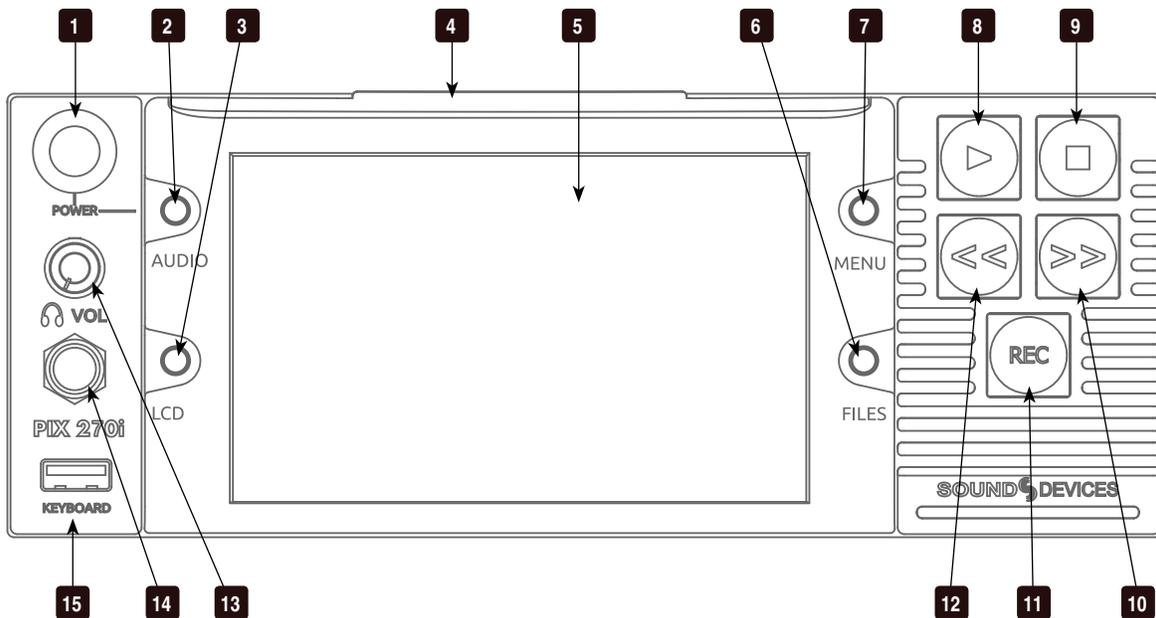
- Physical buttons on the PIX 270i are represented with capital letters (REC button, MENU, etc). All physical button names are detailed in the *Panel Descriptions* section.
- Button combinations are represented with the plus (+) symbol. For example: "Press LCD + AUDIO" means to first hold down LCD, then press AUDIO, and finally release both buttons.
- Setup Menu items are indicated with this text: **[Menu Category - Parameter]**, where the menu category is one of the items in the list displayed when MENU is pushed, and the parameter is an item in the list displayed when that category is selected (by pressing in on the Control Knob).
- *Blue italicized* text references sections of the user guide containing contextually relevant information. When viewing this document on a computer, this text can be clicked to jump to the named section.

## Video Mode and Audio Mode

Throughout this User Guide, the terms Video Mode and Audio Mode will be used. The PIX 270i is capable of recording video and audio together into a QuickTime .mov file (Video Mode) or recording audio only to a .wav file (Audio Only Mode). The mode is determined by the Setup Menu option **[System - Video/Audio Mode]**. When set to **[Video + Audio (QuickTime)]**, the PIX 270i is in Video Mode. When set to **Audio Only Poly (Wave)** or **Audio Only Mono (Wave)** the PIX 270i is in Audio Mode.

# Panel Descriptions

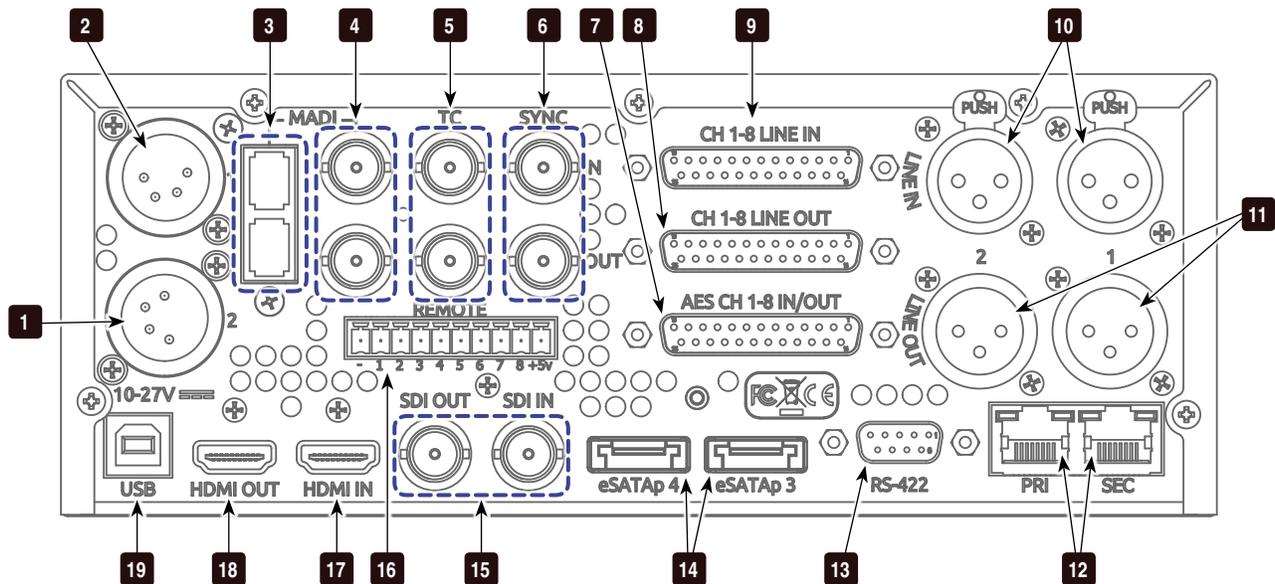
## Front Panel



- 1) **Control Knob**  
The Control Knob can be both turned and pressed. Use the Control Knob to navigate between menu settings and to select menu items. Pressing during playback or stop will toggle Shuttle mode. Turning while playback is paused will jog forward or backward by single frames.
- 2) **AUDIO Button**  
Displays the Audio Screen. From the Audio Screen: Select audio input sources, Arm/disarm tracks, Set audio input gain and delay, View audio input levels, and Edit audio track names.
- 3) **LCD Button**  
Toggles the On-Screen Display. Hold for 2 seconds to toggle LCD on/off. Press to return to the Main View.
- 4) **Handle**  
This handle is designed to provide a gripping point for tilting down the LCD.
- 5) **LCD Display**  
Displays operating information when the On-Screen Display (OSD) is active (See "On-Screen Display", page 6), user interface, source video, and playback video. 5-inch display; 800x480 resolution.
- 6) **FILES Button**  
Displays the File List View. Press FILES + Fast Forward (>>) during record or playback to add a Cue Marker. Press FILES + Rewind (<<) to delete a Cue Marker.
- 7) **MENU Button**  
Displays the Setup Menu.
- 8) **Play Button**  
Plays the most recently recorded file when pressed. In the File List View, plays the selected file from the File List. Toggles Play and Pause in Playback mode. Press and hold Play to activate Loop Play (Video Mode). (See "Playback", page 34)
- 9) **Stop Button**  
Stops an active recording or playback. When Stopped, hold the Stop button to display the next filename.

- 10) **Fast Forward Button**  
When Stopped, press to cue up the next file for Playback. During Playback or Pause, press once to jump to the next Cue Marker, press and hold to increase playback speed. Continue to hold for faster speeds.
- 11) **REC Button**  
Begins recording. *Optional:* Splits the recording and begins writing a new file when pressed while recording. **[System - Rec Button File Split]**
- 12) **Rewind Button**  
When Stopped, press to cue up the previous file for Playback. During Playback and Pause, press once to jump to the previous Cue Marker or beginning of the file, press and hold to reverse playback speed. Continue to hold for faster reverse speeds.
- 13) **Headphone Volume Knob**  
Adjusts the overall volume of the headphones. NOTE: the headphone output is capable of ear-damaging levels. Take care when adjusting among signal sources.
- 14) **Headphone Output 1/4"**  
TRS stereo headphone connector. Can drive headphones from 8 to 100 ohms to very high headphone levels.
- 15) **USB Keyboard Input**  
USB A female connector to connect a USB keyboard. Keyboards can be used to navigate, control, and enter metadata into the PIX 270i. Keyboards with integrated USB hubs are not compatible.

## Rear Panel



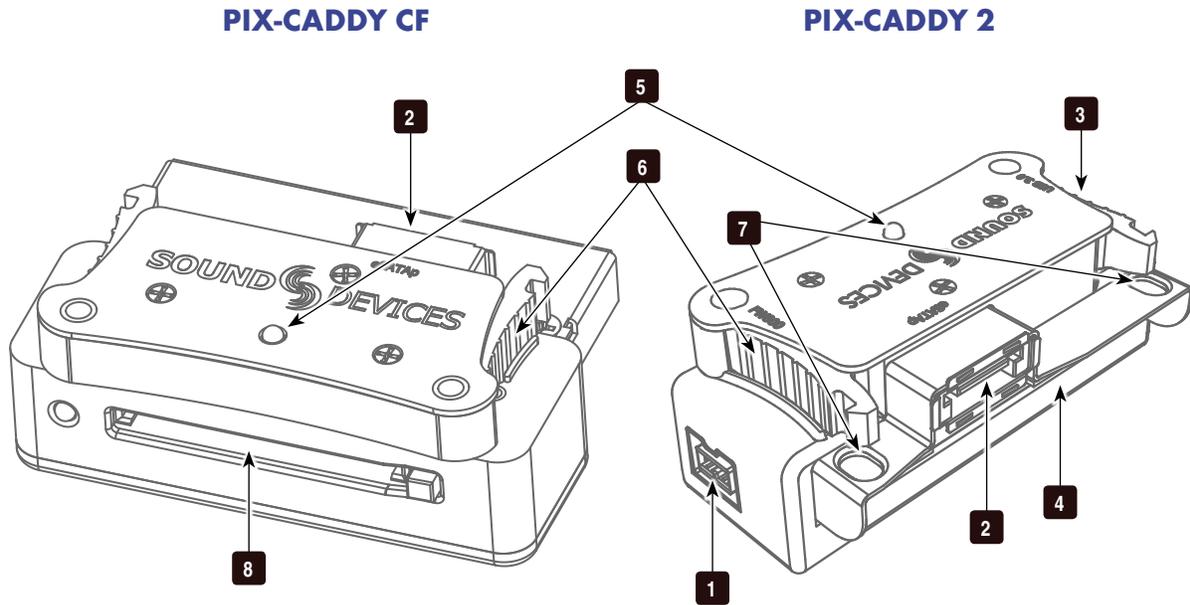
- 1) **Secondary DC Power Input (XLR 4-pin)**  
Accepts 10–27 volts DC. XLR 4-pin connector is wired pin-1 ground, pin-4 positive (+).
- 2) **Primary DC Power Input (XLR 4-pin)**  
Accepts 10–27 volts DC. XLR 4-pin connector is wired pin-1 ground, pin-4 positive (+).
- 3) **MADI I/O (SC Optical)**  
Input (top) accepts up to 64 channels of MADI (AES10) digital audio. Output (bottom) provides MADI (AES10) digital. MADI connections use multimode fiber and networks.

- 4) **MADI I/O (BNC)**  
Input (top) accepts up to 64 channels of MADI (AES10) digital audio. Output (bottom) provides MADI (AES10) digital audio.
- 5) **Timecode I/O (BNC)**  
Input (top) accepts SMPTE timecode. Output (bottom) provides SMPTE timecode.
- 6) **SYNC I/O (BNC)**  
Output (bottom): Selectable genlock or wordclock output. Configured with Setup Menu option **[Timecode/Sync - Sync Out]**. Input (top): Selectable Genlock or Wordclock input. Configured with **[Timecode/Sync]** Setup Menu options **Sync Ref - Video Playback** or **Sync Ref - Audio Playback**.
- 7) **Digital Audio AES I/O (DB-25)**  
8 channels of AES digital audio input and 8 channels of AES digital output. (See *"Connector Pin Assignments"*, page 82)
- 8) **Ch. 1-8 Analog Audio Output (DB-25)**  
8 channels of balanced, line-level analog audio output. Configured with Setup Menu option **[Audio - Line Output]**. (See *"Connector Pin Assignments"*, page 82)
- 9) **Ch. 1-8 Analog Audio Input (DB-25)**  
8 channels of balanced, line-level analog audio input. (See *"Connector Pin Assignments"*, page 82)
- 10) **Analog Audio Inputs (XLR)**  
2 channels of balanced, line-level analog audio inputs. If both XLR and DB-25 signals are connected, the signal will be combined.
- 11) **Analog Audio Outputs (XLR)**  
2 channels of balanced, line-level analog audio outputs. Same signal as DB-25 Analog Audio outputs channels 1 and 2.
- 12) **Ethernet (RJ-45)**  
Attaches to 1G or 100M Ethernet networks. Provides Dante connectivity (See *"Dante Audio Inputs"*, page 15), Network Grouping (See *"Network Grouping"*, page 47), web access for remote control (See *"Web Interface - PIXNET"*, page 50), and network file service. (See *"Storage and File Management"*, page 59)
- 13) **RS-422 Control (DB-9)**  
Connects to RS-422 Controllers for external control of the PIX 270i. (See *"RS-422"*, page 50)
- 14) **External Drive Connections (eSATAp)**  
Connector for approved 2.5-inch SATA drives. Sound Devices maintains a list of tested and approved media for use with PIX video recorders. Visit [www.sounddevices.com/approved](http://www.sounddevices.com/approved) for an up-to-date list of tested and approved media.
- 15) **SDI Video I/O (BNC)**  
Input (right): Accepts 3G-SDI, HD-SDI, or SD-SDI signal with up to 16 channels of embedded audio. Output (left): Provides 3G-SDI, HD-SDI, or SD-SDI signal with up to 16 channels of embedded audio.
- 16) **GPIO Remote (Phoenix 10-pin)**  
Logic contact points for remote control. (See *"GPIO (General Purpose Input / Output)"*, page 57)
- 17) **HDMI Video Input (HDMI)**  
Accepts HDMI (1.4a) signal with 8 channels of embedded audio. The PIX 270i does not record or display content encoded with HDCP.
- 18) **HDMI Video Output (HDMI)**  
Provides HDMI (1.3) signal with 8 channels of embedded audio. Audio configured with Setup Menu option **[Audio - HDMI/AES Output]**.
- 19) **USB Connection**  
Connect to a Windows computer to load firmware with PIX Loader software (Available on the Sound Devices website). (See *"Setup Management and Firmware Upgrades"*, page 68)

## PIX-CADDY 2 (Optional)

The PIX-CADDY 2 is an accessory to connect approved 2.5" drives to the front-panel drive bays. When removed from a PIX 270i, the PIX-CADDY 2 operates as a high-speed drive interface to Mac OS and Windows computers via the onboard FireWire800, USB 3.0, or the optional PIX-DOCK Thunderbolt interface.

*For reliable operation, it is imperative that the 2.5" drive be firmly screwed to the PIX-CADDY 2 with the supplied screws. Some thinner drives may require the use of the PIX-SHIM accessory to ensure a solid fit.*



- 1) **FireWire 800**  
FireWire 800 connector. Requires a powered FireWire 800 or 400 port. Backward compatible when using Firewire 800 to 400 cable.
- 2) **eSATAp**  
High-speed data transfer over 5V eSATAp. Requires a 5V powered eSATAp port.
- 3) **USB 3.0**  
High-speed data transfer over USB 3.0 (backward compatible with USB 2.0).
- 4) **2.5" Drive Slot**  
Connector for approved 2.5-inch SATA II and SATA III drives. Sound Devices maintains a list of tested and approved SSD's or hard drives for use with PIX video recorders. Visit [www.sounddevices.com/approved](http://www.sounddevices.com/approved) for an up-to-date list of tested and approved drives.
- 5) **Activity LED**  
Illuminates when recording, playing, reading, or writing to the attached 2.5" drive. Do not remove the caddy while the Activity LED is illuminated. LED does not illuminate when connected to a computer's eSATA port.
- 6) **Release Latches**  
Secures the PIX-CADDY 2 to the recorder. Press both latches to remove the caddy assembly.
- 7) **Screw Holes**  
For reliable operation, it is imperative that the 2.5" drive be firmly screwed to the PIX-CADDY 2 with the supplied screws.
- 8) **CF Slot**  
Connector for approved CompactFlash media. Sound Devices maintains a list of tested and approved CF cards. Visit [www.sounddevices.com/approved](http://www.sounddevices.com/approved) for an up-to-date list of tested and approved drives.

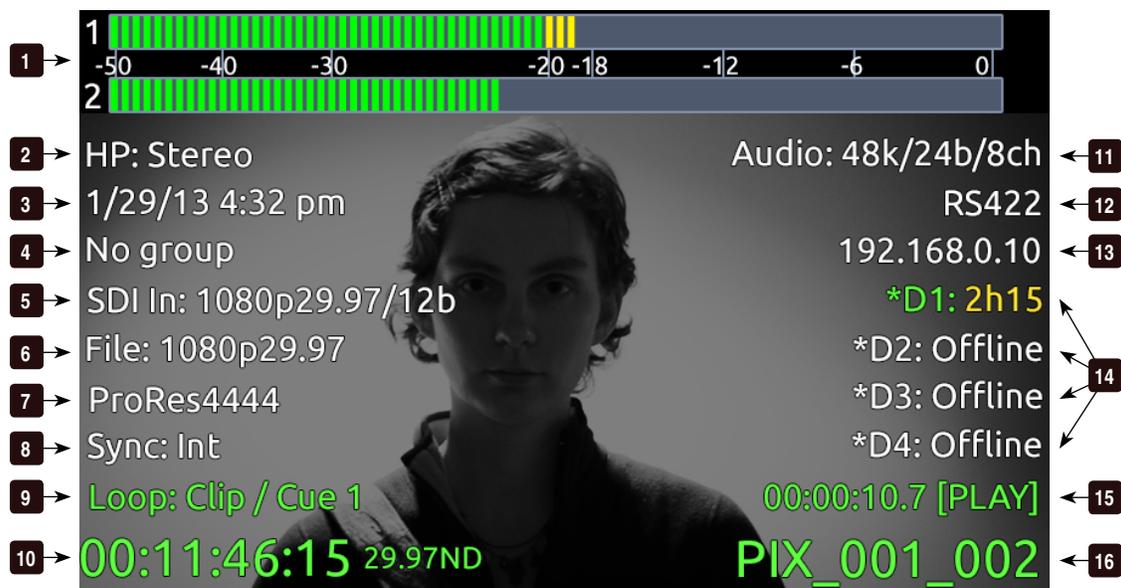
# Menu and Navigation

## Main View

The Main View displays the live or playback video and the On-Screen Display. The Main View is the default view which appears when no other views or menus are selected.

## On-Screen Display

The On-Screen Display (OSD) provides information superimposed over the Main View. From the Main View, LCD will toggle the OSD on and off. Items included in the OSD are configured with the Setup Menu option **On-Screen Display**. When factory settings are loaded from the **Quick Setup** menu item all OSD items are shown.



## On-Screen Display Menu

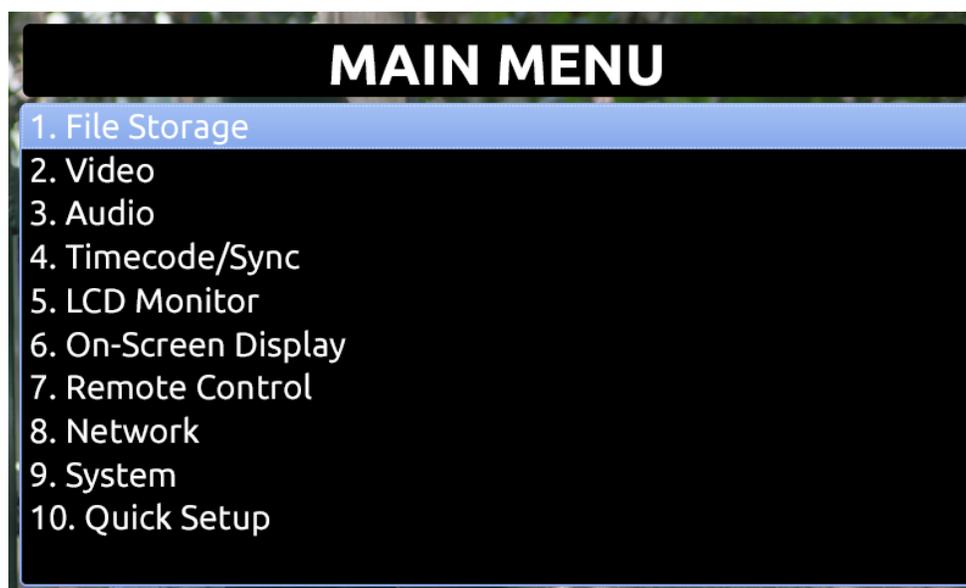
Item	Description
1. Audio Metering	Levels of audio tracks 1 and 2. Shown here in <b>Top (wide)</b> mode. Can be re-positioned with Setup Menu option <b>[On-Screen Display - Audio Metering]</b>
2. Headphone Source	Current headphone routing selection.
3. Date/Time	The current time and date.
4. Group Number	Displays the selected network group in <b>[Network - Network Group]</b> as well as the amount of units in that group in parentheses.
5. Input - Video	Resolution and frame rate of the video input signal.
6. File Resolution/Rate	Displays the resolution and frame rate of the file being recorded or played (Video Mode). In Audio Mode the file type (WAV) is displayed. The File Resolution/Rate field is displayed in different colors to indicate conversion methods. (See <i>"Video Scaling and Frame Rate Conversion"</i> , page 31)
7. File Codec	The presently selected video codec (Video Mode) or WAV Poly/Mono (Audio Mode). This information will update for recording and playback.
8. Sync Reference	The current source of synchronization. This information will update for recording and playback.

Item	Description
9. Cue Marker	Cue marker and playback looping information is displayed here during record and playback.
10. Timecode	Current timecode and frame rate of the recording or playing file.
11. Audio Source	Audio sample rate, bit depth, and channel count. In Audio Mode, flashes red to indicate <b>[Audio - Sample Rate]</b> does not match <b>[Timecode/Sync - Sync Ref - Audio Only]</b> .
12. RS-422 Status	RS-422 is displayed when <b>[Remote Control - RS-422]</b> is on.
13. IP Address	Network IP address of the PIX 270i
14. Drive 1-4 (D1-D4) status	Displays the status and remaining record time of each drive (when video input is present) or remaining space in GB (when no video input is present), <b>Offline</b> (when no media is present), <b>Mounting</b> (when media is becoming ready), <b>No Fmt</b> (when media is not formatted), <b>Network</b> (when drive mode is Ethernet File Transfer), or <b>R/O</b> (when drive mode is Read Only). An asterisk indicates that the drive is On in <b>[File Storage - Drive record/Network Mode]</b> . When recording, all drives that are being written to are displayed in red. When Stopped or in Playback, the green drive is the current default playback drive. Drive status field is orange when a drive is busy.
15. ABS Time	Absolute Time: Displays the elapsed time of the file being recorded or played and the transport status (Stop, REC, Play, Fast Forward, and Rew).
16. File Name	Name of the current file. Holding Stop shows the next file name

Target drives, ABS Time, File Name, Timecode, and Cue Marker OSD fields change colors to indicate the various transport states, White = Stopped, Red = Record, Green = Play/Pause, Blue = Rew/Fast Forward/Shuttle.

## Menu

Press MENU (keyboard: F1) to enter the Setup Menu. Most settings of the PIX 270i are accessed and changed from the Setup Menu. Navigate between menu items by turning the Control Knob and pressing it to select. When in a menu, press MENU to go back to the previous screen.



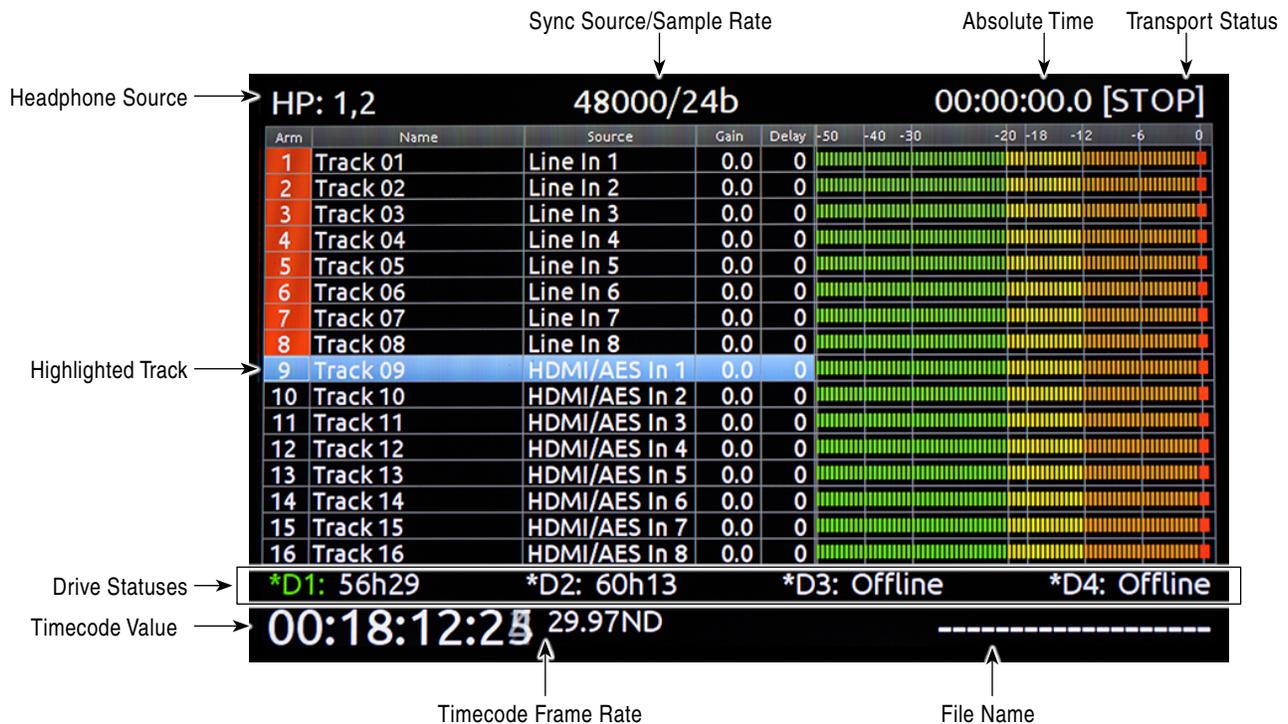
*The Setup Menu is not accessible when in Record or Playback. If the Setup Menu is open when record or playback is engaged, the Setup Menu will close and return to the Main View.*

## Audio Screen

From any screen, press AUDIO (keyboard: F3) to view the Audio Screen. The Audio Screen displays all audio input levels and provides configuration of Track Arming, Track Naming, Input Source selection, Input Gain, and Input Delay. The Audio Screen by default displays 16 tracks at a time. This can be changed to 8, 16, or 32 track displays in **[Audio - Audio Screen Meters]**.

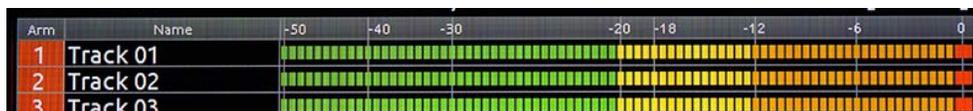
To make adjustments in Audio Screens:

1. Rotate the Control Knob to move the blue highlighter to the desired track.
2. Press the Control Knob to focus the highlighter on parameters for the track. The highlighter will become orange.
3. Rotate the Control Knob to move the orange highlighter to the desired parameter.
4. Press the Control Knob to edit the highlighted parameter.
5. Rotate the Control Knob to adjust the value or setting. If editing Track Names, use the the on-screen keyboard or attached USB keyboard.
6. Press the Control Knob to save the new setting. The highlighter will become blue and once again highlight the entire track.



## Expanded Meters

Press AUDIO while viewing an Audio Screen to toggle Expanded Meters. Input Source, Gain, and Delay parameters are removed to accommodate for higher resolution meters.



Other audio related settings are accessible from the Setup Menu option **Audio**.

## File List

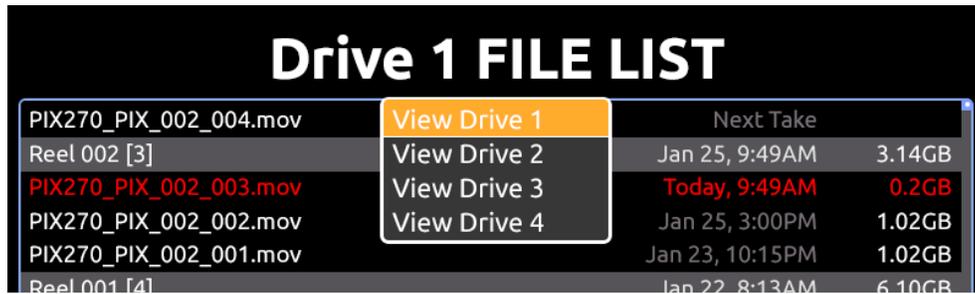
Press FILES (keyboard: F2) to display the File List; A list of all of the recorded takes. Takes are arranged chronologically and grouped by Reel. Turn the Control Knob to highlight an item. Press Play to start playback of the highlighted take. Press the Control Knob (Press and hold for multi-file clips) to perform functions based on which item is highlighted.

Drive 1 FILE LIST		
PIX270_PIX_002_004.mov	Next Take	← 1
Reel 002 [3]	Jan 25, 9:49AM 3.14GB	
PIX270_PIX_002_003.mov	Today, 9:49AM 0.2GB	← 2
PIX270_PIX_002_002.mov	Jan 25, 3:00PM 1.02GB	
PIX270_PIX_002_001.mov	Jan 23, 10:15PM 1.02GB	
Reel 001 [4]	Jan 22, 8:13AM 6.10GB	← 3
PIX270_PIX_001_004.mov	Jan 22, 8:13AM 2.90GB	
PIX270_PIX_001_003.mov [2]	Jan 22, 7:02AM 3.20GB	← 4
PIX270_PIX_001_003a.mov	1.05GB	
PIX270_PIX_001_003b.mov	2.15GB	
PIX270_PIX_001_002.mov	Jan 17, 1:15PM 1.35GB	
PIX270_PIX_001_001.mov	Jan 17, 8:13AM 3.55GB	← 5

6 ↑ 7 ↑ 8 ↑

- Next Take**  
Information for the next take.
- Current Take**  
Information for the current take. Item is red while recording.
- Reel Group**  
A group of clips organized by reel number. Takes below are part of the indicated reel. Number in brackets indicates number of clips in the reel. Press Control Knob to expand or collapse list of takes in this reels.
- Multi-File Take**  
Take consisting of multiple files. Number of files in the take represented by number in brackets. Press Control Knob to expand or collapse list of files in this take. Press and hold Control Knob to access details for all files in the take.
- Take**  
Represents a single take. Press Control Knob to view Take Details Screen or edit metadata. Press Play to play take immediately.
- Name**  
The name or number of the take, file, or reel. Number in brackets indicates amount of clips in the reel or amount of files in the take.
- Date and Time**  
Date and time the take or reel was created.
- Size**  
Total size of the take, file, or reel.

The selected drive is displayed on the top of the screen. To view the contents of other drives, scroll to the top of the list; A pop up box appears with a list of all available drives. Select the desired drive and press the Control Knob.



While in the File List press FILES to collapse all Reel folders and multi-file takes to ease file navigation.

### Take Details Screen

From the File List, highlight a file and press the Control Knob to view the Take Details Screen. To view Multi-file Take details, highlight the menu item with the file extension then press and hold the Control Knob. Details include:

- Start timecode
- Timecode frames-per-second
- Timecode user bits
- Video resolution and rate
- File creation date and time
- Video codec/ Broadcast Wave
- Media
- File size
- Duration
- Audio Format



File functions are also available in the Take Details Screen:

- **Delete:** Deletes the take or file (Confirmation dialog). (See *“Deleting a File”*, page 66)
- **Notes, Scene, Take, Track Names, and Circled:** Edit iXML / bEXT metadata of audio takes. (See *“Metadata”*, page 61)
- **Add to Play List:** Adds the audio or video take to the Play List. (See *“Play List”*, page 37)

- **Remove from Play List:** Removes the audio or video take from the Play List. (See “Play List”, page 37)
- **Empty Play List:** Empties the entire Play List. (See “Play List”, page 37)

## Metadata Screen

The Metadata screen gives you quick access to certain metadata for the previous, current, and next WAV recordings, letting you change the data in an instant.

The metadata you can edit includes:

Scene	Use any alphanumeric value to name the scene.
Take	Use numeric values to name the take.
Circled	Options include: Yes   No
Notes	Type any brief notes manually or select from a pre-defined, customizable list of 20 most commonly used phrases.

To access the Metadata screen, do one of the following:

- Press AUDIO + MENU.
- From an attached keyboard, press Ctrl+M.

*If accessing the Metadata screen while recording, focus will be on the Scene field for the current take, so that field will be highlighted. If accessing the Metadata screen while in standby (stopped) mode, the Scene field for the next take will have the focus and appear highlighted.*

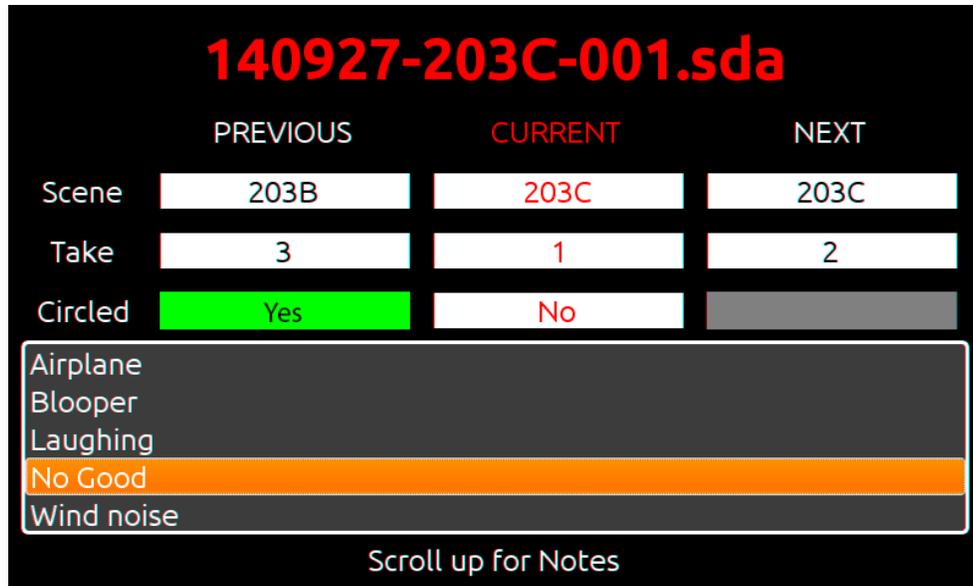
	PREVIOUS	CURRENT	NEXT
Scene	SCN	SCN	SCN
Take	43	44	45
Circled	No	Yes	
Notes		Wind noise	

Scroll down for Phrase List

To navigate the Metadata screen, do any of the following:

- Turn the Control knob to scroll vertically.
- Press the REW or FF buttons to move horizontally.
- From an attached keyboard, use the Arrow keys to navigate vertically or horizontally.
- Press the Control knob to make a selection.

*Scrolling down and beyond the Notes field will display a customizable, predefined phrase list, letting you make quick notes with the most common wording. Scroll up to exit the list and return to the Metadata screen.*



### Phrase List

The phrase list is a feature that lets you predefine a list of up to twenty most commonly used phrases, which can be added to WAV files as part of the Notes metadata. This list, once defined, can be used via the Metadata screen or the Take Details screen.

To define the phrase list:

1. Press the MENU button.
2. Select File Storage > Phrase List Manager. The Phrase List appears.
3. Select Add New Phrase.
4. Enter the text for that phrase.

### Take Details Screen

While detailed file information is available via the FILES button, the Metadata screen also provides quick access to viewing take details for the previous, current, or next WAV recordings.

To access the Take Details View from the Metadata screen:

1. Use the Control knob to scroll up to the column header row: PREVIOUS CURRENT NEXT
2. Press the REW or FF buttons to move horizontally to select the previous, current or next take.
3. Push in the Control knob to display the details for the chosen take.

### LCD

From the Main View, press LCD to toggle the On-Screen Display (OSD) on or off, press and hold LCD for two seconds to turn off the LCD, press again to turn on. From all other views, press LCD to return to the Main View. The LCD Control Panel provides adjustments to the LCD backlight, image brightness, image contrast, image chroma, and button backlight. To access the LCD Control Panel, press LCD + Control Knob. The parameter with the orange slider bar is the selected parameter. To toggle through the parameters press the Control Knob. To adjust the setting, turn the Control Knob. Press LCD again to exit back to the Main View.



# Inputs and Outputs

## Video Inputs

The PIX 270i accepts video input signals over HDMI, HD-SDI, and single link 3G-SDI Level A and B.

*The PIX 270i does not accept analog video signals. See the Specifications section for a complete list of supported frame rates.*

### HDMI

The PIX 270i accepts HDMI version 1.4a video and audio. Supported video resolutions and rates are listed in the Specifications section. The PIX 270i HDMI input accepts up to 10-bit, 4:4:4 video, up to 8 channels of embedded audio. The PIX 270i also accepts Sony's proprietary timecode over HDMI. In Video Mode, the digital audio embedded in the HDMI stream (32 kHz – 192 kHz) is always re-sampled to 48 kHz. In Audio Mode it is re-sampled to the sample rate determined by the **[Timecode/Sync - Sync Ref - Audio Only]**.

*720p30/29.97, 720p25, and 720p24/23.976 are not supported on the HDMI input or the HDMI output.*

*HDCP copy protection prevents direct digital-to-digital copying of copyrighted material. Protected DVDs, Blu-Rays, and streaming content with HDCP encryption is not valid content and will be ignored by the PIX 270i.*

### SDI

The SDI input on the PIX 270i accepts video with embedded audio (up to 16 channels) and embedded SMPTE timecode. This connection accepts digital video up to 12-bit, with up to 4:4:4 color sampling. Unlike the HDMI interface, which auto-negotiates rates between devices, what comes out of a camera's SDI output is received by the PIX 270i with no auto-negotiation or sample rate conversion. **The PIX 270i supports 3G-SDI single link, but not dual-link HD-SDI.**

*Timecode over SDI is not available when recording in standard definition*

## Video Outputs

Both HDMI and SDI outputs are active simultaneously. This allows for conversion from SDI to HDMI and HDMI to SDI.

The output video signal source is the signal present at the currently selected video input (Setup Menu option **[Video - Video Input]**), except during video playback. The resolution and frame rate of the output stream is determined by the Setup Menu option **[Video - File Resolution/Rate]** setting, except during video playback. The SDI Output is capable of sending HD (4:2:2 10-bit) or 3G (4:4:4 12-bit), this is set in **[Video - SDI Output Type]**. Video playback signal is sent to the HDMI and SDI Outputs.

*Standard Definition video is always output using HD Mode because 3G does not support Standard Definition.*

The output video stream contains up to 16 tracks of embedded audio for SDI and 8 tracks for HDMI. Timecode and record start and stop flags are included on the SDI output.

Timecode overlay can be added to the HDMI and/or SDI output signal in **[Video - Video Output OSD]**. The timecode overlay is displayed in various colors to indicate the current transport state of the PIX 270i: White = Stopped, Red = Record, Green = Playback.

### Audio Inputs

The PIX 270i can record up to 64 tracks from a variety of audio input sources in both Video and Audio modes:

Input Type	Count	Connector(s)	Gain	Details
Analog	8	1-8: DB-25 (CH 1-8 LINE IN) 1-2: XLR (LINE IN 1/2)	Off, -25 to 20 dB	Balanced, Line-level. Channels 1-2 on DB-25 connector are summed with respective XLR connectors.
AES Digital	8	1-8: DB-25 (CH 1-8 AES IN/OUT)	Off, -25 to 50 dB	Selectable between AES or HDMI with Setup Menu option <b>[Audio - HDMI/AES Select]</b>
HDMI Digital	8	1-8: HDMI Input	Off, -25 to 20 dB	Selectable between AES or HDMI with Setup Menu option <b>[Audio - HDMI/AES Select]</b>
SDI Digital	16	1-16: SDI Input	Off, -25 to 20 dB	
Dante	64	1-64: Ethernet	Off, -25 to 20 dB	<i>See Dante Audio Inputs for full details</i>
MADI	64	1-64: Optical SC (MADI IN) 1-64: BNC (MADI IN)	Off, -25 to 50 dB	<i>See MADI Audio Inputs for full details</i>

*Maximum amount of recording tracks is affected by sample rate. (See "Recording", page 25)*

### Analog Audio Inputs

The PIX 270i has eight, high-performance, line-level analog audio inputs.

#### XLR (1-2)

The XLR balanced inputs accept line-level signals. These inputs are shared with Channels 1 and 2 of DB-25 Analog Audio Input connector. Channels 1 and 2 of this connector are summed with channels 1 and 2 of the DB-25 connector, respectively.

#### DB-25 (1-8)

Eight analog, line-level inputs are provided on the DB-25 Analog Audio Input connector. This connector is wired in the Tascam fashion (See "*Connector Pin Assignments*", page 82). Channels 1 and 2 of this connector are summed with channels 1 and 2 XLR Analog Audio Inputs, respectively.

### Digital Audio Inputs

The PIX 270i accepts digital audio from HDMI, SDI, AES/EBU, MADI, and Dante inputs. All digital inputs are sample rate converted. This helps ensure synchronization of digital audio from multiple sources. In Video Mode, audio is sampled at 48kHz. In Audio Mode, the sample rate is determined by the **[Audio - Audio Mode Sample Rate]** when **[Timecode/Sync - Sync Ref - Audio Only]** is set to **Internal**. Otherwise, the Audio Mode sample rate is determined by the selected synchronization reference.

## AES3

The PIX 270i accepts AES3 (AES/EBU) digital signals with sampling rates from 32 kHz up to 192 kHz and bit depths up to 24-bits. In Video mode, AES3 inputs are sample rate converted to 48 kHz. In Audio Mode, the sample rate conversion is determined by Setup Menu option **[Timecode/Sync - Sync Ref- Audio Only]**. *see Audio Mode*

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*All AES3 input signals must be clocked to the same rate.*

---

## MADI (AES10)

The PIX 270i accepts 64 channels of digital audio with sampling rates from 32 kHz up to 96 kHz and bit depths up to 24-bits. MADI Inputs 1 to 64 are derived from the MADI Input BNC connector and the MADI Input SC (optical) connector on the rear panel. The MADI connector used is configured with Setup Menu option **[Audio - MADI Input]**. When this option is set to **Auto-Detect**, signal for each channel will be derived from whichever MADI Input connector has signal. If signal is present on the same channel in both MADI Input connectors, the signal from the SC (optical) connector will be used.

## HDMI / SDI Embedded Audio

The PIX 270i accepts 8 channels of embedded digital audio on the HDMI Video Input or 16 channels of digital audio on the SDI input.

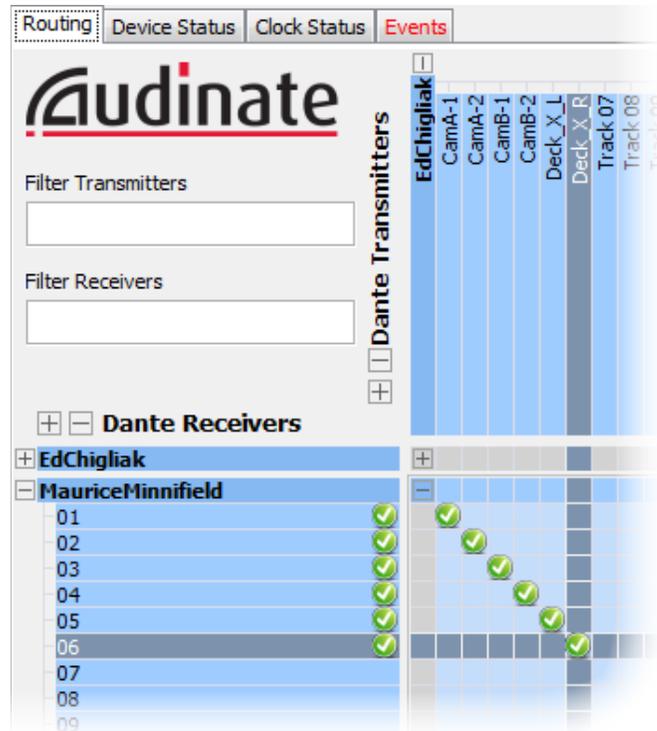
## Dante Audio Inputs

Dante delivers an easy-to-setup, self-configuring, plug-and-play digital audio network that uses standard Internet Protocols over 100Mb and/or Gigabit Ethernet. Dante reliably distributes multichannel digital audio with sub-millisecond latency and sample-accurate record and playback synchronization over CAT 5 cabling. Up to 64 Dante audio channels can be selected in any combination from any Dante audio device on the same Dante network. Should they be necessary, sample rate converters are automatically activated for all Dante audio inputs.

An input Source can be set to an available Dante channel from the PIX 270i or from the Dante Controller application (Available from Audinate's website: <http://www.audinate.com/>) running on a computer attached to the network. To select a Dante source from the PIX 270i, follow the instructions in the *Choosing Audio Sources* section of this guide (See "*Choosing Audio Sources*", page 16).

To route Dante channels with the Dante Controller application:

1. Open the Dante Controller application.
2. Select the Routing tab. This table displays Dante devices with available outputs ("Dante Transmitters") horizontally, and Dante devices with available inputs ("Dante Receivers") vertically. PIX 270i units will be represented by their PIX names per Setup Menu option **[Network - This PIX's Name]**.
3. Click the plus symbol (+) where the column of the desired Dante transmitting device intersects with the row of the PIX 270i you wish to set input sources on. This expands the table to display a matrix of the transmitting device's outputs to the PIX 270i's inputs.
4. Click the slots in the matrix where you wish to route or un-route audio channels. A green circle with a check mark will appear in slots that are routed.



### Dante Redundancy

When **[Network - Dante Redundancy Mode]** is set to **On**, the PIX 270i's Primary and Secondary Ethernet ports both transmit Dante Audio data over separate networks. This provides a fail safe of the Dante system if one of the networks should fail.

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*In Dante Redundancy Mode, two separate networks must be run and they CANNOT be connected to one another. Connect any computer running Dante Controller to the PIX 270i's PRI Ethernet network.*

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See <http://www.audinate.com/> for further information on the Dante protocol.

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### Sample Rate Converters

All digital inputs have Sample Rate Converters. These help ensure synchronization of digital audio from multiple sources.

### Choosing Audio Sources

Audio Input Source is selected in the Audio Screen in the Source column. To setup an input:

1. Press AUDIO to access the Audio Screen. If the Source column is not visible, press AUDIO again to reveal it.
2. Rotate the Control Knob to select the desired track.
3. Press the Control Knob to focus the highlighter on the selected track's parameters. The highlighter will become orange and focus on a single column in the track.
4. Rotate the Control Knob to highlight the Source column.

5. Press the Control Knob to open the Audio Source options window. Select the general type of input to be used from Off, Line In, HDMI/AES In, MADI In, or SDI In and press the Control Knob again to open up all options for that input type.
6. Press the Control Knob to make a selection and exit the Audio Input Source options window.

---

*Dante sources must be connected in order to select them as audio input sources.*

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For quick general audio source configurations use **[Audio - Audio Input Quick Setup]**. (See “*Setup Menu Options*”, page 71)

## Input Gain Control

Audio Input Gain is set in the Audio Screen in the Gain column. To adjust the gain of an audio track:

1. Press AUDIO to access the Audio Screen. If the Gain column is not visible, press AUDIO again to reveal it.
2. Rotate the Control Knob to select the desired track.
3. Press the Control Knob to focus the highlighter on the selected track’s parameters. The highlighter will become orange and focus on a single column in the track.
4. Rotate the Control Knob to highlight the Gain column.
5. Press the Control Knob to edit the gain value. Turn the Control Knob to adjust the gain in 1 dB increments. Gain is adjusted in real time. The available gain range depends on the audio input source. (See “*Audio Inputs*”, page 14)
6. Once the desired gain value is set, press the Control Knob to exit the gain window.

Input Gain can be linked in **[Audio - Input Gain Linking]**. When linked, adjust any channel’s gain value to adjust the gain of all channels. Gain offsets from channel to channel are maintained. If this is not desired, unlink the gain and set all gain values to the same value, then re-link input gain.

## Input Delay Control

Audio Input Delay is set in the Audio Screen in the Delay column. Delay is adjustable from 0 to 400 mS. To adjust the delay of an audio track:

1. Press AUDIO to access the Audio Screen. If the Delay column is not visible, press AUDIO again to reveal it.
2. Rotate the Control Knob to select the desired track.
3. Press the Control Knob to focus the highlighter on the selected track’s parameters. The highlighter will become orange and focus on a single column in the track.
4. Rotate the Control Knob to highlight the Delay column.
5. Press the Control Knob to edit the delay value. Turn the Control Knob to adjust the delay in 1 mS increments.
6. Once the desired delay value is set, press the Control Knob to exit the delay window.

Input Delay can be linked in **[Audio - Input Delay Linking]**. When linked, adjust any channel’s delay value to adjust the delay of all channels. Delay offsets from channel to channel are maintained. If this is not desired, unlink the delay and set all delay values to the same value then re-link input delay.

## Audio Outputs

### Analog Audio Outputs

The eight analog outputs of the PIX 270i are active-balanced, line-level outputs (+18dBu max). At factory default, the source of the Analog Line Outputs 1-8 is tracks 1 to 8, respectively. Any of the available 64 Tracks can be sent to the Line Outputs. Line Output routing is set in **[Audio - Line Output]**.

### Digital Audio Outputs (HDMI/AES)

AES and HDMI Outputs are active at all times but these two outputs share the same source. At factory default, the source of the HDMI/AES Outputs 1-8 is tracks 1 to 8, respectively. Any of the available 64 Tracks can be sent to the HDMI/AES Outputs. HDMI/AES Output routing is set in **[Audio - HDMI/AES Output]**.

### SDI Audio Outputs

The SDI video output embeds up to 16 channels of digital audio. At factory default, the source of the SDI Audio Outputs 1-16 is tracks 1 to 16, respectively. Any of the available 64 Tracks can be sent to the SDI Output. SDI Output routing is set in: **[Audio - SDI Output]**.

### Dante Audio Outputs

Tracks 1-64 are permanently routed to Dante Outputs 1-64 respectively. Up to four PIX 270i units can be daisy-chained using their built-in internal Ethernet switches. If using five or more PIX 270i units, Sound Devices recommends using an external Ethernet Switch in a star configuration.

### MADI Audio Output

Both the SC Optical and BNC MADI outputs provide 64 channels of digital audio. At factory default, the source of the MADI Audio Outputs 1-64 is tracks 1 to 64, respectively. Any of the available 64 Tracks can be sent to the MADI Output. MADI Output routing is set in: **[Audio - MADI Output]**.

### Headphone Output

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*The PIX 270i is capable of driving headphones to extremely high sound pressure levels. Hearing experts advise against exposure to high sound pressure levels for extended periods.*

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The PIX 270i's headphone output is a flexible tool for monitoring audio. The headphone level is adjusted using the Headphone Volume Knob.

To quickly select a headphone source, press and hold AUDIO then turn the Control Knob. The Headphone Source can also be selected in the Setup Menu option **[Audio - HP Source]**. To solo a track, enter the Audio Screen, highlight the track, then press AUDIO + LCD. The solo headphone source will be indicated on the top-left of the Audio Screen (**HP: Solo8** for example). To stop solo of a track, highlight the soloed track, then press AUDIO + LCD.

Warning Bells are sent to the headphone monitor to alert the user of various states such as transport changes, and errors such as No Media Connected or No Input Signal Detected. The loudness of these warning bells is adjustable from Off, -60 to -12 dBFS in **[System - HP Warning Bell Level]**. At factory default, the warning bells are set to -40 dBFS.

# Ethernet

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The PRI and SEC Ethernet ports on the rear panel of the PIX 270i are used for a variety of PIX 270i functions/features:

- Dante (64-Channel Audio I/O over network) (See “Dante Audio Inputs”, page 15)
- Network Grouping (See “Network Grouping”, page 47)
- File Transfer (Samba) (See “Transferring Files”, page 66)
- Web Browser Control (See “Web Interface - PIXNET”, page 50)

Up to four PIX 270i units can be daisy-chained using their built-in Ethernet switches. If using five or more PIX 270i units, Sound Devices recommends using an external Ethernet Switch in a star configuration.

The PIX 270i can either be allocated an IP address from a DHCP server (recommended) or over Link-local networking. Link-local networking is a protocol which automatically allocates a 169.254.x.x IP address in the absence of any DHCP server. If a DHCP server is available, the PIX 270i will automatically use it if **[Network - Auto IP Settings]** is set to **On**.

Alternatively, the IP address can be configured manually. When Setup Menu option **[Network - Auto IP Settings]** is set to **Off**, Setup Menu options **[Network - IP Address]**, **[Network - Subnet Mask]**, and **[Network - Gateway]** are enabled. When these settings are improperly set, the PIX 270i may be unreachable in the network or may cause conflicts resulting in other devices in the network being unreachable. Consult with an IT technician to determine the appropriate settings when connecting to a large network.

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*The PIX 270i uses on-board Auto-MDIX (crossover detection) to allow for direct connection to a computer or to a network.*

---

Dante uses a separate IP Address which is configured automatically when connected to other Dante devices. This IP Address is displayed when connected to a computer running Dante Controller, a free-of-charge application available from Audinate. See the following link for details about Dante Controller’s capabilities.

<http://www.audinate.com/>

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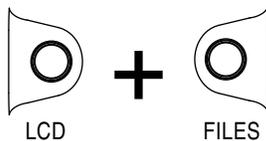
*In Dante Redundancy Mode, two separate IP Addresses are used by Dante. (See “Dante Redundancy”, page 16)*

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# Video Monitoring Features

The PIX 270i includes various monitoring features to assist with exposure and focus. These functions only affect signal on the LCD display and will never affect the recorded video or the video output signal.

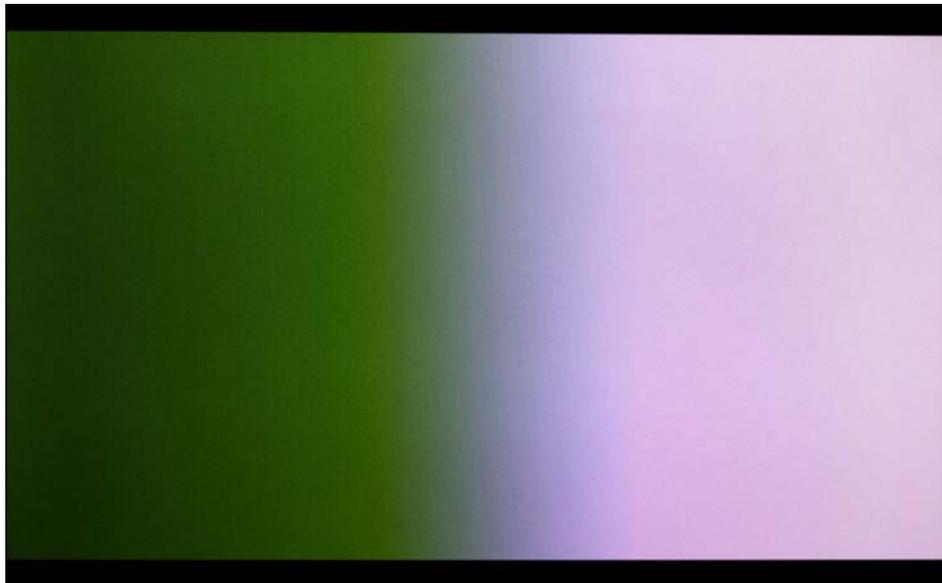
## Exposure Assist



Exposure assist features mark areas of the video image based on the exposure level. With over- or under-exposed areas of the image clearly marked, adjustments can be made on the camera to ensure that the signal reaching the recorder has a proper exposure. Exposure Assist is enabled by pressing LCD + FILES. When Exposure Assist is enabled, “EXP” is displayed on the OSD in yellow text.

When exposure assist is enabled, False Color or Zebra stripes will be overlaid on the LCD monitor signal. The Setup Menu option **[LCD Monitor - Exposure Assist]** determines which mode will activate when exposure assist is toggled on.

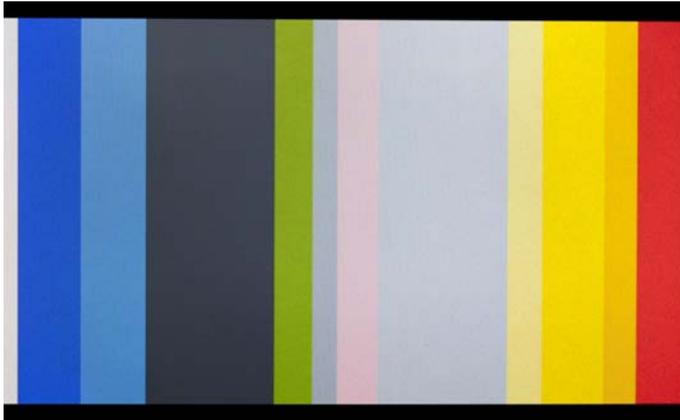
The following image is a luminance ramp signal displayed on a PIX 270i with no exposure assist enabled. Screen shots in the following sections show the effect of the various Exposure Assist features on this test signal.



## False Color

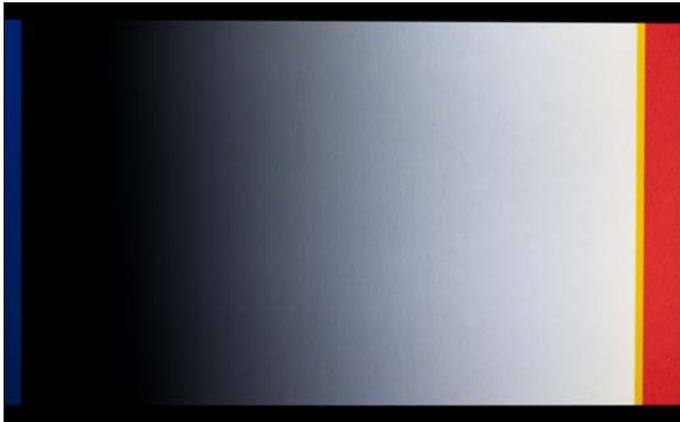
False Color exposure assist mode replaces pixels with a specific color relative to the luminance level. The two types of False Color (selectable from Setup Menu option **[LCD Monitor - Exposure Assist]**) are 12-step and 4-step.

12-step False Color mode divides the monitor signal into 12 luminance ranges and assigns a color to each.



12-step
100-108 Red
95-99 Orange
85-94 Yellow
79-84 Light Yellow
59-78 Light Grey
53-58 Pink
49-52 Medium Grey
43-48 Green
23-42 Dark Grey
13-22 Light Blue
3-12 Blue
0-2 White

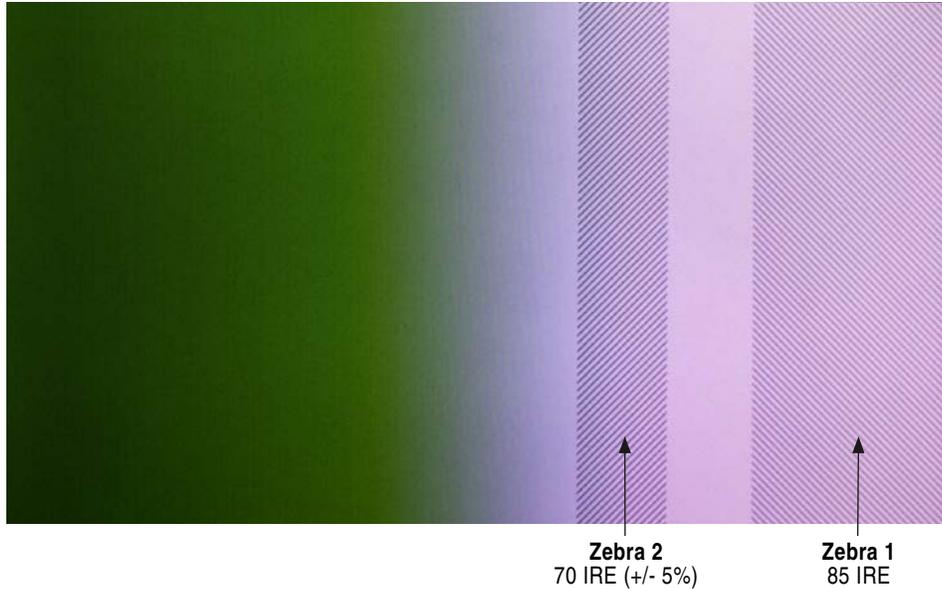
4-step False Color mode divides the monitor signal into 4 ranges and assigns a color to all but one range (this range is displayed without chroma). The table below illustrates the colors as they relate to luminance levels (IRE).



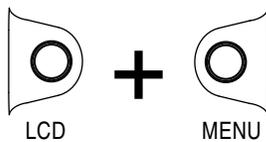
4-step
101+ Red
99-100 Orange
3-98 N/A
0-2 Blue

### Zebra

Zebra stripe exposure assist mode overlays diagonal stripes over areas that are in a defined luminance range (Zebra 1) or above a defined luminance threshold (Zebra 2). The range for Zebra 1 is 5% above and below the IRE value of Setup Menu option [LCD Monitor - Zebra 1 Level]. The range for Zebra 2 is everything above the IRE value of Setup Menu option [LCD Monitor - Zebra 2 Threshold]. The options for Zebra display (selectable from Setup Menu option [LCD Monitor - Exposure Assist]) are Zebra 1, Zebra 2, or both Zebra 1 and Zebra 2 simultaneously.



## Focus Assist



Focus Assist features mark sharp edges in the video image to assist in focusing on the desired subject. Focus assist is enabled pressing LCD + MENU. The word “FOCUS” is displayed in yellow text on the OSD when Focus Assist is enabled. There are two available Focus Assist modes: Peaking and Edge Enhance.

### Peaking

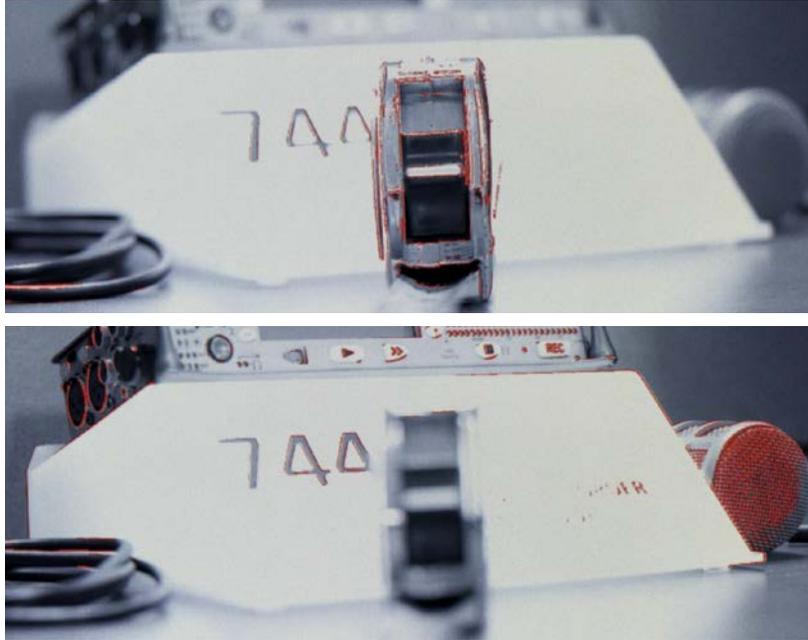
Peaking finds sharp edges in a video (based on luminance) and replaces pixels in those areas to highlight the edges.

The Setup Menu option **[LCD Monitor - Peaking Sensitivity]** sets sensitivity level of the Peaking filter. A setting of **High** will be more sensitive and highlight more edges.

The Setup Menu option **[LCD Monitor - Peaking Background Contrast]** is used to adjust the area of the video image that is not highlighted while Peaking is enabled.

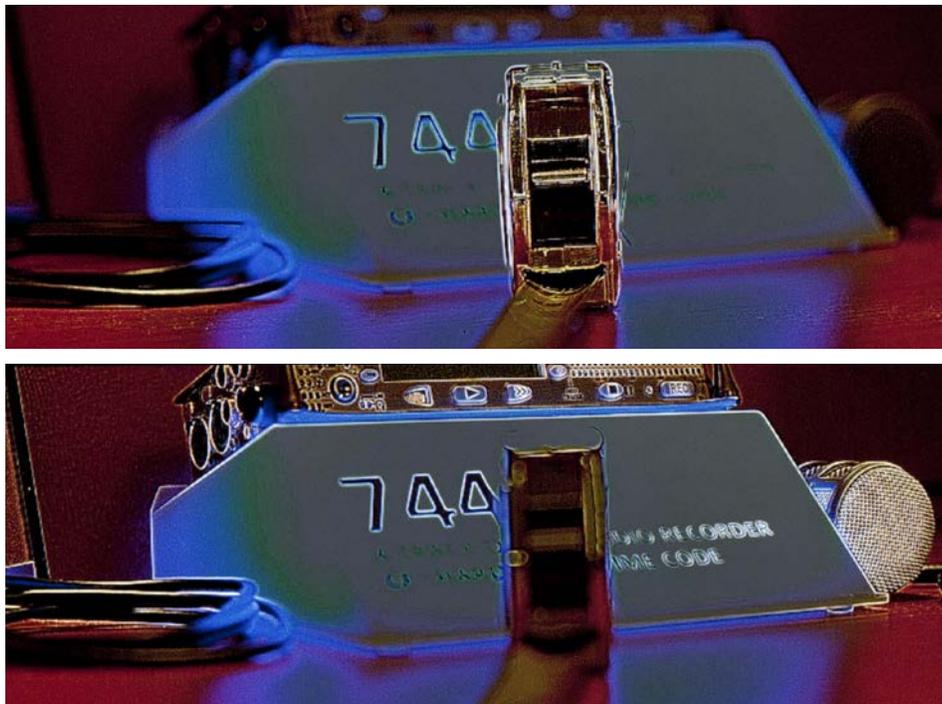
The color of the Peaking marks can be set with the Setup Menu option **[LCD Monitor - Peaking Color]**.

The following image comparison demonstrates the effect of Peaking on an image with a shallow depth-of-field and a short focal length (top) and a longer focal length (bottom).



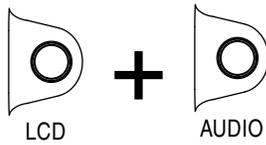
### Edge Enhance

The Edge Enhance filter uses an algorithm which enhances the variation of the luminance of all edges present in the video image. The following image comparison demonstrates the effect of Edge Enhance on an image with a shallow depth-of-field and a short focal length (top) and a longer focal length (bottom).



## Zoom

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The Zoom function enlarges the video image to a 1:1 pixel ratio. To toggle Zoom on and off, press LCD + AUDIO. When Zoom is enabled, “ZOOM” is displayed on the OSD in yellow text and all other OSD elements are hidden. When zoomed, turning the Control Knob moves vertically and Re-wind and Fast Forward buttons move left and right, respectively.

## Flip Display

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Some mounting situations require the PIX 270i (or camera) to be upside-down. The LCD output can be vertically inverted to facilitate upside-down operation with the Setup Menu option **[LCD Monitor - Vertical Flip Display]**. The Setup Menu option **[LCD Monitor - Horizontal Flip Display]** option reverses the LCD output signal horizontally (mirror image).

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*Vertical and Horizontal flipping affect the video image on the LCD screen only. Recorded content and HDMI/SDI outputs are not affected.*

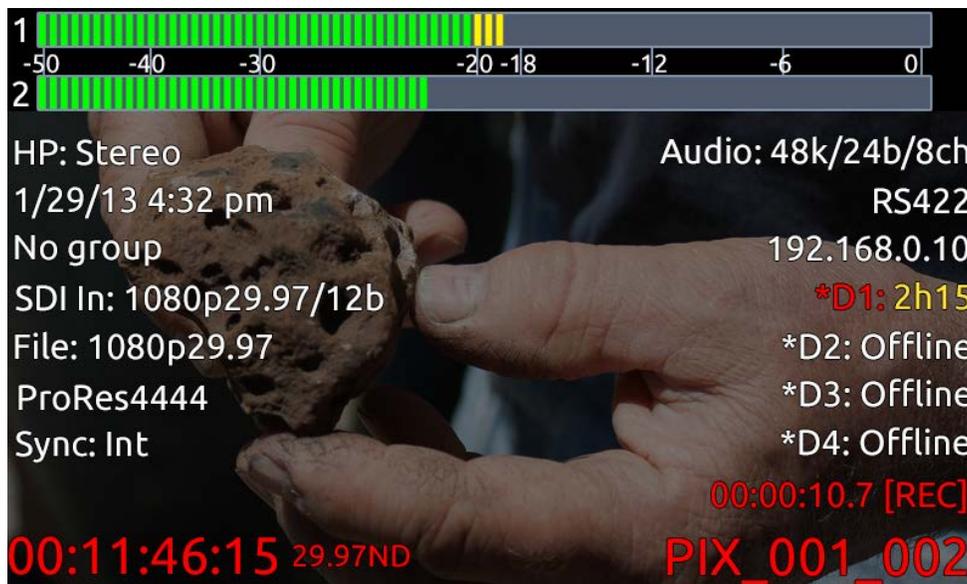
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# Recording

The PIX 270i can record video and audio together to a QuickTime .mov file (Video Mode) or audio only to a .wav file (Audio Mode). File type is selected in **[System - Video/Audio Mode]**. The PIX 270i can record to up to four drives simultaneously or in sequence (Setup Menu option **[File Storage - Video Record Mode]**). Each drive can be configured independently to be available for recording, available for playback (read-only), shared on the network via Samba, or switched to network sharing after becoming full (Setup Menu option **[File Storage - Drive Record/Network Mode]**). Any number of PIX 270i units can be assigned to one of four available network groups for frame synchronized record and playback of video on multiple units simultaneously (See *"Network Grouping"*, page 47).

Pressing the REC button will start recording provided there is valid video signal present (Video Mode) or at least one audio track is armed (Audio Mode). Recording will continue until the Stop (■) button is pressed or until all available media is full. Record and Stop can also be triggered by other devices via a web browser, RS-422, GPIO, SDI Triggers, and Timecode. External control of such functions is set in **Remote Control**. (See *"External Control"*, page 50) (See *"Synchronization and Timecode"*, page 39)

While recording, the REC button will illuminate red and the OSD items Timecode, File Name, ABS Time, and drives actively recording turn red. The PIX 270i is a record-priority device and will enter record any time the REC button is pressed. If the PIX 270i is not ready to record when a record command is given, the PIX 270i will enter a Record Pending state. In this state the REC button will flash red. This is usually caused by file storage mounting or response time, loss of video input, or Play/Pause/Shuttle.



The Setup Menu is not accessible during recording and playback. The File List is not accessible during Playback.

## Sound Devices File Format

During recording the PIX 270i writes to a temporary file format. Video files are written with the extension .SDV and audio files are written with the extension .SDA. When recording is stopped, the

file is “finalized” to a standard Quicktime (.MOV extension) for video takes or a standard Broadcast Wave format (.WAV extension) for audio takes. The Sound Devices file format allows for reliable recovery of content in situations where power was lost or a drive was removed during recording. Upon powering up, the PIX 270i will search for any .SDA or .SDV files on all drives and finalize them to their respective .WAV or .MOV formats.

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*.SDV and .SDA files can also be recovered to .MOV and .WAV files on a Windows computer using the FileSafe utility. (See “FileSafe Utility and the Sound Devices File Format”, page 58)*

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## File Splitting

When the Setup Menu option **[System - REC button File Split]** is set to **On**, pushing the REC button during recording will split the file manually. Recorded files are split automatically when the time of Setup Menu option **[File Storage - QuickTime File Split every]** is reached (Video Mode) or the file size of Setup Menu option **[File Storage - Wave File Split Every]** is reached (Audio Mode). In both cases, a new file will be created and grouped with the other files from the clip in the File View (see [File Management and Metadata](#)).

---

*Audio tracks on video files will not split seamlessly. Some small, brief clicks may occur on some audio tracks in split video files. The video content of video files will always split seamlessly. The audio content of .WAV files (Audio Mode) will always split seamlessly.*

---

## False Take

To discard the last take and delete the file (False take), press Stop (■) button + Rewind (◀◀) button. A dialog box will appear warning that the last take will be deleted and indicate the file name. Use the Control Knob to highlight OK and press the Control Knob to confirm.

## Selecting Video File Resolution and Frame Rate

The PIX 270i can record video in numerous resolutions and frame rates. The Setup Menu option **[Video - File Resolution/Rate]** sets the resolution and frame rate of recorded QuickTime files. This Setup Menu option also determines the resolution and frame rate of the live HDMI and SDI output signals, except during playback. The PIX 270i can record QuickTime files in the following resolutions and frame rates:

- 1080 p 30
- 1080 p 29.97
- 1080 p 25
- 1080 p 24
- 1080 p 23.976
- 1080 i 60
- 1080 i 59.94
- 1080 i 50
- 1080 PsF 30
- 1080 PsF29.97
- 1080 PsF 25
- 1080 PsF 24
- 1080 PsF 23.976
- 720 p 60
- 720 p 59.94
- 720 p 50
- 720 p 30 \*\*
- 720 p 29.97 \*\*
- 720 p 25 \*\*
- 720 p 24 \*\*
- 720 p 23.976 \*\*
- 576 i 50 \*
- 480 i 59.94 \*

When Setup Menu option **[Video - File Resolution/Rate]** is set to **Same as Video Input**, recorded QuickTime files and video output signals will be of the same resolution and frame rate as the input video signal.

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*\* Standard definition recording is only available for ProRes 422 HQ, ProRes 422, and ProRes 422 Proxy.*

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*\*\* Not supported over HDMI*

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## Progressive Segmented Frames (PsF)

Some cameras output video signal in progressive segmented frames (PsF). PsF is a method for transmitting progressive video in an interlaced stream. A device generates PsF signal by splitting each frame into two segments. PsF segments are the same as interlaced fields in that one segment represents the even lines of a frame and the other segment represents the odd lines of a frame. PsF segments differ from interlaced fields in that there is no motion between each segment in a pair.

The PIX 270i will automatically sense PsF signal from most cameras that output PsF over SDI. This is accomplished through the use of a flag inserted into the SDI signal by the camera. If a camera does not insert this flag into the SDI stream or if it outputs PsF signal over HDMI, then the Setup Menu option **[Video - Input PsF Detect]** can be set to **Interpret 1080i as PsF**. This will force the PIX 270i to treat all 1080i signal as if it were PsF and deinterlace it accordingly.

## Selecting a Video Codec

Setup Menu option: **[Video - Codec]**.

The PIX 270i has two families of intra-frame, DCT-based codecs available: Apple ProRes and Avid DNxHD, with five levels of compression for ProRes and four levels of data compression available for DNxHD. Both codecs are intermediate codecs that assist the editing process by eliminating the need to transcode video before importing into Final Cut (ProRes) or Avid (ProRes or DNxHD).

ProRes is a variable data rate codec and DNxHD is a fixed data rate codec. PIX 270i supports all compression levels and bit rates of ProRes and DNxHD and automatically records the correct bit rate dependent upon the video input resolutions and frame rate. The data rates indicated in the Setup Menu item **[Video - Codec]** indicate the maximum data rate at 1080p30.

---

*DNxHD 36 Mb/s only supports 1080p signal. Standard definition recording is only available for ProRes 422 HQ, ProRes 422, and ProRes 422 Proxy.*

---

## Interruption of Signal During Recording

In video mode, in the event that video signal is lost (an unplugged HDMI or SDI cable, for example) during recording, the PIX 270i will pause the recording and wait for video signal to be re-initialized. If video signal is re-initialized recording will begin again to a new file of the same name with an "A" appended to the end. Further interruptions of signal during that take will cause an alphabetic filename progression ("B", "C", etc).

---

*In Audio Mode, loss of video signal will have no affect on the transport state unless the video signal is the sync reference source.*

---

## Alignment of Audio and Video

An advantage to recording audio on the PIX 270i along with the video is the elimination of audio/video sync problems in post. The PIX 270i has many options regarding audio sources along with the two options for video inputs, HDMI and SDI. Given this flexibility, care must still be taken to ensure good audio/video sync.

If recording camera audio embedded on HDMI or SDI, then the audio/video alignment will be excellent provided the alignment is proper on the camera.

If recording audio using the dedicated audio inputs (Analog, AES, MADI, or Dante), then a delay may need to be dialed in. The reason for this is that some cameras have a delay of one or more frames from lens to SDI/HDMI output. The PIX 270i on the other hand has no appreciable delay between audio and video. This means that if the camera does have this delay, the audio will lead the video as recorded by the PIX 270i. Note that on some cameras, the lens-to-SDI/HDMI delay changes with resolution/frame rate. The best practice is to test the audio/video sync using a clapper slate on a test file for each camera resolution/frame rate to be used on a project before starting. *See [Audio Input Delay Control](#) for details*

## Audio Track Arming

Up to 64 Tracks of audio can be recorded in both Audio and Video modes. Tracks must be armed in the Audio Screen in order for them to be recorded. Armed audio tracks will have a red background in the Arm column. Unarmed audio tracks will have a black background in the Arm column. To arm or disarm Tracks for recording:

1. Press AUDIO to access the Audio Screen.
2. Rotate the Control Knob to select the desired track.
3. Press the Control Knob to focus the highlighter on the selected track's parameters. The highlighter will become orange and focus on a single column in the track.
4. Rotate the Control Knob to highlight the Arm column (The Arm column is the left-most column and displays the track number).
5. Press the Control Knob to access the Arm Menu. Turn the Control Knob to select **On**, **Off**, **All On**, or **All Off**. (**All On** and **All Off** will change the arming status of all tracks, regardless of which track is selected).

---

*Changing a track's Input Source to **Off** will disarm the track.*

---

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*When **[Audio - Audio Mode Sample Rate]** is set to **88.2k** or **96k**, tracks 33-64 are disabled.*

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## Audio Mode

When Setup Menu option **[System - Video/Audio Mode]** is set to **Audio Only Poly (Wave)** or **Audio Only Mono (Wave)** the PIX 270i is in Audio Mode. In Audio Mode, the PIX 270i records only audio signal to uncompressed PCM .wav files.

### Polyphonic or Monophonic WAV Files

**Audio Only Poly (Wave)** mode writes a single file to each target drive per take. All armed audio tracks are interleaved into a single file.

**Audio Only Mono (Wave)** mode writes a file for each armed track to each target drive per take. Mono files will be named according to **[File Storage - File Name Format]** with the addition of an underscore (“\_”) character followed by the track number at the end of the file name.

If File Name Format is set to `Reel-Scene-Take_Track Name`, a WAV mono file will be given names in the following format: `<Reel>-<Scene>-<Take>_<Track #Track Name>`.

For example, if Reel=141001, Scene=101A, Take=001, Track=01, and the Track 1 Name is Boom, then the file's name would be 14001-101A-001\_01Boom.WAV

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*Mono Wave files can be written to a maximum of 2 SSD's. Recording Mono Wave files to a mechanical (spinning) hard drive is not supported.*

---

**Poly (Wave) File Format** writes a single file to each target drive per take. All armed audio tracks are interleaved into a single file.

---

*If File Name Format is set to Reel-Scene-Take\_Track Name, but WAV poly files are being recorded, the alternative format of Reel-Scene-Take will be used.*

---

## Audio Mode Settings

Certain Setup Menu options apply only to Audio Mode:

- **[Timecode/Sync - Sync Ref - Audio Only Mode]**: This determines the sync reference source clock for audio mode. The source can be set to Internal, Word Clock (Sync In), AES1-2, MADI, Video Input (SDI/HDMI), or Video Ref (Sync In).

---

*After changing the Sync Reference in Audio Mode, allow approximately 10 seconds before recording.*

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- **[Audio - Audio Mode Sample Rate]**: This menu option only applies when the **[Timecode/Sync - Sync Ref - Audio Only Mode]** is set to **Internal**. The default sample rate is 48 kHz. When sample rate is set to 88.2k or 96k, tracks 33 to 64 are disabled.
- **[Audio - Audio Mode Bit Depth]**: The bit depth of recorded audio in Audio Mode. The default Bit Depth is 24. Audio Mode allows for 16- or 24-bit recordings.
- **[Audio Mode - Pre-Roll Time]**: In Audio Mode, a continuous audio buffer of up to 10 seconds is maintained. The Pre-Roll Time will be "added" to the front of all audio recordings. Timecode stamps are automatically adjusted to match the Pre-Roll time.

---

*Changing the armed status of any track, changing the value of Setup Menu option **[Audio - Audio Mode Sample Rate]**, or changing the current audio synch reference will reset the pre-roll buffer.*

---

- **[File Storage - Wave File Split Every]**: The file size that will cause a .wav file split in Audio Mode. At factory default audio files will automatically split when the file size reaches 4 GB. Audio recordings can also be split when the file size reaches 2 GB.
- **[Timecode/Sync - Frame Rate (Audio Only)]**: The frame rate that will be stored in the iXML and Bext area of the .wav file. The default frame rate is 29.97 non-drop. The available frame rate options are 23.976, 24, 25, 29.97, 29.97 drop-frame, 30, 30 drop-frame.

If the synchronization source (Setup Menu option **[Timecode/Sync - Sync Ref -Audio Only Mode]**) is lost while in record, the recording will stop. The **Sync Reference** OSD field will flash red if the synchronization source is not present. The Audio Input OSD field will flash red if there is a mismatch between the currently selected audio sync reference sample rate and the **[Audio - Audio Mode Sample Rate]** setting.

Playback of audio clips is the same as video clips. *see Playback Operation*

## F Sampling Rate Modes

### 48.048k and 48.048kF

The 48.048kF mode (F can stand for “fake”, “faux”, or “Fostex”) is a specific compatibility mode for use with the Fostex DV40 software (1.74 and previous), Avid, Final Cut Pro, and other post-production environments that do not recognize audio files written at 48.048 kHz. In this mode WAV files are recorded at a 48.048 kHz sampling rate but are stamped at 48 kHz. When played, they will play back 0.1% slower than real time.

One use for the 48.048kF mode is to force a 0.1% speed reduction (pull down) of audio to match MOS-telecined film (24 fps-to-NTSC) in non-linear edit systems, such as Avid or Final Cut Pro. Since the file is stamped as a 48 kHz file, the edit system will play it back at 48 kHz and not at 48.048 kHz. This “audio pull down” will match the transferred picture without the need for an intermediate step through other software to create the pull down.

The timecode frame rate (actual recording rate) is forced to 30 ND in 48.048kF mode. The audio file, however, is stamped with a 29.97 ND frame rate, along the 48 kHz sampling rate. It will appear as if the file was originally recorded at a 48 kHz sampling rate at a TC rate of 29.97 ND.

### Fostex DV40

When using files recorded in the 48.048kF mode in with a DV40 with early software, set the DV40 timecode frame rate to 29.97ND. Timecode stamps will properly match the original timecode start times.

### 47.952k and 47.952kF

Both 47.952 and 47.952kF settings use a record sampling rate of 47.952 kHz, 0.1% lower than 48 kHz. The 47.952kF mode, however, identifies the file as being recorded at 48 kHz. Additionally there are two frame rate options in 47.952kF mode. The timecode frame rate can be set to 23.97 while the file is identified as 24ND or it can be set to 29.97ND while the file is identified as 30ND. By default, when 47.952kF mode is selected the frame rate is changed to 29.97ND and identified as 30ND unless the Frame Rate was already set to 23.97 in which case it will remain at 23.97.

# Video Scaling and Frame Rate Conversion

The PIX 270i features powerful, hardware-based video scaling, frame rate conversion, and de-interlacing. This allows for converting the resolution and frame rate of input video signal to the recorded file and to the HDMI and SDI outputs in real-time.

Video scaling and/or de-interlacing is active whenever the Setup Menu option **[Video - File Resolution/Rate]** is set to something other than **Same as Video Input**. Any supported input signal can be converted to any available resolution. When set to record progressive frames, the PIX 270i will convert incoming interlaced video to progressive frame video via its built-in, powerful, hardware-based de-interlacer. The PIX 270i will also convert progressive segmented frame (PsF) video to progressive video automatically if Setup Menu option **[Video - File Resolution/Rate]** is set to a progressive frame format (for example **1080p30**). If Setup Menu option **[Video - File Resolution/Rate]** is set to interlaced format (for example **1080PsF30**), the PIX 270i will record PsF signal unaltered, but the file will be stamped as interlaced.

Frame rate conversion occurs whenever the frame rate of **[Video - File Resolution/Rate]** differs from the frame rate of the input video signal. Frame rate conversion is achieved by appropriately duplicating or dropping frames. The PIX 270i will auto-sense between integer and non-integer frame rates (for instance 30 frames vs. 29.97 frames). The PIX 270i will not frame rate convert between integer and non-integer frame rate values. For example, if the incoming video signal is 1080i59.94, it can be converted to 1080p29.97 or 720p59.94 but not 1080p30 or 720p60. The Setup Menu option **[Video - File Resolution/Rate]** contains entries with a combination of integer and non-integer frame rates (such as 1080p30/29.97). When any of these options are selected, the PIX 270i will record in the indicated integer frame rate if the input video is an integer frame rate or record in the indicated non-integer frame rate if the input video is a non-integer frame rate.

Not all frame rate conversions are visually desirable. When the OSD Item **File Resolution/Rate** is red, the conversion of the frame rate of the input video will contain a finite amount of motion judder. For example, if the incoming video is 720p60 and **[Video - File Resolution/Rate]** is set to **720p50**, the cadence of dropped frames may be noticeable depending on the content. Conversions that are simply 1:2 or 2:1 (such as 1080i59.94 to 1080p29.97) introduce no motion judder. For these conversions, the OSD Item **File Resolution/Rate** remains white.

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*When the input video signal is 720p24 or 720p23.976, up-, down-, and cross-conversion is not available.*

---

## 3:2 Pulldown Removal

Many cameras which shoot with a shutter speed of 24/23.976 frames per second will output signal on the HDMI or SDI output at 60i/59.94i. To achieve this, the camera performs a "3:2 pulldown" process. The 3:2 pulldown process splits each frame into 2 fields and duplicates a field periodically. The PIX 270i is capable of removing 3:2 pulldown from a 60i/59.94i signal and converting it back to 24/23.976 progressive frames per second in real-time. The PIX 3:2 removal process actively views video fields looking for duplicates. When these duplicates are sensed, then this cadence is locked in and the appropriate extra fields are removed. The process depends on motion in the incoming video. The OSD item **File Resolution/Rate** changes from orange to white when this cadence is detected:

HDMI In: 1080i59.94  
 1080p23.976  
 ProRes422

**Orange:** No 3:2 pulldown sensed in 60i/59.94i input signal. Input video is being converted to 24p/23.976p using a conversion process which drops frames and may introduce judder.

HDMI In: 1080i59.94  
 1080p23.976 (3:2 pd)  
 ProRes422

**White:** 3:2 pulldown sensed in 60i/59.94i input video signal. Input video signal is being converted to 24p/23.976p using 3:2 pulldown removal which recreates 24p/23.976p as it is captured from the camera's shutter.

*It is important that 3:2 pulldown be sensed before beginning a recording. If recording begins before 3:2 pulldown is sensed, 3:2 pulldown will not be applied properly.*

## Up and Down Conversion

Standard-definition video resolution employs a 4:3 aspect ratio, and high-definition video resolution employs a 16:9 aspect ratio. Up-conversion is the process of fitting standard-definition video (with a 4:3 aspect ratio) into a high-definition, 16:9 frame. Down-conversion is the opposite process.

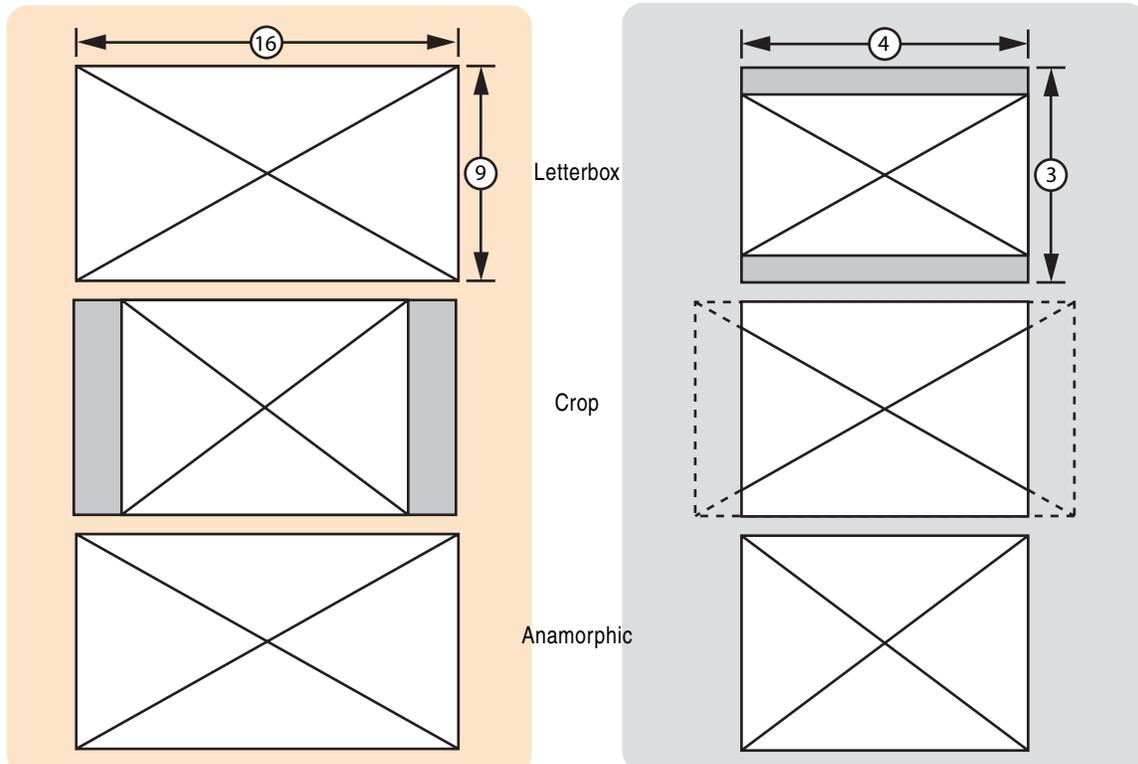
The PIX 270i has various options for up and down conversion:

### Down-Conversion

**Letterbox:** Maintains the same height and width ratio. Results in blank bar at top and bottom of image.

**Crop:** Left and right side of image is cropped to fit into 4:3. Results in missing image at sides of picture.

**Anamorphic:** Image is horizontally squashed to fit into 4:3. Results in a narrow looking image.



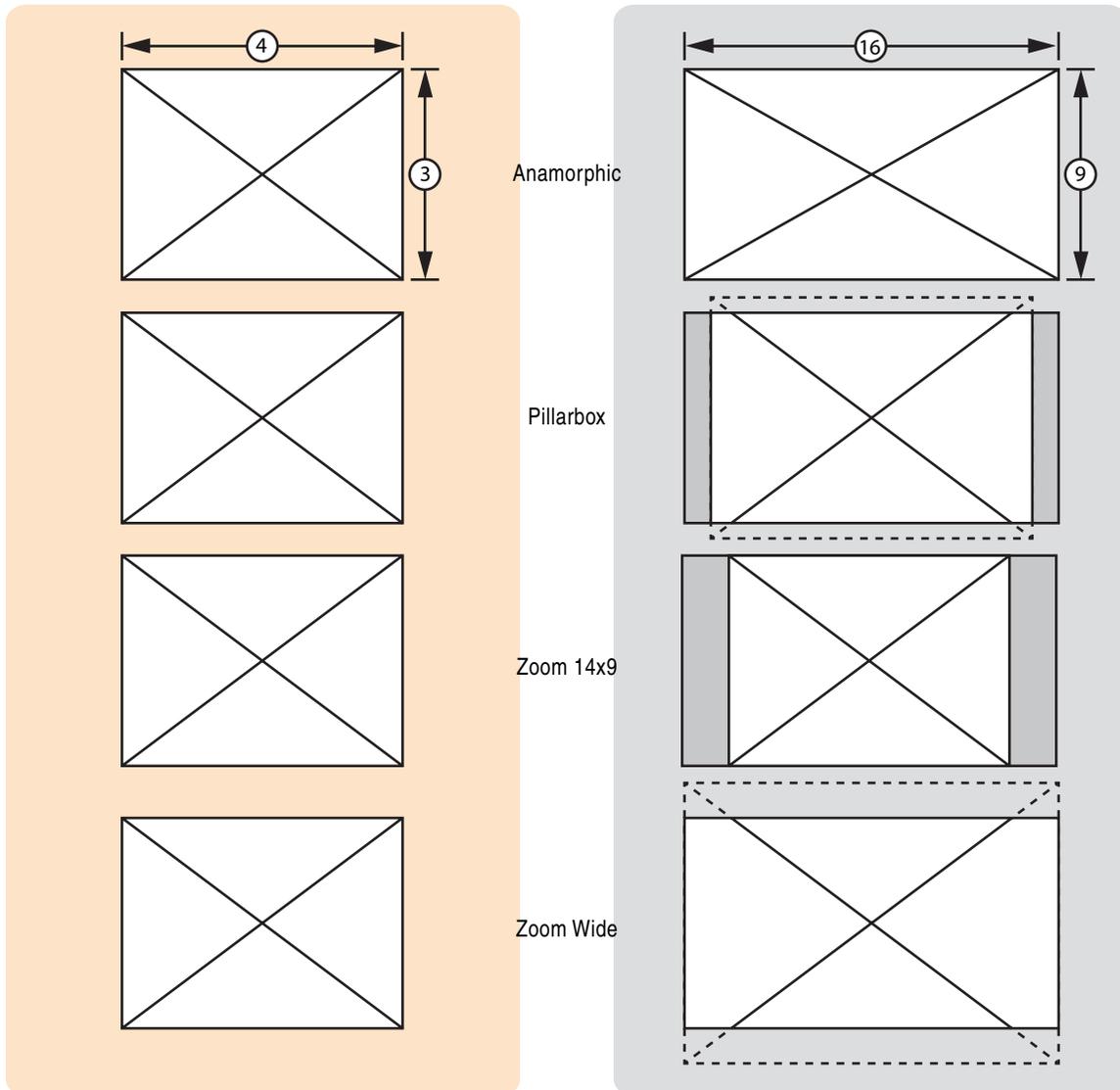
## Up-Conversion

**Anamorphic:** Image is horizontally stretched to fit into 16:9. Results in a wide looking image.

**Pillarbox:** Increases size and maintains same ratio. Results in blank bar at right and left of image and picture cropped at top and bottom.

**Zoom 14x9:** Maintains same size but fills in remaining screen space with blank bar on the right and left of image.

**Zoom Wide:** Increase size and maintains ratio to full screen 16:9. Results in top and bottom being cropped.



# Playback

The PIX 270i has a very powerful playback engine that allows for playback of QuickTime .mov files and PCM .wav files whether the files were generated by the PIX 270i or elsewhere (See “Appendix A - Supported Files”, page 85). Playback video is shown on the onboard LCD display and is sent to the video outputs. The PIX 270i’s video playback clock is determined by the setting in **[Timecode/Sync - Sync Reference -Video Playback]**. Audio Only playback clock is determined by the setting in **[Timecode/Sync - Sync Ref -Audio Only Mode]**.

Any number of PIX 270i units can be assigned to one of four available network groups for frame synchronized record and playback of video on multiple units simultaneously (See “Network Grouping”, page 47).

## Playback Operation

The current Playback drive is indicated by the green Drive Status OSD field. From the Main View, pressing the Play (▶) button after a recording will play the most recent file. Using the Rewind (◀◀) and Fast Forward (▶▶) buttons, previously recorded files can also be cued for playback. The file cued up for Playback is displayed in the File Name field of the OSD.

To browse files on the Playback drive, press FILES. This will display the File List of the current Playback drive. Pressing Play (▶) in the File List will play the currently highlighted file.

To browse files on another drive, scroll beyond the top of the File List to access the drive selection list. When a file is played, the drive it is played from will become the current Playback drive. When a new take is recorded, the lowest numbered drive it is written to will become the current Playback drive.

In Playback Mode the Play (▶) button and the OSD Items **ABS Time**, **Timecode**, **Filename** and **Drive Indicator** are green. While in Playback Mode, pause playback by pressing the Play (▶) button again. The Play button flashes green to indicate playback is paused. Press the Stop (■) button any time to stop playback and exit Playback Mode.

Frame-by-frame scrolling (similar to the traditional Jog function) is supported when playing back QuickTime .mov files. To scroll through a video file frame by frame, pause playback then turn the Control Knob to increase/decrease the video file in one frame increments.

Various looping playback functions are supported. In Video Mode, a single file or a section of a file (defined by cue markers) can be continuously looped by entering Looping Playback Mode (See “Looping Playback”, page 36). Additionally, a list of files can be defined as a Play List and the Play List can also be looped (See “Play List”, page 37).

Playback audio of both QuickTime .mov and PCM .wav files is routed to audio outputs as determined by output routing options in the **[Audio]** Setup Menu section. (See “Audio Outputs”, page 18)

## Fast Forward and Rewind

**Video Mode:** Hold down the Fast Forward (▶▶) or Rewind (◀◀) button during playback for 2x (double) speed playback. When the Fast Forward (▶▶) or Rewind (◀◀) button is held for five seconds or more the playback will become 16x speed. Normal playback will resume when the buttons are released.

**Audio Mode:** Hold down the Fast Forward (▶▶) or Rewind (◀◀) button during playback scrub forward or backward. As the Fast Forward (▶▶) or Rewind (◀◀) button is held down, playback speed in that direction will increase (up to 50x). Release the button to resume playback in real time.

## File Skip

From Stopped Mode, press Fast Forward to skip to the next file on the current Playback drive. Press Rewind once to skip to the previous file on the current Playback drive.

During Playback, press Fast Forward (>>) to jump to the next Cue Marker (if applicable) or begin playback of the next clip (if it exists). Press Rewind (<<) to jump to the previous Cue Marker (if applicable) or to the beginning of the current file. Immediately press Rewind (<<) again to skip to the previous file's last Cue Marker (if applicable) or beginning. File Skip functions will work while a clip is playing and while it is paused.

---

*If the last file played was a sibling file of a mono WAV take, skipping will occur between that take's sibling files rather than the default behavior of skipping between takes. When the first or final sibling file is navigated away from, file skipping will again occur between takes.*

---

## Shuttle Playback Mode

In Shuttle Playback Mode the PIX 270i is capable of playing back at various rates in forward and in reverse.

To immediately enter Shuttle Playback Mode from the Main View, press the Control Knob. The cued file will begin playback at half speed (Fast Forward x1/2). Shuttle Playback Mode can also be accessed while a file is playing back or when paused by pressing the Control Knob.

When Shuttle Playback Mode is active, the OSD items **ABS Time**, **Timecode**, **Filename**, and **Drive Indicator** are displayed in blue. Turn the Control Knob to select playback direction and rate. The following table defines the playback directions and rates available when turning the Control Knob in Shuttle Playback Mode.

Reverse																Forward																	
32	16	8	7	6	5	4	3	2	1	1/2	1/3	1/4	1/5	1/6	1/7	1/8	1/8	1/7	1/6	1/5	1/4	1/3	1/2	1	2	3	4	5	6	7	8	16	32

In Shuttle Playback Mode, the playback direction and rate will be indicated on the LCD if Setup Menu option **[Display - ABS Time]** is set to **On**. The Fast Forward (>>) and Rewind (<<) buttons will illuminate independently to indicate the playback direction. Press the Control Knob while in Shuttle Mode to pause playback. Press the Play (▶) button while in Shuttle Mode to return to Playback Mode.

## Cue Marker

During Record, Playback, Pause, or Shuttle mode, press FILES + Fast Forward (>>) to set a Cue Marker. To delete a Cue Marker, press FILES + Rewind (<<). A dialog box appears asking **Delete Cue Marker? Cue (number)**, select **OK** to delete and **Cancel** to ignore. Cue Markers added or deleted during record are applied to all available drives. Cue Markers added or deleted during playback or shuttle mode are only applied to the current playback drive.

To quickly jump to the next or previous Cue Marker, press Fast Forward (>>) or Rewind (<<) button. The previous Cue Marker is displayed in the lower left-hand corner of the OSD when **[On-Screen Display - Cue Marker]** is **On**. The OSD field will be displayed in various colors depending on the current transport status: **Red** = Record, **Green** = Play, **Blue** = Rewind/Fast Forward/Shuttle.

Content between consecutive cue markers is referred to as a "segment". The beginning and end points of a file are effectively cue markers. A file with a single cue marker will have 2 segments (From the beginning of the file to Cue 1 and from Cue 1 to the end of the file).

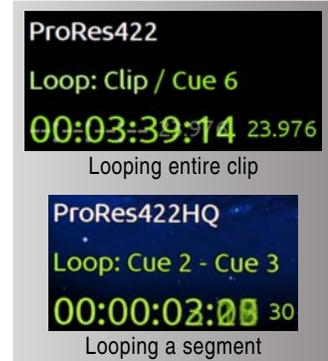
## Looping Playback

*Playback Looping is available in Video Mode only.*

Looping playback can be enabled for a segment or the entire clip. To toggle looping playback and begin looping the entire currently playing clip, hold Play (▶) for 1 second. **Loop: Clip** will be displayed in the bottom left-hand corner of the OSD if **[On-Screen Display - Cue Marker]** is set to On. **Loop: Clip** will be followed by **/ Cue number** when playback is within a segment (where *number* indicates the last cue marker).

To loop a segment, press Play (▶) + Fast Forward (>>) while playback is in that segment. The looped segment is displayed on the bottom left-hand corner of the OSD. To return to looping the entire clip, press Play (▶) + Rewind (<<).

To exit looping, hold down Play (▶) for 1 second.



## Playback Mode

By default, when a file is selected for playback, the PIX 270i will play the file immediately and stop playback when the end of the file is reached. The Setup Menu options **[System - Playback Start mode]** and **[System - Playback mode]** alter this behavior. When **[System - Playback Start mode]** is set to **Pause on First Frame**, a file will begin playback in a paused state on the first frame. This is useful for “loading” a clip so that playback can be manually triggered without any start up delay.

The Setup Menu option **[System - Playback mode]** affects how playback will continue after the end of a file is reached (assuming no user transport commands are called):

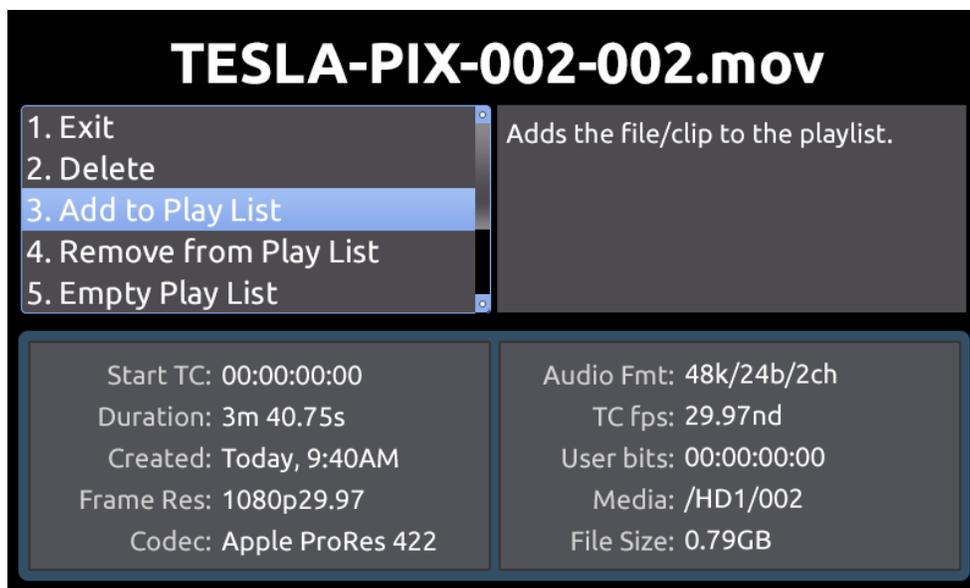
Playback mode	Behavior
Play Once	Playback stops when the end of the file is reached.
Play Once - Pause	Playback pauses on last frame when the end of the file is reached.
Play All	Playback continues with the next file in the File List. This process is repeated until all files in the File List have been played at which point playback stops.
Play All - Pause	Playback pauses at the first frame of the next file. This process is repeated until all files in the File List have been played or Stop is pressed.
Play All - Loop	Playback continues with the next file in the File List. This process is repeated until all files in the File List have been played at which point playback begins at the beginning of the File List.
Play List	Playback continues with the next file in the Play List. This process is repeated until all files in the Play List have been played at which point playback stops.
Play List - Pause	Playback pauses at the first frame of the next file in the Play List. This process is repeated until all files in the Play List have been played or Stop is pressed.
Play List - Loop	Playback continues with the next file in the Play List. This process is repeated until all files in the Play List have been played at which point playback begins at the beginning of the Play List.

*It is recommended that files in the same Play List or reel be of the same resolution, frame rate, and codec.*

## Play List

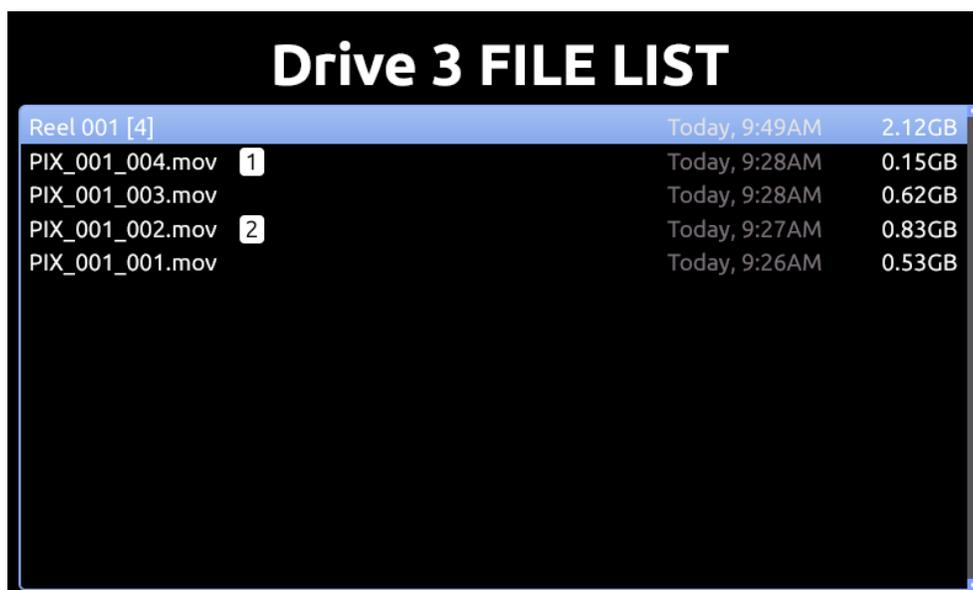
Files can be added to a Play List to be played back in a specific order. Play List functions are accessed from the File Detail view of any file. By default, the PIX 270i will play files in the order that they are arranged in the File List. To play back files in the order of the Play List, **[System - Playback Mode]** must be set to one of the Play List modes. To add a file to the Play List:

1. Press FILES to view the File List.
2. Highlight the desired file, then press the Control Knob to enter the Take Details view. (If the desired take is a multi-file clip, highlight the item with the bracket, then press and hold the Control Knob.)



**Add to Play List** will add the file to the end of the Play List. **Remove from Play List** will remove the file from the Play List and decrease the position of all files above in the Play List. **Empty Play List** will clear the Play List completely (note that this function affects the entire Play List).

Files in a Play List are indicated with a number in the File List:



*It is recommended that files in the same Play List or reel be of the same resolution, frame rate, and codec.*

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### Playback Rate of Audio Files

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Audio files (WAV) are always played back at the sample rate of the PIX 270i. The sample rate that the file was originally recorded at (and that is stamped in the file's header) will be ignored by PIX 270i during playback, and the PIX 270i will play the file at the current sample rate, as determined by Setup Menu option **[Timecode/Sync - Sync Ref - Audio Only Mode]**. When Setup Menu option **[Timecode/Sync - Sync Ref - Audio Only Mode]** is set to **Internal**, audio files will play back at the sample rate of Setup Menu option **[Audio - Audio Mode Sample Rate]**, even in Video Mode.

### Non-Native File Playback

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The PIX 270i can playback QuickTime .mov files and PCM .wav files generated by third party applications and devices.

#### Exporting QuickTime Files for 270i Playback

When exporting QuickTime files for PIX 270i playback be sure to set audio to 48kHz. The PIX 270i cannot playback more than two QuickTime tracks of audio. If multi-channel audio is required, it is recommended that the multi-channel audio is interleaved into a single QuickTime audio track.

### Playing Back Files on a Computer

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Video files recorded with the Apple ProRes codec require QuickTime to be installed. QuickTime can be downloaded from <http://www.apple.com/quicktime/download/>. See [http://software.sounddevices.com/Apple\\_ProRes\\_White\\_Paper\\_July\\_2009.pdf](http://software.sounddevices.com/Apple_ProRes_White_Paper_July_2009.pdf) for more detailed information about the ProRes codec.

Video files recorded with the Avid DNxHD codec require DNxHD drivers to be installed. Visit <http://www.avid.com/dnxhd> to download DNxHD drivers, and for more detailed information about the DNxHD codec.

Audio files are industry standard .wav files that adhere to the Broadcast Wave File standard (BWF). Each file includes the original broadcast extension (bext) and a complete iXML section. Sound Devices Wave Agent software is a free, powerful tool for working with Broadcast WAV Files. See [www.waveagent.com](http://www.waveagent.com).

# Synchronization and Timecode

Synchronization of video, audio, and associated timecode while recording video and audio has long been a problematic area. Situations where several cameras are used can complicate issues further. There may be sync issues between two (or more) cameras and/or between audio recorders because of a) offset and b) drift. In a production environment (during recording), offset and drift are both terms to describe a timing problem between the timecode signal from two or more audio or video recorders. In a post-production environment (a non-linear editor application), offset and drift are both terms to describe a timing problem between two or more audio or video files.

Offset (matching the beginning or “head” of a take) occurs because the beginning of takes are not aligned due to the absence or misuse of timecode. Drift (matching the end or “tail” of a take) occurs because different recorders (audio or camera) run at different rates - the beginning of files from each may have zero offset, but by the end they drift apart. The PIX 270i was designed with these problems in mind and includes the most comprehensive and powerful synchronization features available in a production recorder. These features can be used to alleviate or eliminate offset and drift problems in both production and post-production. While the PIX 270i’s design makes setting the parameters as easy as possible, a good understanding of synchronization is still necessary to properly operate the PIX 270i and ensure a trouble-free workflow.

In a camera, the shutter, video circuitry, audio sampling, and timecode all run off of one “heartbeat” from its master internal clock. If this master clock is slightly fast, then the shutter, audio sampling, and timecode will be slightly fast. If the master clock is a slightly slow, the shutter, etc will also be slightly slow.

When a PIX 270i’s video input is connected via HDMI or SDI to a camera or other video source, this “heartbeat” is passed through the HDMI or SDI. The PIX 270i video and audio circuitry can be clocked off of this incoming signal. In other words, the PIX 270i **references** this clock and **synchronizes** its own clock to it. The PIX 270i writes files based on this clock as well - each audio sample and video frame written out to the file is synchronized to the incoming video. This way, the PIX 270i is always completely in sync with the connected video source - there can never be any drift of audio or video between the camera and the PIX. (See “Sync Reference”, page 40)

Drift problems in a workflow can arise when more than one camera is used on a shoot, as each camera is driven off of its own internal master clock. Since internal master clock speed will always vary from camera to camera (and vary based on temperature and time), each camera used will run at a slightly different shutter speed, audio sample rate, and timecode rate. This is also true when recording video on a camera and recording audio on a separate recorder, as each device has its own internal master clock. Particularly problematic are long takes where there may be significant drift from camera to camera from the beginning to the end of the take’s file. Even if the heads match, the tails of a take may not.

These drift problems can be mitigated during recording by using a Genlock (or “Sync”) Input on a camera which takes over the camera’s internal master clock. Wiring several cameras’ Genlock Inputs together forces all of the cameras to run at the exact same rate with no drift. This same concept applies to audio recorders using the Word Clock input. Genlock inputs are available only on higher-end cameras and Word Clock inputs are available on higher-end audio recorders.

Offset problems are easier to overcome than drift problems. By feeding each recording device with the same timecode signal, the files from different recording devices can all be in sync and there will be no offset in post-production.

The PIX 270i can address the synchronization issues of both offset and drift (heads and tails) via its built-in Ambient® Lockit with Genlock Out and Timecode Reader. The PIX 270i’s Ambient® Lockit

features an internal clock which has an accuracy of +/-0.2ppm (½ frame per 24 hours). Numerous PIX 270i recorders can be used to maintain extremely tight synchronization.

## Sync Reference

The following table lists the available sources for sync reference. Depending on the current Mode (Audio or Video) and the transport state, some of these sources might not be available.

Signal	Connection	OSD
HDMI video	HDMI input	Sync: HDMI
SDI video	SDI input	Sync: SDI
Genlock	SYNC IN	Sync: VidRef
Wordclock	SYNC IN	Sync: WCK
MADI	MADI IN (BNC or Optical)	Sync: MADI
AES channels 1-2	Digital Audio I/O (DB-25)	Sync: AES1-2
Internal	None	Sync: Int

By default, the currently referenced synchronization source is always displayed on the OSD preceded by **Sync:**. When valid signal is present at the selected source, the OSD label will be displayed in white text. When no valid signal is present at the selected source, the OSD label will flash and the text will be red.

### Video Mode Synchronization

Setup Menu option [**Timecode/Sync - Sync Ref - Video Playback**].

In Video Mode the PIX 270i's sync source is always the incoming video signal when stopped and while recording. This is to ensure that the PIX 270i is always in sync with the incoming video source. During Playback of QuickTime files, the PIX 270i can reference its own Internal clock, Video Input (SDI/HDMI), or Genlock signal at the SYNC IN BNC.

When [**Timecode/Sync - Sync Ref - Video Playback**] is set to **Video Ref (Sync In)**, and no valid signal is present at the SYNC IN connector when playback is initiated, a warning dialog will appear on the LCD.

When [**Timecode/Sync - Sync Ref - Video Playback**] is set to **Video Input (SDI/HDMI)**, and the playback file's resolution and rate are different than the Video Input, the PIX 270i will automatically use its Internal clock. The OSD label will flash with red text during playback to indicate that the sync source is not present.

### Audio Mode Synchronization

Setup Menu option [**Timecode/Sync - Sync Ref - Audio Only Mode**].

In Audio Mode, the audio sync reference source is used for both Record and Playback. Sync reference for Audio Only mode can be the PIX 270i's own Internal clock, Wordclock (Sync In), AES 1-2, MADI, Video Input (SDI/HDMI), or Video Ref (Sync In).

The supported sample rates for audio synchronization are those available in the Setup Menu option [**Audio - Audio Mode Sample Rate**]. The PIX 270i will only lock to supported sample rates from any source (including external sources). When an unsupported sample rate is present at the sync reference source, the OSD label will flash red to indicate there is no synchronization occurring.

## Timecode Reader

The PIX 270i includes a timecode reader which can accept incoming SMPTE timecode. The PIX 270i can read timecode from embedded SDI/HDMI or linear timecode fed into the TC IN BNC connector. The timecode reader is enabled whenever the Setup Menu option **[Timecode/Sync - Timecode Mode]** is set to any **Ext TC** mode which indicates that it will read external timecode.

Timecode Reader operation is useful for simple cases where the PIX 270i's timecode follows the camera timecode. The timecode of the PIX 270i's file will match exactly with the camera's file with zero-drift since the PIX 270i is always synchronized with video input during recording in Video Mode. *see Video Mode Synchronization*).

In situations where a consistent offset is observed between PIX 270i files and other production recordings, the PIX 270i can offset the timecode stamp on each file. The Setup Menu option **[Timecode/Sync - File Start TC Offset]** allows for adjustment of the frame offset from **-10** to **+10** in increments of 1 frame. This setting does not affect timecode on the PIX 270i's outputs.

For shoots involving more than one camera or an audio recorder, using the PIX 270i's Timecode Generator can be more beneficial than using the Timecode Reader to achieve good heads and tails sync between all recordings.

## Internal Ambient® Lockit: Timecode Generator with Sync Out

The PIX 270i includes an internal Ambient® ACL-203 Lockit which can be used as a master sync/timecode source for cameras or audio recorders. The Lockit is an ultra-high accuracy sync/timecode generator with < 0.2 ppm (½ frame per 24 hours) accuracy that is suitable as a master clock in all levels of productions. With its internal, rechargeable battery, accurate timecode is maintained for up to 4 hours after the PIX 270i is powered down. After 4 hours, the timecode value is reset. The battery is recharged automatically.

Multi-camera shoots using cameras that accept genlock input can benefit from the PIX 270i's built-in Ambient® Lockit as their master sync and timecode source. Files from multiple PIX 270i recorders will have very tightly synchronized recordings with matching heads and tails.

Additionally, even multi-camera shoots utilizing lower-cost cameras (with no genlock or timecode) can benefit from the built-in Lockit. By using the Timecode Generator to stamp the beginning of each file, the heads of each take will match from several recorders, even if the tails drift due to using non-genlocked cameras.

### Setting the Sync Out

The setting of this parameter is found in Setup Menu option **[Timecode/Sync - Sync Out]**. When the Sync Out of the PIX 270i is not needed, set this option to **Off**. When using the Lockit to generate the Sync (genlock) for a camera, the frame rate and resolution must be set for the camera's sync input. Consult the camera's documentation for information of which rates are accepted.

Additionally, there are two advanced modes under **[Timecode/Sync - Sync Out]**: **Genlock, Follows Video In** and **Wordclock, Follows Video In**. **Genlock, Follows Video In** can be used to slave another camera or audio recorder's genlock input to the camera feeding the PIX. Likewise, **Wordclock, Follows Video In** can be used to slave an external audio recorder to the camera driving the PIX to achieve perfect audio sync with zero drift. Drift is less likely to be an issue when recordings are kept short.

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*It is not possible to pass the Sync Input signal to the Sync Output (this is not a loophole).*

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## Timecode Modes

### Freerun Timecode Mode

Generator mode. Timecode runs continuously. The value can be set by “jamming value” in the Setup Menu option **[Timecode/Sync - Jam Received TC]** or by manually setting a value from the Setup Menu option **[Timecode/Sync - Set Generator TC]**.

### Freerun Auto Mute

Functions the same as Freerun mode except timecode signal is muted from the timecode output when the PIX 270i is in Stopped mode. This allows rec-run functionality when Rec Run mode is not suitable (e.g. Multi-camera shoots).

### Record Run Timecode Mode

Generator mode. The PIX 270i sends running timecode while recording and stationary timecode while not recording. Timecode in this mode defaults to the last stationary value at power-up. When switching to Record Run from another mode, the internal generator will stop at the last number generated. A user-defined value can be jammed into the internal generator from the Setup Menu option **[Timecode/Sync - Set Generator TC]**.

### 24 Hour Run Timecode Mode

Generator mode. Timecode runs continuously. When this Time Code Mode is selected or when the time/date is altered, the timecode value is jammed to the value of the time-of-day clock. The value can be set by “jamming value” in the Setup Menu options **[TIMECODE/SYNC - Jam Received TC]** or **[TIMECODE/SYNC - Jam Time Of Day]**. The value can also be set manually from Setup Menu option **[TIMECODE/SYNC - Set Generator TC]**.

### 24h Run Auto Mute

Functions the same as 24h Run mode except timecode signal is muted from the timecode output when the PIX 270i is in Stopped mode. This allows rec-run functionality when Rec Run mode is not suitable (e.g. Multi-camera shoots).

### External Timecode Mode

Reader mode. The PIX 270i's internal timecode generator follows an external timecode signal appearing at the BNC Timecode Input, timecode embedded on the SDI or HDMI input (See *“SDI or HDMI Input Embedded Timecode”*, page 43). If the external timecode is removed the internal generator continues to run to preserve continuous timecode.

### External Timecode Halt Mode

Reader mode. Identical to normal External Timecode mode, except that when external timecode is removed (signal is lost), the internal timecode does *not* continue. When Setup Menu option **[Remote Control - Rec Start/Stop]** is set to **Timecode**, this mode will cause the PIX 270i to stop recording when timecode signal is disconnected or invalid (In addition to stopping when stationary timecode is received).

## Timecode Frame Rate

When using external timecode and the incoming frame rate does not match the frame rate as set in **Video - File Resolution/Rate**, the timecode frame rate display will appear orange to notify the user. The PIX will still record using the File Resolution/Rate.

## Timecode Input Sources

### Timecode BNC

The Timecode Input BNC accepts standard SMPTE timecode signal.

### SDI or HDMI Input Embedded Timecode

The PIX 270i can use timecode embedded in the SDI or HDMI (Sony) input signal.

[**Timecode/Sync - Timecode Mode**] must be set to **Ext TC (SDI, HDMI)**.

## Synchronization/Timecode Examples

The following examples illustrate common scenarios where timecode and synchronization can be employed with the PIX 270i and other devices.

### Single Video Camera, no Genlock



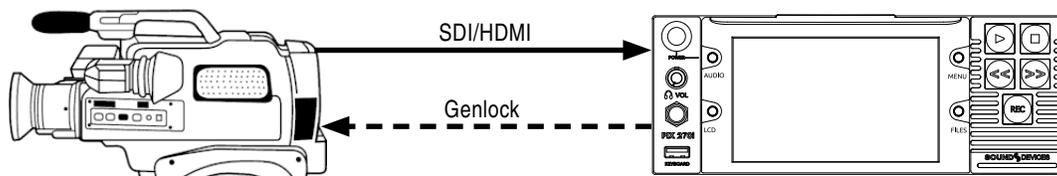
In this scenario, the video camera is the master source of the video sync. The timecode can either be read from the camera or be generated by the PIX 270i. The accuracy of the recording is dependent on the internal clock accuracy of the camera.

To receive timecode from the camera, set [**Timecode/Sync - Timecode Mode**] to one of the external timecode modes for cameras that output standard SMPTE timecode to the PIX 270i's Timecode BNC. Alternatively, the PIX 270i can receive timecode from the SDI or HDMI input (if the camera sends timecode in this way) by setting [**Timecode/Sync - Timecode Mode**] to **Ext TC (SDI, HDMI)**.

The Setup Menu option [**Timecode/Sync - Sync Out**] can be set to several valid settings, including the following:

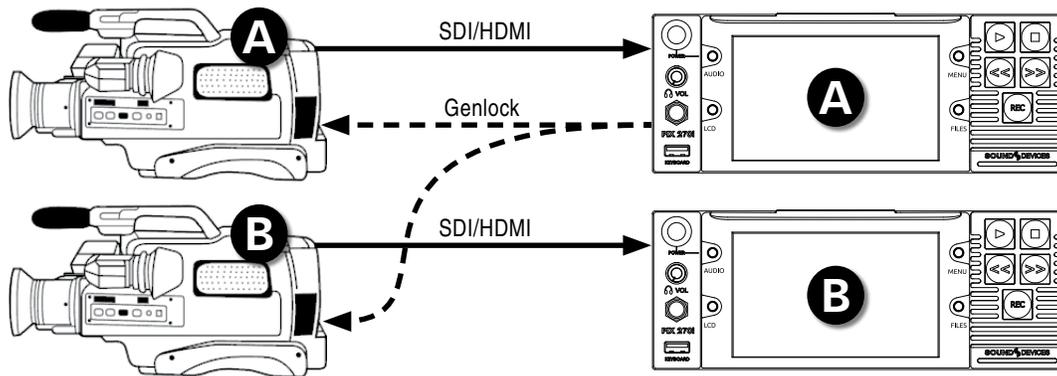
- **Off** - sync signal is disabled.
- **Genlock, Follows Video In** - Genlock for another camera or device is derived from the video signal of the single camera.
- **Wordclock, Follows Video In** - Wordclock for an audio device is derived from the video signal of the single camera.

### Single Camera with Genlock Input, Genlocked from PIX



In this scenario, the PIX 270i is the master source of video sync. Set the output of the sync generator to a selected rate and connect the PIX 270i Sync Out (Genlock) to the same camera. Feed the timecode output of the PIX 270i into the timecode input of the camera.

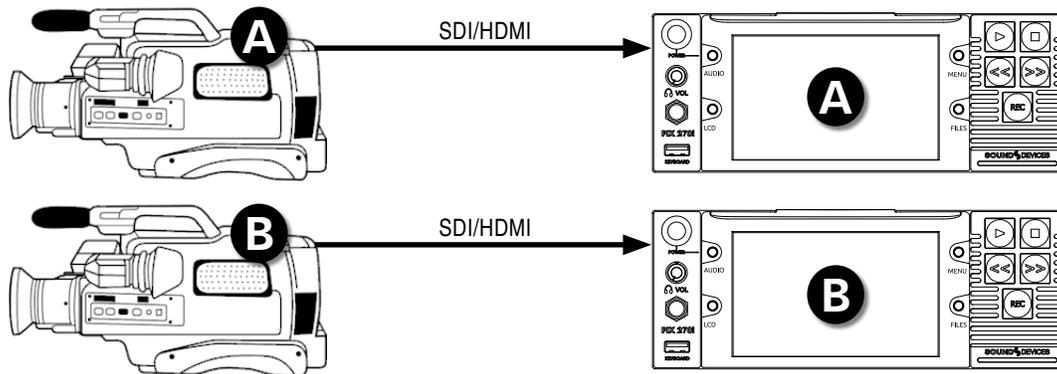
### Multiple Cameras with Genlock Input, all Genlocked from a Single PIX



In this scenario, a PIX 270i is the master sync source for multiple cameras, each with or without their own PIX acting as a recorder. Because of this locked connection, the cameras can be run indefinitely and be assured of frame-accurate sync with no possibility of drift.

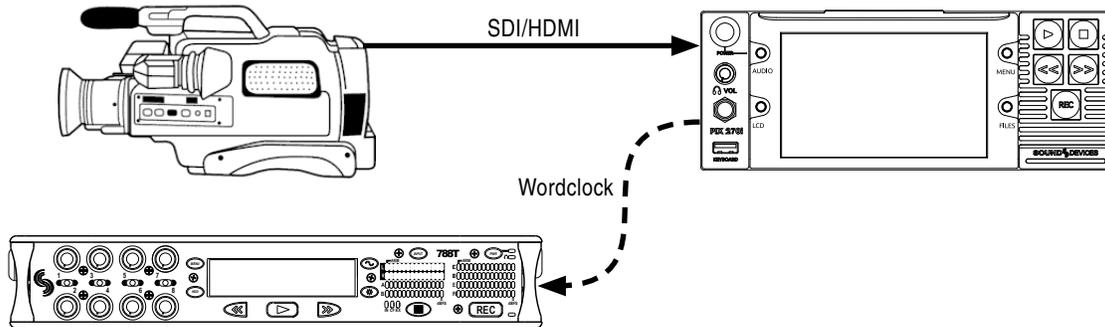
Set the output of the sync generator to a selected rate and connect the PIX 270i Sync Out (Genlock) and timecode output to multiple cameras (“mult” the genlock output). This connection uses the PIX 270i as both the video sync source and timecode source. Heads and tails sync for the camera and PIX files will be perfect.

### Camera #1 to PIX #1, Camera #2 to PIX #2, No Genlock



In this scenario, each camera is its own master video sync source, but the PIX 270i is the source of the timecode. The PIX 270i records its files based on the camera’s clock. The heads will match perfectly, but the tails may drift depending on the cameras’ clocks.

## Camera to PIX with Wordclock Connection to Audio Recorder



The wordclock output on the PIX 270i is synchronous with incoming video signal. The wordclock output can be used to sync external audio recorders to any camera. To enable wordclock output, set Setup Menu item **[Timecode/Sync - Sync Out]** to **Wordclock, Follows Video In**.

# Powering

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The PIX 270i features an advanced powering system with 2 redundant DC Inputs (on rear XLR4M connections) and PowerSafe technology. Two power sources can be attached simultaneously. When multiple power sources are connected, the PIX 270i will use only one source at a time. The order of precedence for power sources is:

1. DC Input 1 (Primary power source)
2. DC Input 2 (Secondary power source)
3. PowerSafe circuitry (Shutdown)

By default, the PIX 270i will operate from the Primary power source. When the Primary power source is removed (or its voltage drops below 9V), the PIX 270i switches to the Secondary power source without interruption, if available. When operating from the Secondary power source, if the Primary power source voltage rises above 10.5V, the PIX 270i switches to the Primary power source without interruption.

## PowerSafe

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When power is removed or voltage drops below the threshold and no Secondary power source is available, PowerSafe circuitry will activate. The PIX 270i displays a warning, stop any active recordings, finish writing files, and shut the PIX 270i down. The PowerSafe Battery will power the PIX 270i during this time. This feature ensures that files will be protected even in the event of unexpected power loss.

# Network Grouping

When multiple rack-mounted PIX video recorders (PIX 250i, PIX 260i, or PIX 270i) or the 970 Audio Recorder are in use on an Ethernet network, they can be grouped together for transport control and linking of most setup options. Setup Menu option **[Network - Grouping - Network Group]** assigns the PIX 270i to one of four available groups.

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*In this section, the term “unit” refers to PIX 250i, PIX 260i, or PIX 270i Video Recorders, or the 970 Audio Recorder, unless otherwise specified.*

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There is no “master”/“slave” relationship in Network Groups. All units in a group are “master”. Transport commands and settings changes made on any unit in a group will ripple to all other units in the group. If a transport command or settings change has to be made to only one unit in a group, the unit must be temporarily removed from the group before making the change. To quickly toggle between **No Group** and the current group setting, press MENU + Control Knob.

Requirements and considerations when setting up Network Groups:

- The maximum number of units supported in a single group is currently 10. Increasing the amount of units in a group increases the time of response for grouped transport commands and auto-configuration.
- It is recommended that timecode be distributed individually to each unit in a group rather than “daisy-chained” through units in a group.
- Allow all units in a group to auto-configure before proceeding with grouped operations. See the following section for details. (See “Group Auto-Configuration”, page 48)
- For frame-synchronized recording, Setup Menu option **[Video - File Resolution/Rate]** must be set to **Same as Video Input** on all units in the group. (See “Grouped Transport”, page 47)
- For frame-synchronized recording, video input signal to all units in the group must be of the same resolution and frame rate. (See “Grouped Transport”, page 47)
- Shuttle, Fast Forward, and Rewind functions are linked, however frame-synchronization is not guaranteed while these functions are occurring. Frame synchronization will resume when returning to Playback/Pause mode. Normal (1x) playback, Pause, and Jog will always be frame synchronized. (See “Grouped Transport”, page 47)
- Frame-synchronous recording and playback is possible on the PIX 260i and PIX 270i only. Although transport commands are transmitted to PIX 250i units in a group, recording and playback on PIX 250i units is not frame-synchronized.
- Some settings are not linked even when units are in the same group. (See “Grouped Settings”, page 47)

## Grouped Settings

A settings change of any unit in the group will be rippled through to all other units in the group, with some exceptions. The following settings and functions will always apply only to the unit that they are made on, and not ripple through to other units in the group (or be pushed when Setup Menu option **[Network - Grouping - Push Settings to Group]** is used):

- All **[Network]** options.
- All **[Quick Setup]** options.
- **[File Storage - Erase/Re-format]**
- **[Timecode/Sync - Timecode Mode]**
- **[Timecode/Sync - Jam Received TC]**
- **[Timecode/Sync - Jam Time of Day]**
- **[Timecode/Sync - Set Generator TC]**
- **[Timecode/Sync - Set Generator UBits]**
- **[System - Set Date/Time]**
- **[System - Update Software]**

## Pushing Settings to Group

When a unit is assigned to a group, none of its settings are immediately changed. Subsequent settings changes to any unit in the group will be applied to all units in the group. To copy all settings from one unit to the rest of the units in the group, access Setup Menu option **[Network - Grouping - Push settings to group]**. This will copy all grouped settings to all other units in the group.

## Group Auto-Configuration

When changes are made to a Network Group, all units in the group must auto-configure. It is important to allow all units in the group to complete auto-configuration before proceeding with any grouped operations (Transport control, settings changes, etc). While configuring, units will display a dialog message: **Configuring Network: Please Wait...** Wait 10 seconds after this dialog has cleared before proceeding with grouped operations.

Common tasks that will cause a group to auto-reconfigure:

- A unit on the LAN is powered on or off.
- A unit is connected or disconnected from the LAN.
- A unit is added or removed from a group via **[Network - Network Group]**.

## Grouped Transport

Transport control (Record, Play, Pause, Stop, Jog, Shuttle, Fast Forward, and Rewind) of grouped units is linked. Recording and playback is frame-synchronized among PIX 260i and PIX 270i units in a group. When a file is selected for playback, all units in the group will play the file of that same name if it exists. If no file of that name exists, grouped units will play the most recently played or recorded file.

Adding and removing cue markers, jumping to cue markers, and looped playback is not supported in grouped units. These features can be effectively used in a grouped unit setup; However, manual setup on each unit in the group is required. Following are step-by-step instructions to using these features with grouped units. Failure to comply with these recommendations can result in undesired behavior if any one of these features is in use while units are grouped. This could include:

- Out-of-sync playback between grouped units
- Some units in the group dropping out of playback prematurely
- Some units playing back the wrong file
- Sluggish transport control response time

To effectively use Loop Play Mode with grouped units:

1. Press and hold Play until the OSD reads LOOP.
2. Repeat step 1 on all units in the group. Now when a clip is looped, the units will remain in sync.

To effectively use Cue Markers with grouped units:

1. Playback a file.
2. Find the spot in the file in which a cue marker is to be placed.
3. Pause Playback.
4. Press FILES + Fast Forward to lay a cue marker.

5. Repeat step 4 for all units in the group. Now when jumping to a cue marker on one unit all units in the group will also jump to the cue point and remain in sync.

To loop between cue points on grouped units:

1. With Loop Mode on and Cue Markers all set, locate the cue point in which the loop will begin.
2. Press Play + Fast Forward to change the Loop behavior from Loop Clip to Loop Segment mode. The OSD will display the loop points (for example **Cue 1 - Cue 2**).
3. Repeat step 2 on all units in the group. All units in the group will now loop between the selected cue points and remain in sync.

# External Control

## RS-422

The PIX 270i conforms to the Sony P2 (9-pin) machine control standard over RS-422. The PIX 270i acts as a slave only, not as a master. To enable RS-422 set **[Remote Control - RS-422]** to **On**. The following table lists all commands supported by the PIX 270i as well as how those commands are supported on three popular RS-422 controllers.

Command	DNF ST300	JLC-ES450	SONY PDW-HR1 (Player Mode)
RECORD	Yes	Yes	n/a
Stop RECORDING	Yes	Yes	n/a
Play	Yes	Yes	Yes
PAUSE	Yes	Yes	Yes
Stop Playback	Yes	No (Pause only)	Yes
Fast Forward	Yes	Yes	Yes
Rewind	Yes	Yes	Yes
JOG	Yes	Yes	Yes
SHUTTLE	Yes	Yes	Yes
T-BAR	Yes	n/a	n/a
REC and Play TIMECODE	Yes	Yes	Yes
GOTO (LOCATE to TIMECODE)	Yes	Yes	n/a
VAR	n/a	n/a	Yes
PREV	n/a	Yes	Yes
NEXT	n/a	Yes	Yes
IN ENTRY	n/a	Yes	Yes
OUT ENTRY	n/a	Yes	Yes
IN ENTRY TRIM	n/a	Yes	Yes
OUT ENTRY TRIM	n/a	Yes	Yes
IN ENTRY GOTO	n/a	Yes	Yes
OUT ENTRY GOTO	Yes	Yes	Yes
IN/OUT ENTRY DELETE	Yes	Yes	Yes
IN/OUT ENTRY RECALL	Yes	Yes	Yes

\* To access Fast ForwardV mode on the ES450, press SHIFT + F.FWD. Then use the F.FWD or Rewind keys for NEXT /PREV file selection.

## Web Interface - PIXNET

When either the primary (PRI) or secondary (SEC) Ethernet ports on the PIX 270i rear panel are connected to an Ethernet network (via switch or router), or direct to a computer (ad-hoc), the PIX 270i can be controlled remotely via PIXNET. PIXNET is a built-in web server with an intuitive GUI and is accessed with an HTTP connection using a web browser. The interface is designed for use with

current versions of Chrome and Safari. Multiple PIX 270i's can be accessed at the same time from the same web browser window using tabs.

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*PIXNET only supports a single client (browser) connection to a PIX 270i at one time. Accessing PIXNET on a single PIX 270i from multiple clients simultaneously is not supported. Control access to PIX 270i units with Setup Menu option **[Network - Authentication]**.*

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The PIX 270i's web IP address must be determined before accessing PIXNET:

1. Make sure that the PIX 270i is powered on and connected to a network or directly to a computer via one of the rear panel Ethernet connectors.
2. The PIX 270i must have a unique name when controlling multiple PIX 270i units via PIXNET. Verify that the PIX 270i has a unique name in **[Network - This PIX's Name]**.
3. The PIX 270i can automatically find a unique IP Address when **[Network - Auto IP Settings]** is set to **On**. This is the recommended method for setting up IP connections on the PIX 270i. If needed, the IP settings can be manually entered. To manually enter IP settings, set **[Network - Auto IP Settings]** to **Off**. Then manually enter **[Network - IP Address - Subnet Mask -Gateway]** values.
4. PIXNET supports connection to a single client. Control access to the PIX 270i by configuring a user name and password from Setup Menu option **[Network - Authentication]**.
5. Open the web browser and enter the IP address displayed on the PIX 270i OSD or listed in **[Network - IP Address]** into the web browser's address bar. Enter the credentials supplied in step 4 when prompted.

## PIXNET All Units Page

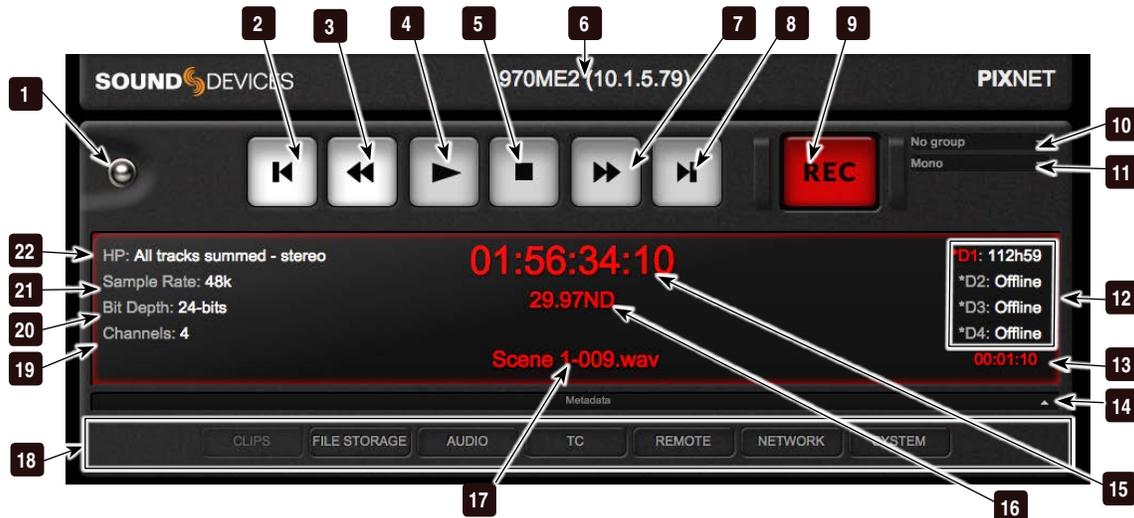
When PIXNET is launched the first page displayed is the All Units Page. This is a quick overview of all units connected to the network. Information available is PIX Name, IP Address, File, Video Input details, Format details, and assigned Group number. From this page, a unit can be allotted to a particular group (See “*Network Grouping*”, page 47). Click on the Name to open the Unit Page for that particular unit.



- 1) Address Bar**  
Type in PIX 270i IP Address to connect to PIXNET.
- 2) Unit Page Tabs**  
Each Unit Page can be opened in a separate browser tab.
- 3) PIX 270i Name**  
Lists all units connected to the network. Click on a Name to open the Unit Page for a particular unit.
- 4) IP Address**  
Displays the IP Address for all units currently on the network.
- 5) Take Details**  
When unit is in Video Mode: Displays the resolution and frame rate that the unit is configured to record. When unit is in Audio Mode: Displays **WAV Poly** or **WAV Mono**.
- 6) Video Input Details**  
Displays the resolution, frame rate, and source (SDI or HDMI) of incoming video signal.
- 7) Format Details**  
When unit is in Video Mode: Displays details of the video codec the unit is set to record. When unit is in Audio Mode: Displays sample rate, but depth, and armed track count.
- 8) Group**  
Displays Group settings for all units currently on the network. Group settings can be edited using the drop-down menu for each unit.

## PIXNET Unit Page

The Unit page allows for near full remote control of the 970 via the web browser.



- 1) **All Units Page button**  
Click to return to All Units Page.
- 2) **Previous**  
During playback, jumps to the beginning of the file or previous cue marker. In Stopped mode, loads previous file.
- 3) **Rewind**  
Acts as Rewind Button. When selected the clip will reverse at 2x speeds.
- 4) **Play**  
Functions as Play button.
- 5) **Stop**  
Functions as Stop Button.
- 6) **Unit Name and IP Address**  
Displays the name and IP Address of the current unit.
- 7) **Fast Forward**  
Acts as Fast Forward button. When selected the clip advances at 2x speeds.
- 8) **Next**  
Jumps to the next file.
- 9) **Record**  
Functions as Record Button.
- 10) **Group**  
Displays current Group setting, quickly change designated group or remove from group using the drop-down menu.
- 11) **File Format**  
Displays current file format (poly or mono WAV files). Click to change format.
- 12) **Drive Status 1-4**  
Displays the drive status of all drives (D1-D4).
- 13) **Absolute Time**  
Time elapsed since beginning of current recording or currently playing file.
- 14) **Metadata Bar**  
Click the word "Metadata" or the Arrow to expand or contract the Metadata View for previous, current, and next takes.
- 15) **Timecode**  
Displays the current timecode value.
- 16) **Frame Rate**  
Displays the current timecode frame rate.
- 17) **File Name**  
Displays the current file name.
- 18) **Menu Tabs**  
Click on each tab to display the respective menu.
- 19) **Armed Channel Count**  
Displays the current amount of armed audio channels. This is the amount of tracks that will be contained in the next take recorded.

- 20) **Bit Depth**  
Displays the current audio bit depth.
- 21) **Sample Rate**  
Displays the current audio sample rate.
- 22) **Headphone Source**  
Audio source for headphone output.

### PIXNET Unit Page Metadata View

To show the Metadata View, click the Arrow button located on far end of the Metadata bar, which acts as a toggle that expands or contracts the view for the previous, current, and next takes.



*While metadata is visible, you can still scroll down to see the tabs—Clips, File Storage, Video, etc. While you may click any of the tabs to open them and view the data associated with the tabs, the Metadata View and the Clips data cannot be viewed simultaneously. If the Metadata View is expanded, clicking on the Clips tab will contract the Metadata View and display clip information.*

From this expanded view, you may edit the metadata—Scene, Take, Circled, and Notes—for the previous, current, and next takes. Changes made to the Notes field for the next take, however, will only apply to the very next recording. It is not retained for subsequent recordings after that one.

### PIXNET Unit Page Main View and Menu Tabs

The Unit Page can display many different menus. The menus are accessed by clicking on the tabs of the Unit Page.

*Not all PIX 270i menu items or features are available from PIXNET.*

#### Main View

The Main View is always the first to appear when a Unit Page is open and is displayed whenever no other tab is selected. The contents of this view are covered in detail in PIXNET Unit Page.

#### Clips Menu

The Clips Menu is the PIXNET version of the 270i File List. From the Clips Menu, select a drive. The currently selected drive contents are displayed. Reel, File name and location, creation date, and file size are all displayed.

Click on the Play icon next to a file name to playback the file.

Click the Gear icon to edit the next take’s scene, take, and notes metadata, or click the Pencil icon to edit the current or previous take’s scene, take, notes, and circled status.

Click the Circled I icon to view QuickTime file details, including the start timecode stamp, timecode frames per second, user bits, duration, codec, and audio formats.



## File Storage Menu

**File Storage** Menu settings are displayed and can be edited directly from the web browser. In this menu the **Ethernet File Transfer** option can be remotely activated. This allows for remote transfer of files from the unit.

## Video Menu

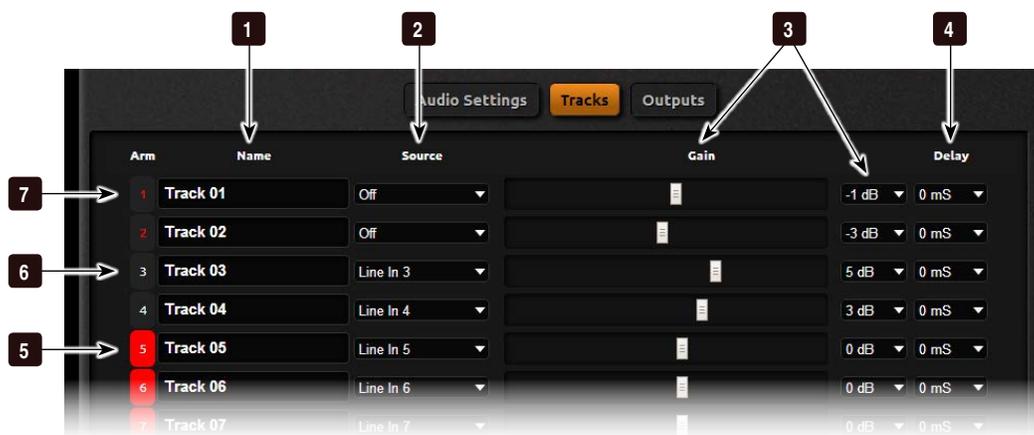
**Video** Setup Menu settings are displayed and can be edited directly from the web browser.

## Audio Menu

The Audio Menu provides quick access to the various audio settings and windows. These are separated by the views Audio Settings, Tracks, and Output Matrix. When Audio Settings is selected, the PIX 270i **Audio** Setup Menu options are displayed and can be edited directly from the web browser.

### Audio Tracks

The Audio Tracks screen allows all the same adjustments as the Audio Screen on the PIX 270i itself:



- 1) **Track Name**  
Click to edit.
- 2) **Track Source**  
Hover cursor (or touch) to access menu of available audio input sources.
- 3) **Gain Controls**  
Slider and drop-down menu controls input gain level.
- 4) **Input Delay**  
Set delay of input signal in milliseconds.

- 5) **Armed Track (On)**  
Track is armed with an active input source and will be written during recording. Click to unarm.
- 6) **Unarmed Track**  
Track is not armed. Click to arm.
- 7) **Armed Track (Off)**  
Track is armed with input source set to **Off** and will be *not* be recorded. Click to unarm.

### Audio Output Matrix

When Output Matrix is selected, a comprehensive track-to-output matrix appears. From this view route any track to any output.

### TC Menu

**Timecode/Sync** Setup Menu settings are displayed and can be edited directly from the web browser.

### OSD Menu

**Timecode/Sync** Setup Menu settings are displayed and can be edited directly from the web browser.

### Remote Menu

**Remote Control** Setup Menu settings are displayed and can be edited directly from the web browser.

### Network Menu

**Network** Setup Menu settings are displayed and can be edited directly from the web browser.

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*Changing settings in this menu can disconnect the web browser from PIXNET*

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### System Menu

**System** Setup Menu settings are displayed and can be edited directly from the web browser.

## Triggering Recording from External Timecode

The PIX 270i can be configured to start recordings when incoming timecode begins rolling and stop when it becomes stationary. This is generally referred to as Record Run timecode. The master timecode device should be setup in this manner. To configure the PIX 270i to follow Record Run commands:

1. Set Setup Menu option **[Remote Control - Rec Start/Stop]** to **Timecode**.
2. Make sure that the device that is sending timecode is configured to send stationary timecode while stopped and running timecode while recording. *To cause the PIX 270i to stop recording when linear timecode signal is absent (disconnected), set Setup Menu option **[Timecode/Sync - Timecode Mode]** to **Ext TC (LTC Halt)**.*
3. Some cameras do not send the correct timecode in the first few seconds of a recording, or they send short bursts of timecode causing the PIX 270i to record short unintentional files or incorrect timecode values. The **[Timecode/Sync - Auto Record Hold Off]** feature is designed to eliminate these issues. When a hold off value is applied, the PIX 270i will begin capturing the moment timecode begins rolling but will only go into record if a valid timecode signal is present after the hold off time has elapsed.

*Triggering from external timecode will not cause the PIX 270i to automatically stamp external timecode to recorded files. The timecode stamped to files is determined by the setting [Timecode/Sync - Timecode Mode]*

## Triggering Recording from SDI Flag Bits

Start and stop flags embedded in the SDI signal from some cameras can be used to start and stop recording of the PIX 270i. To enable this feature, set Setup Menu option [Remote Control - Rec Start/Stop] to the **SDI Flag** option that refers to the manufacturer of the connected camera. Setup Menu option [Timecode/Sync - Timecode Mode] must also be set to **Ext TC (SDI,HDMI)**.

## GPIO (General Purpose Input / Output)

The 10-pin Phoenix connector provides six GPIO logic points. These can be used as simple-closure inputs, and to drive LEDs or relays. The following table lists the pin assignments of the GPIO connector.

Pin	Function
-	(-) Ground. Provides access to ground for triggering logic-low connections.
1	REC Input. Triggers PIX 270i record.
2	Play Input. Triggers PIX 270i play.
3	Stop Input. Triggers PIX 270i stop.
4	(unused)
5	(unused)
6	REC Output. Activates upon PIX 270i record.
7	Play Output. Activates upon PIX 270i play.
8	Stop Output. Activates upon PIX 270i stop.
+5V	+5V DC Output. Constant source of +5V for triggering logic high connections.

GPIO inputs (pins 1, 2, and 3) and GPIO outputs (pins 6, 7, and 8) can be set to “logic high” or “logic low”. Logic high connections will trigger to the presence of +5V (GPIO input) or output +5V when the function is active (GPIO output). Logic low connections will trigger when connected to ground (GPIO input) or become connected to ground when the function is active (GPIO output).

To configure GPIO connections as logic high or logic low, access Setup Menu option [Remote Control - GPIO Inputs] or [Remote Control - GPIO Outputs].

The GPIO Outputs can be used to drive LEDs with a proper series resistor. Resistor values will vary from LED to LED, 470 ohms is a good starting point.

## USB Keyboard

The PIX 270i supports standard USB keyboards connected to the USB A connector on the front panel. The keyboard can be used to navigate menus, enter text, and control PIX 270i Transport functions. The following table shows common functions for an attached keyboard:

*Keyboards with integrated USB hubs are not supported.*

Key	Function
F1	Functions the same as MENU button.
F2	Functions the same as FILES button.
F3	Functions the same as AUDIO button.
F4	Functions the same as LCD button.
Menu Key	Functions the same as MENU button.
Ctrl + R	Functions the same as the REC button.
Ctrl + S	Functions the same as the Stop button.
Space Bar	Functions the same as the Play button.
Arrow Keys	Up/Down function the same as Control Knob turn. Left/Right function as Escape and Enter keys respectively in Setup Menu. Left/Right function the same as Rewind and Fast Forward keys during playback.
Return/Enter	Functions the same as pressing the Control Knob.
Ctrl + L	Loop Mode toggle.
Ctrl + Q	Add Cue Marker
Shift + Ctrl + Q	Delete Cue Marker
Ctrl + Alt + F10	Enters Menu Customization. (In Setup Menu only)
Escape	Exits / cancels current dialog.
Page Up Page Down	Moves the highlight to the top or bottom of displayed list elements.
End	Moves the highlight to the end of a list.
Home	Moves the highlight to the beginning of a list.

*F1, F2, F3, and F4 keys can be pushed in combinations to activate button shortcuts, just like their respective buttons on the PIX 270i. See [Shortcuts](#)*

# Storage and File Management

## Storage

The PIX 270i records on up to four separate storage devices simultaneously. There are two PIX-CADDY slots on the front panel that are accessed by pulling the LCD Handle forward and tilting the LCD down. Additionally, there are two eSATAp connections on the rear panel. The four drive connections are numbered 1 to 4. Functions on the PIX 270i will refer to the drives using these numbers.

### PIX-CADDY 2 and PIX-CADDY CF

Drives 1 and 2 are PIX-CADDY slots behind the LCD on the Front panel.

The PIX-CADDY 2 and PIX-CADDY CF allow for simple, quick, and solid connection and removal of drives for file storage and exchange. When connected to a PIX 270i, whether powered on or off, the caddy's USB 3.0 and FireWire 800 connections are disabled. When the caddy is removed, it operates as a high-speed data interface for transferring files from the drive to a computer. Only one data connection can be used at a time. See PIX-CADDY 2 documentation for details on attaching a 2.5" drive to the PIX-CADDY.

The PIX-CADDY CF supports CF cards instead of 2.5" drives. It functions the same as the PIX-CADDY except that it does not support Video or Mono WAV File recording.

### eSATA

Drives 3 and 4 are eSATAp connections on the Rear panel. These connections can be used to power an external drive via 5V eSATAp, or they can be used with powered external enclosures using an eSATA (non-powered) cable. It is important to use an approved drive and external enclosure to ensure proper performance. An up-to-date list of supported storage devices can be found online: <http://www.sounddevices.com/approved>

### Supported Storage Devices

Sound Devices maintains a list of storage devices that are approved for use with the PIX 270i. An up-to-date list of supported storage devices can be found online: <http://www.sounddevices.com/approved>

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*Approved mechanical drives are recommended for use only in stationary applications. Excessive vibration or motion may cause data corruption when using mechanical drives.*

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The PIX 270i formats and writes to an exFAT filesystem. The exFAT filesystem is readable and writable by Mac OS X, Windows 8, Windows 7, and Windows Vista. Files stored in an exFAT filesystem are not restricted to 4GB, unlike FAT32 (a commonly utilized filesystem in other digital recorders). Storage devices to be used with the PIX 270i must be formatted by the PIX 270i.

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*Drives formatted to UDF with earlier versions of PIX firmware can still be used in the current PIX 270i.*

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**Windows XP is not compatible with exFAT volumes by default.** The Microsoft update KB955704 (<http://www.microsoft.com/en-us/download/details.aspx?id=19364>) will allow Windows XP to read and write to exFAT volumes.

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*Mac OSX 10.6.4 and below does not support exFAT volumes.*

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### Formatting

To format a drive:

1. Make sure the drive to be formatted is connected to the recorder and note which drive number it is.
2. Open Setup Menu option [**File Storage - Erase/Re-format**].
3. Choose the **Erase/Re-format: Drive Number** for the drive to be formatted or **Erase/Re-format: All Drives** option.
4. A confirmation dialog will appear: "All data will be erased. Continue?". Use the Control Knob to select **OK**.
5. Use the displayed on-screen keyboard (or an external USB keyboard, if attached) to enter a volume label for the drive, and then use the Control Knob to select **OK** to initiate the format. When formatting all drives at once, the volume label is applied to all drives but each drive will be suffixed with a dash and drive number to distinguish between drives.

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*Drive formatting can alternatively be initiated from PIXNET under the File Storage menu.*

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### Drive Modes

Each of the four drive slots can be set to **Read Only**, **Record**, **Ethernet File Transfer**, or **Switch to Network upon Full** from the Setup Menu option [**File Storage - Drive Record/Network Mode**].

- **Read Only:** Drives in this mode will not be written to during recording. Any compatible files on the drive will still be available for playback and the drive can still be formatted.
- **Record:** Drives in this mode will be written to for recording. This is the default mode.
- **Ethernet File Transfer:** Drives in this mode will be shared to the network as a standard Samba share (see Ethernet File Transfer) and cannot be recorded to, formatted, or accessed for playback from the unit.
- **Switch to Network upon Full:** Drives in this mode will be in Record mode until they are filled. Once filled, they will be put into Ethernet File Transfer mode.

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*When [**File Storage - Video Record Mode**] is set to **Simultaneous**, a drive that becomes full will only mount as a network share when the last drive that is set to **Switch to Network upon Full** becomes full.*

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### Record Mode (Simultaneous or Sequential)

The Setup Menu option [**File Storage - Video Record Mode**] determines how drives will be written to during recording. When set to **Simultaneous** (the default setting), all drives that are online and set to Record will be written to at the same time.

When set to **Sequential** (available in Video Mode only), the lowest numbered drive that is online and set to Record mode will be written to. When that drive is full the recording will continue on the next available drive that is online and set to Record mode. If no drive is available, recording will stop. The order of drives when recording sequentially is from lowest (Drive 1) to highest (Drive 4).

## Metadata

Several parameters can be set within the Setup Menu **File Storage** to aid in the organization of files. Some of this metadata can be used in naming the file which is to be recorded. Folders are created on the drives based on the Reel number. QuickTime files contain reel and timecode metadata.

Broadcast Wave files contain bEXT and iXML chunks that store various metadata information such as timecode, scene, take, notes, and audio track names. WAV file scene, take, and notes metadata can be edited on the PIX 270i, from the Take Details Screen (See *“Take Details Screen”*, page 10) or the Metadata Screen (See *“Metadata Screen”*, page 11).

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*PIX recorders support SMPTE-315M camera positioning metadata for ProRes recordings, but DNxHD files generated by the recorders will not contain SMPTE-315M metadata.*

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### CamID

The CamID field consists of a single alpha character. It is intended to indicate which physical camera shot the content for the take.

### Reel

The reel can be considered a container for all assets generated during a recording session or day’s work. It is intended to indicate what reel the recording is part of. The PIX 270i will create a folder at the root level for each Reel. Recorded files are placed inside the current Reel folder. This value is alpha-numeric.

Name	
▶	001
▼	010
	010_BOAT_002.mov
	010_BOAT_003.mov
	010_BOAT_004.mov
	010_BOAT_005.mov

### Clip

The Clip field consists of a numeric value between 1 and 999. It is intended to indicate what clip number the recording is. This field can be set manually and will increment each time a new file is recorded. The Clip number will reset to 1 when the Reel number is changed.

### Scene/Shot

The Scene/Shot field consists of an alpha-numeric value. Use this field to indicate a descriptive name for the current scene or shot.

To quickly increment the Scene/Shot value, press Stop + Fast Forward from the Main View. How the Scene/Shot value increments depends on the current setting of **[File Storage - Scene Increment Mode]**:

**Numeric:** (Default) If the current Scene/Shot value does not have a number on the end, the number 1 will be appended. Otherwise, the last number will be incremented by 1.

**Character:** If the current Scene/Shot value does not have an alpha character on the end, the letter “A” will be appended. Otherwise, the last letter will be incremented alphabetically. If the final character is “Z” it will be changed to “A” and - if an alpha character precedes it - that character will be incremented alphabetically; Otherwise a preceding “A” will be added so that the resulting Scene/Shot value ends in “AA”.

**Off:** Scene Increment shortcut will have no effect.

## Take

The Take field consists of a numeric value between 1 and 999. It is intended to indicate what take number the clip is, relative to the scene. This field can be set manually and will increment each time a new file is recorded. The Take number will reset to 1 when the Scene name is changed.

## Audio Track Name (Audio Only)

Audio Track Names are stored in the metadata of the Broadcast Wave File only. Audio Track Names are set in the Audio Screen in the Name column. To edit the name of an audio track:

1. Press AUDIO to access the Audio Screen.
2. Rotate the Control Knob to select the desired track.
3. Press the Control Knob to focus the highlighter on the selected track's parameters. The highlighter will become orange and focus on a single column in the track.
4. Rotate the Control Knob to highlight the Track Name column.
5. Press the Control Knob to open the Track Name editor. Use the displayed on-screen keyboard (or an external USB keyboard, if attached) to enter a new track name.
6. Use the Control Knob to select **OK** to save and exit back to the Audio Screen.

## Audio File Metadata

PIX 270i Broadcast Wave Files include iXML (revision 1.5) data and bEXT chunk data. For bEXT and iXML-aware software applications this data is available. For applications that don't recognize bEXT or iXML, this information is ignored. The following chart details the supported metadata parameters.

- **iXML**: Metadata stored in the Broadcast Wave iXML chunk
- **bEXT**: Metadata stored in the Broadcast Wave bEXT chunk
- **FMT**: Metadata stored in the Broadcast Wave Format chunk

✓ = supported

Metadata	Type	Notes	Read	Write
		U = Entered by User M = Automatically Entered by the Machine		
Reel (Tape)	iXML, bEXT	U: [File Storage - Reel]	✓	✓
Scene	iXML, bEXT	U: [File Storage - Scene] or via editing next take metadata.	✓	✓
Take	iXML, bEXT	M: Automatic U: [File Storage - Take] or via editing next take metadata.	✓	✓
Notes	iXML, bEXT	U: via take metadata editing.	✓	✓
Circle Take	iXML	U: via take metadata editing.	✓	✓
File UID	iXML	M: Unique File Identifier		✓
File Sample Rate	iXML, FMT	U: [Audio - Audio Mode Sample Rate]	✓	✓
Digitizer Sample Rate	iXML	U: Actual sample rate of AD converter		✓
Bit Depth	iXML, FMT	U: [Audio - Audio Mode Bit Depth]	✓	✓
Channels	iXML, FMT	U: Total amount of armed tracks when take was recorded.	✓	✓
Frame Rate	iXML, bEXT	U: [Timecode/Sync - Frame Rate (Audio Only)]	✓	✓
TC Flag (ND or NDF)	iXML, bEXT	U: [Timecode/Sync - Frame Rate (Audio Only)]		✓

<b>Start Time Code</b>	iXML, bEXT	M: Stored as a sample count since midnight	✓	✓
<b>Duration</b>		M	✓	✓
<b>U-Bits</b>	iXML, bEXT	U: [Timecode/Sync - Set Generator UBits]	✓	✓
<b>Time Code Sample Rate</b>	iXML	M		✓
<b>Track Information</b>				
<b>Channel Index</b>	iXML	M: Track Number		✓
<b>Interleave Index</b>	iXML	M: Order of armed tracks.		✓
<b>Track Name</b>	iXML, bEXT	U: via Track Names on Audio Screen	✓	✓
<b>Speed Information</b>				
<b>Master Speed</b>	iXML	M		✓
<b>Current Speed</b>	iXML	M		✓
<b>Speed Note</b>	iXML	M		✓
<b>Originator Information</b>				
<b>Originator</b>	bEXT	M		✓
<b>Creation Date</b>	bEXT	M	✓	✓
<b>Creation Time</b>	bEXT	M	✓	✓
<b>Originator Reference</b>	bEXT	M		✓
<b>Software Version</b>	bEXT	M		✓
<b>File Set Information</b>				
<b>Family UID</b>	iXML	M: shared by files belonging to the same take		✓
<b>Total Files</b>	iXML	M; number of files representing a take		✓
<b>File Set Index</b>	iXML	M		✓
<b>File History</b>				
<b>Original File Name</b>	iXML	M		✓

## Editing Audio Metadata

Audio metadata can be edited from the PIX 270i before, during, or after recording. Metadata edits to a take will ripple to that same take on all drives. To edit the Notes, Scene, Take, Track Names, or Circled field of any audio take:

1. Press FILES to access the File List.
2. Rotate the Control Knob to highlight a recorded take, the currently recording take (indicated with red text), or the next take (always on top of the list with a date label of "Next Take"):

	File Name	Date/Time	Size
Next Take	002-A-003.wav	Next Take	
	Reel 002 [2]	Today, 12:19PM	2.04GB
Current (recording) Take	002-A-002.wav	Today, 12:18PM	1.02GB
	002-A-001.wav	Today, 12:12PM	1.02GB
	Reel 001 [4]	Jan 22, 8:13AM	9.30GB
Previous (recorded) Takes	001-C-001.wav	Jan 22, 8:13AM	2.90GB
	001-B-002.wav	Jan 22, 7:02AM	3.20GB
	001-B-001.wav	Jan 21, 1:15PM	1.05GB
	001-A-001.wav	Jan 21, 1:12PM	2.15GB

3. Press the Control Knob to access the Take Details screen. (For multi-file entries, hold the Control Knob)
4. Rotate the Control Knob to select the desired field for editing.
5. Press the Control Knob and use the on-screen keyboard or attached USB keyboard to enter text.
6. When finished, Select OK on the on-screen keyboard or press Enter on an attached USB keyboard. Changes made to the currently recording take and to previously recorded takes will be written immediately.

The special list item “Next Take”, represents the file name and metadata for the take that will be written the next time record is engaged. This entry does not represent a file on the drive. The Scene and Take fields of the next take can be edited. Values entered into Scene and Take fields of the next take will also be entered into Setup Menu options **[File Storage - Scene/Shot]** and **[File Storage - Take]** (respectively).

To enter notes for the Next Take:

1. Press FILES.
2. Select the Next Take file.
3. Select the Notes option.
4. Enter text for the note. Data entered in the Notes field for the Next Take will only apply to the very next recording. It is not retained for subsequent recordings after that one.

The Use Phrase option is also available when viewing take details from the File List, and it may be used to add common phrases into notes for the Previous, Current, or Next Takes.

To use the phrase list:

1. Press FILES.
2. Select a file.
3. Select the Use Phrase option.
4. Select the phrase you want to use from the predefined list.

## File Management

The PIX 270i provides several tools for file management and metadata entry. File management of files to be recorded is managed in **File Storage**. File management for files previously recorded material is handled in the File List. *See [File List and Take Details for navigation and basic overview](#).*

### File Size Limit

To aid in maintaining manageable file sizes, the PIX 270i will automatically begin writing a new file after a set amount of minutes has elapsed in a recording (Video Mode) or after a file size limit has been reached (Audio Mode). The beginning of this new file will be seamless to the ending of the previous file. The Setup Menu option **[File Storage - QuickTime File Split every]** adjusts the amount of time before a file split occurs in Video Mode. In Audio Mode, the default file size is 4GB. This can be reduced to 2 GB in **[File Storage - Wave File Split every]**.

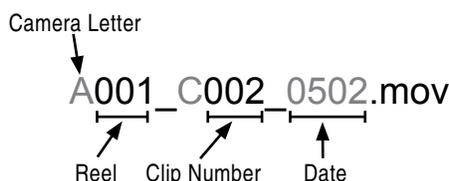
### File Naming

Files are named according to the file name format as set with Setup Menu option **[File Storage - File Name Format]**. The options for file name format include various combinations of Drive Name, CamID, Reel, Clip, Scene/Shot, and Take metadata fields. The file name format can also be prefixed with the PIX Name as defined in **[Network - This PIX's Name]**. To prefix the file name with the PIX name, set **[File Storage - File Name Prefix]** to PIX Name.

#### RED File Format

When the Setup Menu option **File Storage - File Name Format** is set to **RED File Format**, the PIX 270i will:

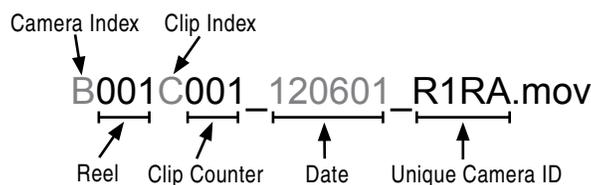
- Generate files that follow the same naming convention used by RED cameras.
- Extract the CamID, Reel number, and Clip number from the SDI input signal from a RED camera and apply it to the file name and appropriate metadata fields of each recorded file. (*See "Metadata", page 61*)



#### Arri File Format

When the Setup Menu option **[File Storage - File Name Format]** is set to **Arri File Format**, the PIX 270i will:

- Generate files that follow the same naming convention used by Arri cameras.
- Extract the CamID, Reel number, and Clip number from the SDI input signal from the Arri camera and apply it to the file name and appropriate metadata fields of each recorded file. (*See "Metadata", page 61*)



### Folder Structure

All files generated by the PIX 270i are placed into a Reel folder. The Reel Folder name/number is defined by the Reel metadata, which is set in **[File Storage - Reel]**. When using the RED or Arri File Formats, the PIX 270i will generate a Reel folder based on the camera's reel metadata.

### Deleting a File

Any file that appears in the Take List can be deleted directly from the PIX 270i. To delete a file:

1. Press FILES to enter the File List.
2. Scroll with the Control Knob to highlight and select the file to be deleted. Once highlighted, press the Control Knob to enter the Take Details view.
3. Highlight and select the Delete option. A dialog will appear to confirm the deletion. Turn the Control Knob to highlight and select "OK".

---

*Deleting a file removes it from the current drive only. If the same take was written to other drives, the file will remain on those drives unless manually deleted.*

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### Transferring Files

#### USB, Firewire, Thunderbolt

Files on PIX 270i formatted storage volumes can be copied to a computer by removing the storage device from the PIX 270i and connecting it to a computer. Storage devices formatted with the PIX 270i recorder use the exFAT filesystem. *See File Storage*

The Firewire 800 and USB 3.0 connectors on the PIX-CADDY are disabled when the PIX-CADDY is attached to the PIX 270i. When attaching the PIX-CADDY to a computer, either the Firewire 800 or the USB 3.0 connection must be used; not both.

Sound Devices recommends first copying files from the drive to the computer and then editing the files. It is not recommended to edit files directly off of the drive.

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*Do not copy unsupported files from a computer (or any other host device) to a drive that is intended to be used by the PIX 270i. If this occurs, it is advisable to format the drive with the PIX 270i before making new recordings. See Appendix A for currently supported files*

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#### Ethernet File Transfer (Samba)

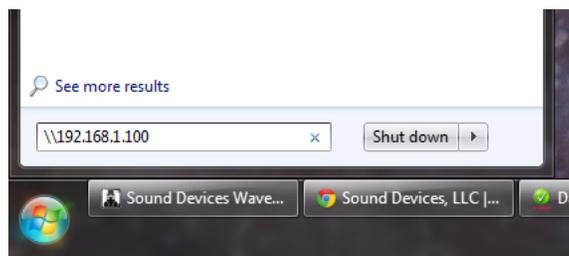
Samba is an industry standard networking protocol that enables files to be transferred between the PIX 270i and any device with access to the network (A computer running Mac OSX, Windows, or Linux for example). Ethernet File Transfer can be initiated remotely via PIXNET (web browser interface). Ethernet supports data rates up to a theoretical maximum of 1Gbps. In reality, data transfer speeds over Ethernet are dependent on network traffic and many other factors. To transfer files between the PIX 270i and another network device:

1. Attach an Ethernet cable from either PIX 270i Ethernet port to a computer or a LAN (Local Area Network) connection.
2. Enter Setup Menu **[File Storage - Drive Record/Network Mode]** to access the Record/Network mode menu for all drives.

3. Select the drive to be mounted and set its mode to **Ethernet File Transfer**. This drive is now attached to the Network and unavailable to the PIX 270i for read or write actions. The Drive Status field on the OSD will read “Network” in this mode.
4. Now the drive is ready to be accessed via the network. The IP address to use for network access to the PIX 270i is shown on the OSD and in Setup Menu **[Network - IP Address]**. The user name and password are configured from Setup Menu option **[Network - Authentication]**.
  - **Mac OSX:** From the Finder, select Go > Connect to Server. Enter the PIX 270i address as “smb://[IP Address]” then click Connect. Enter the user name and password.



- **Windows:** Click the Start button (or press the Windows key on the keyboard). In the search box, enter the PIX 270i address as “\\[IP Address]”. Enter the user name and password.



5. Drives that are in Ethernet File Transfer mode will appear as folders in the mounted volume on the computer. When no drives are set to Ethernet File Transfer mode, a folder titled “No\_Drives\_Attached” will appear instead.
6. Set the drive’s mode to **Record** to remove it from the network and make it available for recording and playback on the PIX 270i. Allow time for the drives to remount before Recording or Playing back files. The Drive Status OSD field will return to white when the drives are ready.

### FileSafe Utility and the Sound Devices File Format

During recording, PIX recorders store data in a temporary file format with the extension .sdv (for video) or .sda (for audio). When the recording is completed, the file is converted to its standard respective format (.mov or .wav). In the event of unintended drive removal or power loss during recording, these files can be recovered by the PIX recorder itself or with the FileSafe software utility. Upon powering up, the PIX recorder will search all connected drives for .sdv and .sda files and convert them to their respective .mov or .wav format.

The FileSafe utility (currently available for Windows OS) can be used to recover .sda and .sdv files in the absence of a PIX recorder.

Download the FileSafe utility from the Sound Devices website:

<http://www.sounddevices.com/products/filesafe/downloads/>

## Sound Reports

Sound reports are comma-delineated CSV files based on WAV file metadata. The headers for these reports are customizable. You can create sound reports in a specific folder to a single drive only or in a current folder for all applicable drives.

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*Sound reports (CSV files) do not appear in the File list.*

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To manage sound report headers:

1. Press MENU.
2. Select File Storage > Sound Report Info.
3. Modify each option as needed.

To create a sound report in the current folder, do either of the following:

- Press the AUDIO + FILES buttons simultaneously.
- From an attached keyboard, press Ctrl+P.

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*Sound reports created in current folders are saved for all applicable drives.*

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To create a sound report on a specific Reel folder:

1. Press FILES.
2. Select the Reel folder in which you want to create the sound report.
3. Either press and hold the Control knob to enter the Folder Options menu, or from an attached keyboard, press the Right Arrow key.
4. Select Create Sound Report. The CSV file is created in the specified folder only on that drive.

To view a sound report (CSV file):

1. Eject the drive from the unit and attach it to a computer.
2. Navigate to the Current or Reel folder in which the report was created.
3. Open the report in any application supporting CSV format, such as Excel for spreadsheets.

# Setup Management and Firmware Upgrades

## Saving and Loading Setup Files

To save all of the current settings to a setup file, select the Setup Menu option **[Quick Setup - Save Settings to Drive 1]**. Use the on-screen keyboard (or attached USB keyboard) to enter a name for the setup file. This will save all of the current settings to an XML file at root of Drive 1. To load a previously saved setup file, select the Setup Menu option **[Quick Setup - Load Settings from Drive 1]**. The setup XML file will have to be copied to the root of Drive 1 prior to attempting to load it.

For a complete list of available Setup Menu options, *see Setup Menu Options*.

*Formatting a storage device will also remove any setup files that are on the drive. Setup files can be stored on a computer and copied back to the root of a PIX 270i drive to be loaded on the PIX 270i.*

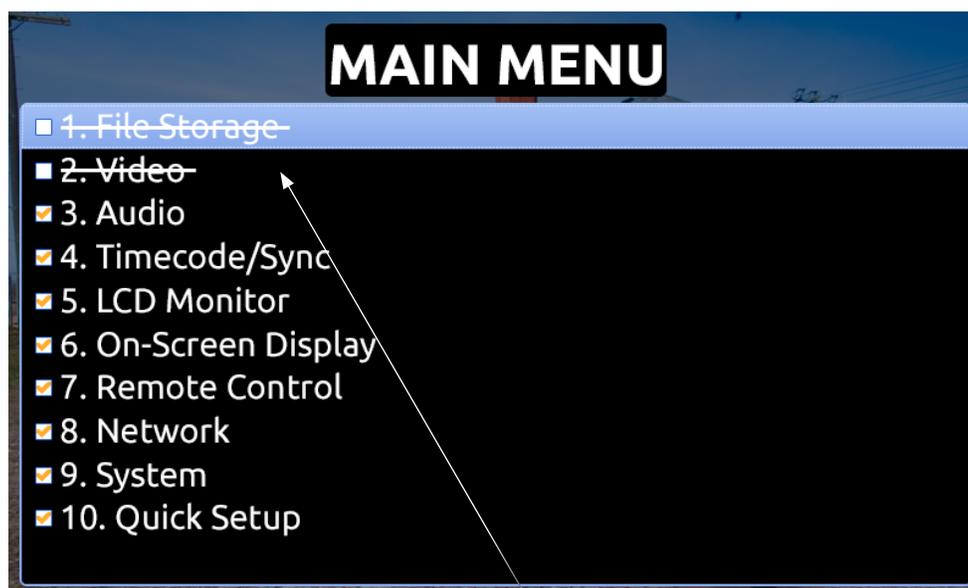
## Custom Defaults and Setup Menu Option Visibility

The Setup Menu option [**Quick Setup - Load Factory Settings**] loads a setup that is saved internally to the PIX when it leaves the factory. It is possible to alter this “factory” setup, so that the Setup Menu option [**Quick Setup - Load Factory Settings**] will load a custom default.

It is also possible to hide specific Setup Menu parameters and options. This is useful for Setup Menu options that are not commonly used in a particular workflow, or to simplify use when lending the unit to another user.

To customize defaults and Setup Menu option visibility:

1. Attach a USB keyboard to the PIX 270i’s USB keyboard port.
2. Press MENU to enter the Setup Menu.
3. Press Ctrl + Alt + F10 on the keyboard. If this is the first time this action has been performed since powering the PIX 270i up, a password dialog will appear. Enter the password (the default password is “default”).
4. After the correct password has been entered, the Settings Customization Menu will appear. Select **Edit Menu & Default Values**.
5. The Setup Menu will be shown with a colored background. There will be check boxes next to each menu item. Navigate the menu with the Control Knob or keyboard arrows, as usual.
6. To change the visibility of an item in the Setup Menu, press the spacebar on the keyboard while the item is highlighted. Checked items will be displayed in the Setup Menu and unchecked items will not be displayed.



Crossed out items will be hidden

7. Settings changed at this point will become the default settings.

8. When finished, press Esc or F1 on the keyboard. This will show the Settings Customization Menu again. Select any of the save options.

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*Keep a record of the password if it is changed. A lost password could result in undesirable limitations.*

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The Settings Customization Menu option **Reset to Factory Settings** will make all Setup Menu items visible and revert default settings to factory defaults.

## Factory Restore

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To fully restore the unit to its factory firmware state, hold Fast Forward and Stop while booting the PIX 270i up, until the Main View appears. This will load factory default settings and restore some settings that are normally not affected by performing **[Quick Setup - Load Factory Settings]**, such as restoring the network user name and password to “guest”.

## Firmware Upgrades

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At times, Sound Devices makes firmware updates available for PIX 270i. These updates are easy to apply:

1. Download the new .prg file from the Sound Devices website.
2. Copy this file to an approved drive, and connect to the PIX 270i.
3. Ensure that the power source for the PIX 270i is reliable. Power loss during a firmware upgrade process can produce unexpected results.
4. From the **System** menu in the Setup Menu, select **Firmware Update**. The PIX 270i will search for the .prg file and give the option to install the first file that it finds (cancelling this dialog will cause the PIX to search for another .prg on any attached storage devices). When the correct .prg file has been located, highlight the **OK** button and press the Control Knob to begin the firmware update.
5. The PIX will verify that the file is not corrupted, then it will update the firmware. When done the unit will need to be powered down and then back up.

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*Firmware updates can take several minutes to complete. Never pull power during a firmware update.*

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*Various functions and ports may become inactive while firmware is updating.*

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# Setup Menu Options

The Setup Menu controls a wide range of parameters for the PIX 270i. The parameters are organized into categories, making the Setup Menu easy to navigate. The following tables show the parameter name, a description, options available, and the factory default setting where applicable.

*Default settings can be altered. See Setup Management*

## File Storage

#	Parameter Name	Description	Options
1	<b>Video Record Mode</b>	Simultaneous mode records each take to all available drives. Sequential mode records takes to one drive until it is full or otherwise unavailable, then records to the next available drive.	» <b>Simultaneous</b> • Sequential
2	<b>Drive Record/Network Mode</b>	A sub-menu with 4 items representing each drive slot. Options presented here are available for each of the 4 drive slots. <b>Read Only</b> : Drive available for playback, but no files can be written or deleted. <b>Record</b> : Drive will be written to during recording and is unavailable for network file transfer. <b>Ethernet File Transfer</b> : Drive is available for network access via Samba and unavailable for recording and playback. <b>Switch to Network upon Full</b> : Drive is effectively in Record mode until it becomes full, at which point it is effectively in Ethernet File Transfer mode.	• Read Only • <b>Record</b> • Ethernet File Transfer • Switch to Network upon Full
3	<b>QuickTime File Split Every</b>	Choose the maximum file recording time. When set time is exceeded a new .mov file is created automatically. Since ProRes and DNxHD codecs are variable bit rate, the file size of each file will vary, even though the running time will be the same. (Maximum file time is approximately 10 hours for 30fps video and less, and approximately 6 hours for 50fps video or more).	• 1 min • 5 min • 10 min • 15 min • 30 min • 1 hour • 2 hours • 3 hours » <b>10 hours</b>
4	<b>Wave File Split Every</b>	Choose the file size limit of .wav files. When the limit is reached, the PIX 270i will create a new .wav file (labeled sequentially) and continue recording.	• 2 GB » <b>4 GB</b>
5	<b>File Name Format</b>	The format for file names as they are written to the drive.	» <b>Drive-Reel-Clip</b> • Reel-Clip • CamID-Reel-Clip • Reel-Scene-Take • Scene-Take • RED File Format • Arri File Format
6	<b>File Name Prefix</b>	Text to be placed before all other characters in each file name. PIX Name is set in <b>[Network - This PIX's Name]</b>	• Off » <b>PIX Name</b>
7	<b>CamID</b>	An identifying character for a camera	» <b>A</b> (single alpha to "Z").
8	<b>Reel</b>	Current Reel name. When the Reel name is altered, the Clip number is reset to 1	» <b>"1"</b> (multi alphanumeric)
9	<b>Clip</b>	Current Clip number. When the Reel number is altered, the Clip number is reset to 1	» <b>1</b> (numeric)

#	Parameter Name	Description	Options
10	Scene/Shot	Current Scene name. When the Scene name is altered, the Take number is reset to 1.	» "Scene 1" (multi alphanumeric)
11	Take	Current take number. When the Scene name is altered, the Take number is reset to 1.	» 1 (numeric)
12	Scene Increment Mode	The method used to increment the Scene/Shot value when Stop+Fast Forward is pressed on the Main View.	• Disabled » <b>Numeric</b> • Character
13	Erase/Reformat	Format any or all attached drives. When all is selected, all drives will share the same volume label but each drive name will be suffixed with a unique drive number.	• Erase/Re-format: Drive 1 • Erase/Re-format: Drive 2 • Erase/Re-format: Drive 3 • Erase/Re-format: Drive 4 • Erase/Re-format: All drives

## Video

#	Parameter Name	Description	Options
1	Video Input	Physical source to derive recorded video from.	• HDMI » <b>SDI</b>
2	File Resolution/Rate	The resolution and frame to be recorded and sent to video outputs.	» <b>Same as Video Input</b> • 1080p30/29.97 • 1080p25 • 1080p24/23.976 • 1080i60/59.94 • 1080i50 • 1080PsF30/29.97 • 1080PsF25 • 1080PsF24/23.976 • 720p60/59.94 • 720p50 • 720p30/29.97 • 720p25 • 720p24/23.976 • 576i50 (PAL) • 480i59.94 (NTSC)
3	Codec	The video codec to use for encoding. Note for DNxHD that the rates listed are assuming 1080p30. If a different resolution and frame rate is selected, the PIX 270i will use the corresponding DNxHD data rate.	• DNxHD 220x 220Mb/s, 10bit • DNxHD 220 220Mb/s, 8bit • DNxHD 145 145Mb/s, 8bit • DNxHD 36 36Mb/s, 8bit • ProRes 4444 330Mb/s, 12bit • ProRes 422HQ 220Mb/s, 10bit » <b>ProRes 422 145Mb/s, 10bit</b> • ProRes 422LT 100Mb/s, 8bit • ProRes 422Proxy 36Mb/s, 8bit
4	Up Conversion	Method for converting SD input video to HD recorded content.	• 4:3->16:9 Anamorphic » <b>4:3-&gt;16:9 Pillar Box</b> • 4:3->16:9 Zoom 14:9 • 4:3->16:9 Zoom Wide
5	Down Conversion	Method for converting HD input video to SD recorded content.	» <b>16:9-&gt;4:3 Letterbox</b> • 16:9->4:3 Crop • 16:9->4:3 Anamorphic

#	Parameter Name	Description	Options
6	<b>Input PsF Detect</b>	When set to "Auto", the PIX will sense PsF signal based on a flag within the signal stream. Most devices with SDI output will provide this flag, however some SDI outputs and all HDMI outputs will not provide this flag. When sending PsF signal from these devices, choose "Interpret 1080i as PsF"	» <b>Auto</b> • Interpret 1080i as PsF
7	<b>SDI Output Type</b>	HD output type employs SMPTE 292M / HD-SDI on SDI output. 3G output type employs SMPTE 424M / 3G-SDI on SDI output.	» <b>HD (4:2:2 10-bit)</b> • 3G (4:4:4 12-bit)
8	<b>Video Output OSD</b>	Superimpose the current timecode over the video signal on the selected output. Timecode value appears in lower left corner of the frame.	» <b>Off</b> • SDI out • HDMI out • SDI + HDMI out

## Audio

#	Parameter Name	Description	Options
1	<b>Audio Mode Sample Rate</b>	The sample rate of recorded .wav files	• 44.1 kHz • 47.952k • 47.952kF » <b>48k</b> • 48.048k • 48.048kF • 88.2k • 96k
2	<b>Audio Mode Bit Depth</b>	The bit depth of recorded .wav files	• 16-bits » <b>24-bits</b>
3	<b>Audio Mode Pre-Roll Time</b>	The amount of pre-record buffer for audio-only recording. 0-10 seconds in 1 second increments.	» <b>2 secs</b> (numeric)
4	<b>Input Gain Linking</b>	When Input Gain is linked, adjusting an Input's gain adjusts all Input Gains by the same amount. Any offsets at the time of linking are maintained.	» <b>Off</b> • On
5	<b>Input Delay Linking</b>	When Input Delay is linked, adjusting an Input's delay adjusts all Input delays by the same amount. Any offsets at the time of linking are maintained.	» <b>Off</b> • On
6	<b>HDMI/AES Select</b>	Choose between HDMI or AES for digital audio input.	» <b>HDMI Inputs</b> • AES Inputs
7	<b>MADI Input</b>	Choose between BNC or Optical (SC) source for MADI input signal.	» <b>BNC</b> • Optical

#	Parameter Name	Description	Options
8	HP Source	Choose the source for Headphone output and the 2 channel meters on the OSD.	<ul style="list-style-type: none"> <li>• 1,2</li> <li>• 3,4</li> <li>• 5,6</li> <li>• 7,8</li> <li>• 9,10</li> <li>• 11,12</li> <li>• 13,14</li> <li>• 15,16</li> <li>• 17,18</li> <li>• 19,20</li> <li>• 21,22</li> <li>• 23,24</li> <li>• 25,26</li> <li>• 27,28</li> <li>• 29,30</li> <li>• 31,32</li> <li>• 33,34</li> <li>• 35,36</li> <li>• 37,38</li> <li>• 39,40</li> <li>• 41,42</li> <li>• 43,44</li> <li>• 45,46</li> <li>• 47,48</li> <li>• 49,50</li> <li>• 51,52</li> <li>• 53,54</li> <li>• 55,56</li> <li>• 57,58</li> <li>• 59,60</li> <li>• 61,62</li> <li>• 63,64</li> <li>• All tracks summed - mono</li> <li>» <b>All tracks summed - stereo</b></li> </ul>
9	Line Output	Sub-menu. Choose output source for each line output (1-8)	<ul style="list-style-type: none"> <li>• <i>Track 1 - Track 64 (per output)</i></li> <li>» <b>Track 1-8 (per output)</b></li> </ul>
10	HDMI/AES Output	Sub-menu. Choose output source for HDMI and AES outputs (1-8)	<ul style="list-style-type: none"> <li>• <i>Track 1 - Track 64 (per output)</i></li> <li>» <b>Track 1-8 (per output)</b></li> </ul>
11	SDI Output	Sub-menu. Choose output source for SDI output (1-16)	<ul style="list-style-type: none"> <li>• <i>Track 1 - Track 64 (per output)</i></li> <li>» <b>Track 1-16</b></li> </ul>
12	MADI Output	Sub-menu. Choose output source for MADI output (1-64)	<ul style="list-style-type: none"> <li>• <i>Track 1 - Track 64 (per output)</i></li> <li>» <b>Track 1-64</b></li> </ul>
13	Audio Signal Generator	Enable audio test signal to all outputs.	<ul style="list-style-type: none"> <li>» <b>Off</b></li> <li>• On</li> </ul>
14	Audio Tone Level	Level of audio test tone (dBFS)	<ul style="list-style-type: none"> <li>» <b>-20 dBFS</b></li> <li>(numeric -40 to 0)</li> </ul>
15	Audio Screen Meters	Amount of audio tracks displayed at a time in the Audio Screen. (All 64 tracks are accessible by scrolling)	<ul style="list-style-type: none"> <li>• 8</li> <li>» <b>16</b></li> <li>• 32</li> </ul>

#	Parameter Name	Description	Options
16	<b>Audio Input Quick Setup</b>	Choose from preset audio input source schemes.	<ul style="list-style-type: none"> <li>» <b>1-8: Off</b></li> <li>• 9-16: Off</li> <li>• 17-24: Off</li> <li>• 25-32: Off</li> <li>• 33-40: Off</li> <li>• 41-48: Off</li> <li>• 49-56: Off</li> <li>• 57-64: Off</li> <li>• 1-32: Off</li> <li>• 33-64: Off</li> <li>• 1-64: Off</li> <li>• 1-8: Line In 1-8</li> <li>• 9-16: Line In 1-8</li> <li>• 17-24: LineIn 1-8</li> <li>• 25-32: Line In 1-8</li> <li>• 33-40: Line In 1-8</li> <li>• 41-48: Line In 1-8</li> <li>• 49-56: Line In 1-8</li> <li>• 57-64: Line In 1-8</li> <li>• 1-8: HDMI/AES In 1-8</li> <li>• 9-16: HDMI/AES In 1-8</li> <li>• 17-24: HDMI/AES In 1-8</li> <li>• 25-32: HDMI/AES In 1-8</li> <li>• 33-40: HDMI/AES In 1-8</li> <li>• 41-48: HDMI/AES In 1-8</li> <li>• 49-56: HDMI/AES In 1-8</li> <li>• 57-64: HDMI/AES In 1-8</li> <li>• 1-16: SDI In 1-16</li> <li>• 17-32: SDI In 1-16</li> <li>• 33-48: SDI In 1-16</li> <li>• 49-64: SDI In 1-16</li> <li>• 1-16: MADI In 1-16</li> <li>• 17-32: MADI In 17-32</li> <li>• 33-48: MADI In 33-48</li> <li>• 49-64: MADI In 19-64</li> <li>• 1-32: MADI In 1-32</li> <li>• 33-64: MADI In 33-64</li> <li>• 1-64: MADI In 1-64</li> </ul>

## Timecode/Sync

#	Parameter Name	Description	Options
1	<b>Sync Ref - Video Playback</b>	The reference for synchronization of playback clock for Video Mode.	<ul style="list-style-type: none"> <li>• Internal</li> <li>• Video Ref (Sync In)</li> <li>» <b>Video Input (SDI/HDMI)</b></li> </ul>
2	<b>Sync Ref - Audio Only</b>	The reference for synchronization of recording and playback clocks for Audio Only mode.	<ul style="list-style-type: none"> <li>» <b>Internal</b></li> <li>• Wordclock (Sync in)</li> <li>• Video Ref (Sync In)</li> <li>• AES1-2</li> <li>• MADI</li> <li>• Video Input (SDI/HDMI)</li> </ul>

#	Parameter Name	Description	Options
3	<b>Timecode Mode</b>	Sets the running mode for the internal timecode generator and/or the method which the PIX 270i receives SMPTE timecode..	<ul style="list-style-type: none"> <li>• Off</li> <li>• Freerun</li> <li>• Freerun Auto Mute</li> <li>• Record Run</li> <li>• 24h Run</li> <li>• 24h Run Auto Mute</li> <li>• Ext TC (LTC)</li> <li>• Ext TC (LTC Halt)</li> <li>» <b>Ext TC (SDI, HDMI)</b></li> </ul>
4	<b>Frame Rate (Audio Only)</b>	The frame rate of timecode stamped to .wav files (Audio Mode). This setting is ignored in Video Mode.	<ul style="list-style-type: none"> <li>• 23.976</li> <li>• 24</li> <li>• 25</li> <li>» <b>29.97</b></li> <li>• 29.97 DF</li> <li>• 30</li> <li>• 30 DF</li> </ul>
5	<b>Drop Frame Enable</b>	Enable or disable drop frame timecode.	<ul style="list-style-type: none"> <li>» <b>Off</b></li> <li>• On</li> </ul>
6	<b>Sync Out</b>	Determines whether the signal on the Sync Output BNC is genlock or wordclock, and determines the sync reference for that signal. When settings of a resolution / frame rate are selected, the Sync Out BNC will supply genlock signal at the specified rate that reference the internal Ambient® Lockit.	<ul style="list-style-type: none"> <li>» <b>Off</b></li> <li>• 1080p30</li> <li>• 1080p29.97</li> <li>• 1080p25</li> <li>• 1080p24</li> <li>• 1080p23.976</li> <li>• 1080i60/PsF30</li> <li>• 1080i59.94/PsF29.97</li> <li>• 1080i50/PsF25</li> <li>• 1080PsF24</li> <li>• 1080PsF23.976</li> <li>• 720p60</li> <li>• 720p59.94 (29.97)</li> <li>• 720p50</li> <li>• 720p30</li> <li>• 720p29.97</li> <li>• 720p25</li> <li>• 720p24</li> <li>• 720p23.976</li> <li>• 576i50 (PAL)</li> <li>• 480i59.94 (29.97 NTSC)</li> <li>• Genlock, Follows Video In</li> <li>• Wordclock, Follows Video In</li> </ul>
7	<b>Auto-Record Hold Off</b>	Sets the duration that a valid timecode signal has to be recognized by the PIX 270i before generating a new take when using external timecode to trigger recording (When <b>[Remote Control - Rec Start/Stop]</b> is set to <b>Timecode</b> ).	<ul style="list-style-type: none"> <li>» <b>0 sec</b> (numeric 0-8)</li> </ul>
8	<b>Jam Received TC</b>	Opens a dialog that displays incoming timecode value in realtime (RxTC), incoming userbits (UB), transmitting/internal (Ambient® Lockit) timecode value (GENTC), and transmitting/internal userbits (UB).	<ul style="list-style-type: none"> <li>• Push Control Knob to jam internal timecode to incoming (RxTC) timecode.</li> <li>• Push MENU to back out.</li> </ul>
9	<b>Jam time Of Day</b>	Sets the internal timecode clock to the current time of day.	
10	<b>Set Generator TC</b>	Sets the Ambient® Lockit timecode generator value in HH:MM:SS.FF format.	<ul style="list-style-type: none"> <li>» <b>00:00:00.00</b> (Timecode value)</li> </ul>

#	Parameter Name	Description	Options
11	<b>UBits Format</b>	Sets the four-field format for the UBits Generator to the default, which is user definable fields, or so that the first three fields are automatically populated with numerical values based on the system date.  When set to MM:DD:YY:UU or DD:MM:YY:UU, the system will populate the first three fields, so those fields will appear grayed out in the Set Generator UBits menu option, leaving only the last field (UU) to be customized daily by the user.	» <b>UU:UU:UU:UU</b> • MM:DD:YY:UU • DD:MM:YY:UU
12	<b>Set Generator UBits</b>	Sets userbits of the Ambient® Lockit timecode generator.	» <b>00 00 00 00</b> (Hex: 00-FF for each slot)
13	<b>File Start TC Offset</b>	Sets the offset of the beginning timecode stamp of recorded files. Useful when there is a constant offset between camera and PIX 270i recorded files. The applied offset does not affect timecode output of the PIX 270i.	» <b>0</b> (numeric -10 to +10)

## LCD Monitor

#	Parameter Name	Description	Options
1	<b>Exposure Assist</b>	Sets the type of Exposure assist tool.	» <b>False Color, 12-step</b> • False Color, 4-step • Zebras 1 • Zebras 2 • Zebras 1+2
2	<b>Focus Assist</b>	Sets the type of Focus Assist tool.	» <b>Peaking</b> • Edge Enhance
3	<b>Zebra 1 Level</b>	Sets IRE level of Zebra 1.	» <b>70 IRE +/-5%</b> (numeric 50-108)
4	<b>Zebra 2 Threshold</b>	Sets the IRE threshold valued for Zebra 2.	» <b>85 IRE</b> (numeric 70-108)
5	<b>Peaking Color</b>	Sets the displayed peaking color.	• White » <b>Red</b> • Blue • Green • Yellow
6	<b>Peaking Sensitivity</b>	Sets the general peaking sensitivity.	• High » <b>Mid</b> • Low
7	<b>Peaking Background Contrast</b>	Sets the amount of background contrast when Focus Assist Peaking is active.	» <b>1x</b> • 0.5x • 0.25x • No Background
8	<b>Vertical Flip Display</b>	Flips the LCD and OSD vertically.	» <b>Off</b> • On
9	<b>Horizontal Flip Display</b>	Flips the LCD video image horizontally.	» <b>Off</b> • On

## On-Screen Display

#	Parameter Name	Description	Options
1	<b>ABS Time</b>	Display of absolute record time.	» On • Off
2	<b>File Codec</b>	Display of current file codec	» On • Off
3	<b>File Name</b>	Display of current file name	» On • Off
4	<b>File Resolution/Rate</b>	Display of current file resolution	» On • Off
5	<b>Audio Source</b>	Display of audio input levels for channels 1 and 2	» On • Off
6	<b>Input - Video</b>	Display of input audio source and channel count	» On • Off
7	<b>Headphone Source</b>	Display of headphone audio source	» On • Off
8	<b>Audio Metering</b>	Display mode of audio meters for inputs 1 and 2	• Off » <b>Top (wide)</b> • Top (thin) • Bottom (thin) • Left (thin) • Right (thin)
9	<b>Time/date</b>	Display of time of day and date	» On • Off
10	<b>Timecode</b>	Display of current timecode value	» On • Off
11	<b>Drive (D1) status</b>	Display status of Drive 1	» On • Off
12	<b>Drive (D2) status</b>	Display status of Drive 2	» On • Off
13	<b>Drive (D3) status</b>	Display status of Drive 3	» On • Off
14	<b>Drive (D4) status</b>	Display status of Drive 4	» On • Off
15	<b>RS-422 Status</b>	Display status of connected RS-422 controller	» On • Off
16	<b>Cue Marker</b>	Display cue marker information during playback	» On • Off
17	<b>Sync Reference</b>	Display current Sync Reference	» On • Off
18	<b>Group Number</b>	Displays <b>[Network - Group]</b> setting	» On • Off
19	<b>IP Address</b>	Displays current PIX 270i IP Address	» On • Off

## Remote Control

#	Parameter Name	Description	Options
1	RS-422	Enable or disable RS-422 capability	<ul style="list-style-type: none"> <li>• On</li> <li>» Off</li> </ul>
2	RS422 Interface Device ID	Set the DeviceID communicated to attached RS422 controllers.	<ul style="list-style-type: none"> <li>» Sony BVW75</li> <li>• Sound Devices</li> </ul>
3	Rec Start/Stop	Determines what method the PIX 270i uses to automatically start and stop recordings.	<ul style="list-style-type: none"> <li>» Off</li> <li>• SDI Flag - RED</li> <li>• SDI Flag - Panasonic</li> <li>• SDI Flag - Panasonic (Varicam)</li> <li>• SDI Flag - Canon</li> <li>• SDI Flag - Sony</li> <li>• SDI Flag - Arri</li> <li>• SDI Flag - PIX</li> <li>• Timecode</li> </ul>
4	GPIO Inputs	Set GPIO inputs (pins 1, 2, and 3 on GPIO connector) to active high or active low. Active high: Connecting the pin to +5V will activate the function. Active low: Connecting the pin to ground will activate the function.	<ul style="list-style-type: none"> <li>» Active low</li> <li>• Active high</li> </ul>
5	GPIO Outputs	Set GPIO outputs (pins 6, 7, and 8 on GPIO connector) to active high or active low. Active high: When the function is true, +5V will appear on the pin. Active low: When the function is true, the pin will be grounded.	<ul style="list-style-type: none"> <li>• Active low</li> <li>» Active high</li> </ul>

## Network

#	Parameter Name	Description	Options
1	This PIX's Name	Sets name of PIX 270i. This must be unique within a network.	» PIX270
2	Grouping	Sub-menu for network grouping settings.	
2.1	Network Group	Groups with other PIX 250i, PIX 260i, PIX 270i, and 970 units on the network.	<ul style="list-style-type: none"> <li>» No Group</li> <li>• Group 1</li> <li>• Group 2</li> <li>• Group 3</li> <li>• Group 4</li> </ul>
2.2	Push Settings to Group	Copies this unit's settings to all other units in the group. All grouped settings will be pushed. ( <i>See "Grouped Settings", page 47</i> )	
2.3	Synchronize audio channel settings		
3	Dante Redundancy Mode	When On the PIX 270i's Primary and Secondary Ethernet ports both transmit Dante Audio over separate networks. This provides a fail safe of the Dante system if one of the networks should fail. <i>In Dante Redundancy Mode, two separate networks must be run and they CANNOT be connected to one another. Connect any computer running Dante Controller to the PIX 270i's PRI Ethernet network.</i>	<ul style="list-style-type: none"> <li>» Off</li> <li>• On</li> </ul>
4	Auto IP Settings	When On, the IP settings will automatically be provided by a DHCP (recommended), or Link-local when no DHCP is present. When Off the IP Address, Subnet Mask, and Gateway will have to be entered manually.	<ul style="list-style-type: none"> <li>• Off</li> <li>» On</li> </ul>
5	IP Address	Displays IP Address, can be edited when Auto IP Settings is OFF.	

#	Parameter Name	Description	Options
6	<b>Subnet Mask</b>	Displays Subnet Mask, can be edited when Auto IP Settings is OFF.	
7	<b>Gateway</b>	Displays Gateway, can be edited when Auto IP Settings is OFF.	
8	<b>Authentication</b>	Set the user name and password to be used for PIXNET and Samba drive access.	

## System

#	Parameter Name	Description	Options
1	<b>Video/Audio Mode</b>	Switch between Video Mode (audio and video information recorded to QuickTime .mov files) and Audio Only Mode (audio recorded to .wav files and video not recorded). Poly records a single file per take, with all armed tracks interleaved. Mono records a file for each track, per take.	<ul style="list-style-type: none"> <li>» <b>Video + Audio (QuickTime)</b></li> <li>• Audio Only Poly (Wave)</li> <li>• Audio Only Mono (Wave)</li> </ul>
2	<b>Initial View</b>	Sets which one of three screens will appear after the unit boots up.	<ul style="list-style-type: none"> <li>» <b>Main View (video)</b></li> <li>• AudioView (with Input Settings)</li> <li>• Audio View (with expanded meters)</li> </ul>
3	<b>Power</b>	Determines power on and off method. When set to Always on, the PIX 270i will turn on and off when external DC is applied. When Use Power Switch is selected the PIX 270i is powered on and off using a key combination of AUDIO + Control Knob press.	<ul style="list-style-type: none"> <li>• Always On</li> <li>» <b>Use Power Switch</b></li> </ul>
4	<b>HP Warning Bell Level</b>	Adjusts the level of the headphone warning bell sound	<ul style="list-style-type: none"> <li>» <b>-40dBFS</b></li> <li>(Off, -60 to -12dBFS)</li> </ul>
5	<b>Time Zone</b>	Selects the international time zone	<ul style="list-style-type: none"> <li>» <b>(GMT-06:00) Central Time (US)</b></li> <li>(All GMT zones)</li> </ul>
6	<b>Daylight Saving</b>	Toggles daylight saving on or off for the time-of-day clock	<ul style="list-style-type: none"> <li>» <b>Off</b></li> <li>• On</li> </ul>
7	<b>Time Format</b>	Selects between 12 or 24 hour format for the time-of-day clock	<ul style="list-style-type: none"> <li>» <b>12h</b></li> <li>• 24h</li> </ul>
8	<b>Date Format</b>	Selects between MM/DD/YY and DD/MM/YY date format	<ul style="list-style-type: none"> <li>» <b>MM/DD/YY</b></li> <li>• DD/MM/YY</li> </ul>
9	<b>Set Date/Time</b>	Set the time and date	
10	<b>Rec button File Split</b>	Whether or not a new file will be created when the REC button is pushed during recording.	<ul style="list-style-type: none"> <li>• On</li> <li>» <b>Off</b></li> </ul>
11	<b>Playback Start Mode</b>	Choose what to do when file playback is initiated.	<ul style="list-style-type: none"> <li>» <b>Play immediately</b></li> <li>• Pause on First Frame</li> </ul>
12	<b>Playback Mode</b>	Determines Playback Mode.	<ul style="list-style-type: none"> <li>» <b>Play Once</b></li> <li>• Play Once - Pause</li> <li>• Play All</li> <li>• Play All - Pause</li> <li>• Play All - Loop</li> <li>• Play List</li> <li>• Play List - Pause</li> <li>• Play List - Loop</li> </ul>
13	<b>Playback Loop Enable</b>	Determines which method toggles playback looping mode.	<ul style="list-style-type: none"> <li>» <b>Hold Play Button 1 Second</b></li> <li>• Hold Play Button 2 Seconds</li> <li>• Hold Play Button 3 Seconds</li> <li>• Play Button Disabled</li> </ul>
14	<b>Shortcuts</b>	Displays a dialog that shows all shortcut button combinations. This is not a setting, but a helpful reference.	

#	Parameter Name	Description	Options
15	Version Info	Displays a dialog indicating firmware version and serial number. This is not a setting, but a helpful reference.	
16	Update Software	Searches attached drives for a .prg firmware file and begins the firmware update process.	

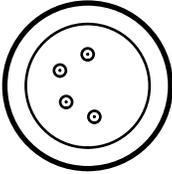
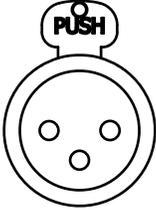
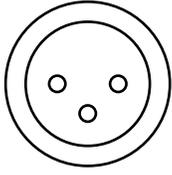
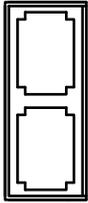
## Quick Setup

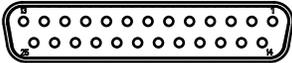
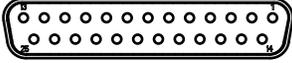
#	Parameter Name	Description	Options
1	Load Factory Settings	Loads default setup	
2	Load Settings From Drive 1	Loads selected setup from setup files saved on Drive 1.	
3	Save Settings to Drive 1	Opens dialog to name and save current setup to Drive 1.	

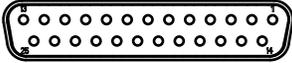
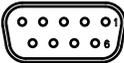
# Button Shortcuts

Button Combination	Effect
AUDIO + Control Knob rotate	Change HP source.
AUDIO + LCD	From the Audio view: Solo the highlighted channel in the headphones.
AUDIO + MENU	Access the Quick Metadata Screen
LCD + Control Knob press	Adjust LCD and button brightness.
Stop + Rew	False take. Deletes last take and decrements Take Number.
Stop + Fast Forward	Scene increment. Changes the scene name by increasing it numerically or by alpha characters.
MENU + FILES	Button lock options: Unlock Buttons, Lock Non-Transport Buttons, or Lock All Buttons.
MENU + Control Knob Press	Toggle network grouping. If the unit is grouped, this shortcut will remove it from the group. IF the unit is not grouped, this shortcut will put it back into the group it was previously in.
Hold LCD	Turns off LCD display.
LCD + Encoder Press	LCD brightness menu.
LCD + MENU	Toggle Focus Assist on LCD display.
LCD + FILES	Toggle Exposure Assist on LCD display.
LCD + AUDIO	Toggle 1:1 zoom on the LCD display.
FILES + Fast Forward	When in Record or Playback, sets a cue marker
FILES + Rew	When in Record or Playback, deletes last cue marker
Hold Play	Toggle playback looping.
Play + Fast Forward	Begin looping between cue points when in loop playback mode
Play + Rew	Begin looping of clip when in loop playback mode

# Connector Pin Assignments

Connector		Pin Assignments	Notes
XLR4M (2) (Primary and Secondary DC Input)		1 –ground 2 –float 3 –float 4 –DC+	Pins 2 and 3 unused. When using a single power source, use Primary connector (top). (See “Powering”, page 46)
XLR-F (2) (Analog Audio inputs)		1 –ground 2 –signal (+) 3 –signal (-)	Mates with XLR-Male connector 20k ohm input impedance, line level, active-balanced
XLR-M (2) (Analog Audio outputs)		1 –ground 2 –signal (+) 3 –signal (-)	Mates with XLR-Female connector 20k ohm input impedance, line level, active-balanced
TRS (Headphone output)		Tip–signal L Ring–signal R Sleeve–signal ground	Mates with TRS jack
SC optical (MADI input & output)		Optical (multimode)	Mates with SC optical plug. For use with multimode optical fiber.
BNC (2) (Timecode input & output)		Center pin–signal Sleeve–ground	Mates with BNC male connector Unbalanced, coaxial connection
BNC (2) (SDI input & output)			Mates with BNC male connector Unbalanced, coaxial connection, 75 ohm connectors recommended
BNC (2) (Genlock or Wordclock input & output)			Mates with BNC male connector Unbalanced, coaxial connection, 75 ohm connectors recommended
BNC (2) (MADI input and output)			Mates with BNC male connector Unbalanced, coaxial connection, 75 ohm connectors recommended
HDMI (2) (HDMI input & output)		Standard HDMI	Mates with HDMI Type A Plug (male)
eSATAp Female (2)		Standard eSATAp	Mates with eSATAp male connector

<p><b>USB-A (1) Keyboard Input</b></p>		<p>Standard USB-A receptacle</p>	<p>For use with USB Keyboards only. Data transfer is not supported</p>
<p><b>DB-25 (1) (CH 1-8 LINE IN)</b></p>		<p>1 -Input 8 signal (+) 2 -Input 8 Ground 3 -Input 7 signal (-) 4 -Input 6 signal (+) 5 -Input 6 Ground 6 -Input 5 signal (-) 7 -Input 4 signal (+) 8 -Input 4 Ground 9 -Input 3 signal (-) 10 -Input 2 signal (+) 11 -Input 2 Ground 12 -Input 1 signal (-) 13 -unused 14 -Input 8 signal (-) 15 -Input 7 signal (+) 16 -Input 7 Ground 17 -Input 6 signal (-) 18 -Input 5 signal (+) 19 -Input 5 Ground 20 -Input 4 signal (-) 21 -Input 3 signal (+) 22 -Input 3 Ground 23 -Input 2 signal (-) 24 -Input 1 signal (+) 25 -Input 1 Ground</p>	<p>Mates with DB-25 Male Connectors wired in Tascam fashion</p>
<p><b>DB-25 (1) (CH 1-8 LINE OUT)</b></p>		<p>1 -Output 8 signal (+) 2 -Output 8 Ground 3 -Output 7 signal (-) 4 -Output 6 signal (+) 5 -Output 6 Ground 6 -Output 5 signal (-) 7 -Output 4 signal (+) 8 -Output 4 Ground 9 -Output 3 signal (-) 10 -Output 2 signal (+) 11 -Output 2 Ground 12 -Output 1 signal (-) 13 -unused 14 -Output 8 signal (-) 15 -Output 7 signal (+) 16 -Output 7 Ground 17 -Output 6 signal (-) 18 -Output 5 signal (+) 19 -Output 5 Ground 20 -Output 4 signal (-) 21 -Output 3 signal (+) 22 -Output 3 Ground 23 -Output 2 signal (-) 24 -Output 1 signal (+) 25 -Output 1 Ground</p>	<p>Mates with DB-25 Male Connectors wired in Tascam fashion</p>

<p>DB-25 (1) (CH 1-8 AES IN/OUT)</p>		<p>1 –Digital Out 4 signal (+) 2 –Digital Out 4 Ground 3 –Digital Out 3 signal (-) 4 –Digital Out 2 signal (+) 5 –Digital Out 2 Ground 6 –Digital Out 1 signal (-) 7 –Digital In 4 signal (+) 8 –Digital In 4 Ground 9 –Digital In 3 signal (-) 10 –Digital In 2 signal (+) 11 –Digital In 2 Ground 12 –Digital In 1 signal (-) 13 –unused 14 –Digital Out 4 signal (-) 15 –Digital Out 3 signal (+) 16 –Digital Out 3 Ground 17 –Digital Out 2 signal (-) 18 –Digital Out 1 signal (+) 19 –Digital Out 1 Ground 20 –Digital In 4 signal (-) 21 –Digital In 3 signal (+) 22 –Digital In 3 Ground 23 –Digital In 2 signal (-) 24 –Digital In 1 signal (+) 25 –Digital In 1 Ground</p>	<p>Mates with DB-25 Male Connectors wired in Tascam fashion</p>
<p>Phoenix 10-pin (1) (GPIO)</p>		<p>--Ground 1 –Record Input 2 –Playback Input 3 –Stop Input 4 –unused 5 –unused 6 –Record Output 7 –Playback Output 8 –Stop Output +5v –DC Output</p>	<p>Logic points can be set to high or low.</p>
<p>DB-9 (1) (RS-422)</p>		<p>1 –Ground 2 –Transmit A 3 –Receive B 4 –Receive Common 5 –Spare 6 –Transmit Common 7 –Transmit B 8 –Receive A 9 –Ground</p>	<p>Sony P2 (9-pin) machine control standard</p>
<p>8P6C-F (2) (Ethernet)</p>		<p>Standard 8P8C</p>	<p>For Ethernet Network connection, Ethernet file transfer, Dante, and PIX 270i grouping. Mates with Cat-5</p>
<p>USB-B (1) (Factory)</p>		<p>Standard USB-B receptacle</p>	<p>For Factory use only. Mates with USB Standard-B plug.</p>

# Appendix A - Supported Files

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The PIX 270i supports the playback of various QuickTime .mov and Broadcast Wave .wav files. The PIX 270i will playback any file that it generates. Additionally, the PIX 270i can playback QuickTime and Broadcast Wave files generated by other 3rd party recorders/applications.

The PIX 270i will import and playback up to 64 channels of polyphonic or monophonic Broadcast Wave files.

The PIX 270i will import and playback High Definition QuickTime ProRes and DNxHD files generated by Avid and Final Cut Pro (currently tested with Avid 6 and Final Cut Pro 7 and X). 720 x 486 NTSC Standard Definition files are also supported.

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*720 x 480 NTSC Standard Definition files are not supported.*

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The PIX 270i supports up to 64 Tracks of audio in a QuickTime file. When exporting the QuickTime file for PIX 270i playback be certain to use only 2 audio streams (PIX 270i can handle up to 64 audio tracks over one QuickTime audio stream).

# Specifications

## SDI

<b>Input</b>	<ul style="list-style-type: none"> <li>• 4:4:4 or 4:2:2; 12, 10, or 8-bit</li> <li>• 3G-SDI (levels A and B), HD-SDI, or SDI</li> </ul>
<b>Output</b>	<ul style="list-style-type: none"> <li>• 4:4:4 or 4:2:2; 12, 10, or 8-bit</li> <li>• 3G-SDI (level A), HD-SDI, or SDI</li> </ul>
<b>SMPTE</b>	12M-1, 12M-2, 125M, 259M, 272M, 291M, 292, 296M, 299, 315M, 352M, 372, 424, 425

## HDMI

<b>Input</b>	v1.4a, 4:4:4 or 4:2:2, RGB or YCbCr, 10 or 8-bit, HDCP-enabled
<b>Output</b>	v1.3, 4:2:2 8-bit, RGB and YCbCr

## Video Input Resolutions / Rates

<b>Input Resolutions / Rates</b>	<ul style="list-style-type: none"> <li>• 1080p23.976/24/25/29.97/30</li> <li>• 1080i50/59.94/60</li> <li>• 1080PsF23.976/24/25/29.97/30</li> <li>• 720p23.976/24/25/29.97/30 (SDI Only)</li> </ul>	<ul style="list-style-type: none"> <li>• 720p50/59.94/60</li> <li>• 576i50 (PAL)</li> <li>• 480i59.94 (NTSC)</li> </ul>
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## Video Codecs and Files

<b>Codecs</b>	<ul style="list-style-type: none"> <li>• Apple ProRes 4444, 330 Mb/s, 12-bit</li> <li>• Apple ProRes 36, 100, 145, 220 Mb/s, 8 and 10-bit</li> <li>• Avid DNxHD 36, 100, 145, 220 Mb/s, 8 and 10-bit</li> </ul>
<b>Files</b>	QuickTime wrapper (.MOV), Broadcast Wave (.WAV) Audio Only

## Up/Down/Cross Conversion

<b>Up/Down/Cross Conversion</b>	<ul style="list-style-type: none"> <li>• From input: 480i, 576i, 720p, 720PSF, 1080i, 1080p, 1080PSF</li> <li>• To output and file: 480i, 576i, 720p, 720PSF, 1080i, 1080p, 1080PSF</li> <li>• Hardware based, 10-bit</li> </ul>
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## Frame Rate Conversion

<b>Frame Rate Conversion</b>	<ul style="list-style-type: none"> <li>• 24, 25, 30, 50, 60 to 24, 25, 30, 50, 60, 23.976, 29.97, 59.94 to 23.976, 29.97, 59.94, automatic 3:2 pull-down removal in 23.976 and 24 frame modes, other pull-down cadences include 2:2:2:4, 2:3:3:2, 3:2:3:2:2, and 2:2</li> <li>• Hardware based, 10-bit</li> </ul>
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## LCD

<b>LCD</b>	<ul style="list-style-type: none"> <li>• 5-inch LCD - IPS (In-Plane Switching), glossy, 800x480 pixel LCD display</li> <li>• Ultra wide viewing angle and color accuracy</li> </ul>
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## Audio Recording and Playback

<b>Record/Playback</b>	<ul style="list-style-type: none"> <li>• 64 channels record/playback @ 48.048 kHz sample rate and lower</li> <li>• 32 channels record/playback @ 88.2 kHz sample rate and higher (Audio Only Mode)</li> <li>• Simultaneous Analog, AES/EBU, HDMI, SDI, Dante, or MADI. Selectable per channel</li> </ul>
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## Analog Audio

<b>Inputs</b>	<ul style="list-style-type: none"> <li>• 8 Balanced, line-level inputs on DB-25.</li> <li>• Ch1,2 also on XLR</li> </ul>
<b>Outputs</b>	<ul style="list-style-type: none"> <li>• 8 Balanced, line-level outputs on DB-25.</li> <li>• Ch1,2 also on XLR</li> </ul>
<b>Frequency Response</b>	10Hz-40kHz, +/- 0.5dB re 1kHz
<b>THD + Noise</b>	0.004% max (1kHz, 22Hz-22kHz)
<b>Input and Output Topology</b>	Fully electronically balanced, RF, ESD, short, and overload protected; pin-2 hot, pin-3 cold
<b>Line Output Clipping Level</b>	+18dBu
<b>Front Panel Headphone</b>	1/4" with gain control
<b>Line Input Clipping Level</b>	+26dBu
<b>Input Impedance</b>	10k

## Digital Audio

<b>Sample Rate / Bit Depth</b>	<ul style="list-style-type: none"> <li>• 44.1 kHz, 47.0952 kHz, 48 kHz, 48.048 kHz, 88.2 kHz, 96 kHz</li> <li>• 24-bit</li> </ul>
<b>AES3</b>	<ul style="list-style-type: none"> <li>• 8 channels in and out via DB-25, 110 ohm, 2 V p-p.</li> <li>• Accepts 32k, 44.1k, 48k, 96k, 192k sample rates. with SRC at input.</li> </ul>
<b>HDMI</b>	<ul style="list-style-type: none"> <li>• 8 channels embedded HDMI input</li> <li>• 8 channels embedded HDMI output.</li> <li>• Accepts 32k, 44.1k, 48k, 96k, 192k sample rates.</li> </ul>
<b>SDI</b>	<ul style="list-style-type: none"> <li>• 16 channels embedded SDI input</li> <li>• 16 channels embedded SDI output</li> <li>• 48k sample rate, with sample rate conversion</li> </ul>
<b>Dante</b>	<ul style="list-style-type: none"> <li>• 64 channels</li> <li>• 48kHz input and output</li> </ul>
<b>MADI</b>	<ul style="list-style-type: none"> <li>• 64 channels (32 channels with 88.2 kHz and 96 kHz sampling rates)</li> <li>• BNC and SC (Optical) I/O</li> <li>• BNC and SC output simultaneous; BNC or SC input select</li> </ul>

## File Storage

<b>Disk Format</b>	exFAT
<b>PIX-CADDY 2 mounted drives</b>	Two, front-mounted Sound Devices approved 2.5-inch drives (or Sound Devices approved CF cards with PIX-CADDY CF. Poly WAV recording only)
<b>eSATAp conected drives</b>	Two, rear panel eSATAp ports for drives meeting Sound Devices specifications, supplies 5V @ 2A

See Sound Devices' website for a list of approved media: [www.sounddevices.com/approved](http://www.sounddevices.com/approved)

## Timecode and Sync

<b>Modes Supported</b>	Freerun, 24 Hour run, Record run, External (LTC or SDI/HDMI)
<b>Frame Rates</b>	23.976, 24, 25, 29.97DF, 29.97ND, 30DF, 30ND
<b>Accuracy</b>	<ul style="list-style-type: none"> <li>• +/- 0.2ppm (1/2 frame per 24hrs) accuracy</li> <li>• Holds accurate timecode for 4 hours after power is removed</li> </ul>
<b>Timecode Inputs / Outputs</b>	<ul style="list-style-type: none"> <li>• SDI Input BNC</li> <li>• SDI Output BNC</li> <li>• HDMI Input Jack (Sony protocol)</li> <li>• Timecode Input BNC</li> <li>• Timecode Output BNC</li> </ul>
<b>Sync Output</b>	<ul style="list-style-type: none"> <li>• Analog bi-, tri-level sync / Genlock</li> <li>• Wordclock (Square wave, 3.3vp-p, 75 ohm)</li> </ul>
<b>Sync Input</b>	<ul style="list-style-type: none"> <li>• Analog bi-, tri-level sync / Genlock</li> <li>• Wordclock (Square wave, 3.3vp-p, 75 ohm)</li> </ul>

## Control

<b>RS-422</b>	Machine Control
<b>Ethernet</b>	Web-based control of settings and transport (PIXNET)
<b>GPIO</b>	GPIO on 8 pins, Phoenix connector

## Keyboard

<b>USB Keyboard</b>	Front-panel USB host. Keyboards without hubs acceptable.
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## Power

<b>External</b>	<ul style="list-style-type: none"> <li>• 10–27V, 60W max, via locking 4-pin XLR connectors (pin-1 = ground, pin-4 = +). <i>See Powering</i></li> <li>• Primary connector powers unit. Secondary connector switched to when Primary is disconnected.</li> <li>• Internal PowerSafe battery for safe shutdown when main power is lost.</li> </ul>
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## Physical

<b>Size (H x W x D)</b>	3.3" x 8.6" x 10.3" (8.4 cm x 21.8 cm x 26.2 cm)
<b>Weight</b>	6.7 lbs
<b>Operating Temperature</b>	-10° C to +40° C

	<p align="center"><b>Declaration of Conformity</b></p> <hr/> <p align="center">According to EN ISO/IEC 17050-1:2004</p>	
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**Manufacturer's Name:** Sound Devices, LLC  
**Manufacturer's Address:** E7556 State Rd. 23 and 33  
 Reedsburg, WI 53959  
 USA

**Declares under sole responsibility that the product as delivered**

**Product Name:** PIX Video Recorder  
**Model Number:** PIX 270i  
**Product Options:** This declaration covers all options of the above products

**complies with the essential requirements of the following applicable European Directives, and carries the CE marking accordingly:**

EMC Directive (2004/108/EC)  
 EN 55022:2010  
 EN 55103-2:2009

**First date of CE approval October 25, 2012.**

**This Declaration of Conformity applies to the above-listed products placed on the EU market after:**

January 29, 2014  
 \_\_\_\_\_  
 Date

  
 \_\_\_\_\_  
 Matt Anderson  
 Director of Engineering

Declaration of Conformity

# Software License

## End-user license agreement for Sound Devices PIX 270i Embedded Software / Firmware

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# Warranty and Technical Support

## Warranty & Service

Sound Devices, LLC strongly encourages you to register your product.

Registering can extend your warranty and ensures you will receive timely updates.

[www.videodevices.com/support/registration](http://www.videodevices.com/support/registration)

Read your warranty here:

[www.videodevices.com/support/warranty](http://www.videodevices.com/support/warranty)

For all service, including warranty repair, please contact Sound Devices for an RMA (return merchandise authorization) before sending your unit in for repair. Product returned without an RMA number may experience delays in repair. When sending a unit for repair, please do not include accessories, including SSD/HDD, CF cards, batteries, power supplies, carry cases, cables, or adapters unless instructed by Sound Devices.

Sound Devices, LLC  
Service Repair RMA #XXXXX  
E7556 State Road 23 and 33  
Reedsburg, WI 53959 USA  
telephone: (608) 524-0625

## Technical Support / Bug Reports

For technical support and bug reporting on all Sound Devices products contact:

Sound Devices, LLC

E-mail: [support@sounddevices.com](mailto:support@sounddevices.com)

web: [www.sounddevices.com/support/](http://www.sounddevices.com/support/)

Telephone: +1 (608) 524-0625 / Toll-Free in the U.S.A.: (800) 505-0625

Fax: +1 (608) 524-0655

Sound Devices cannot guarantee that a given computer, software, or operating system configuration can be used satisfactorily with the PIX 270i Video Recorder based exclusively on the fact that it meets our minimum system requirements.



# VIDEO DEVICES