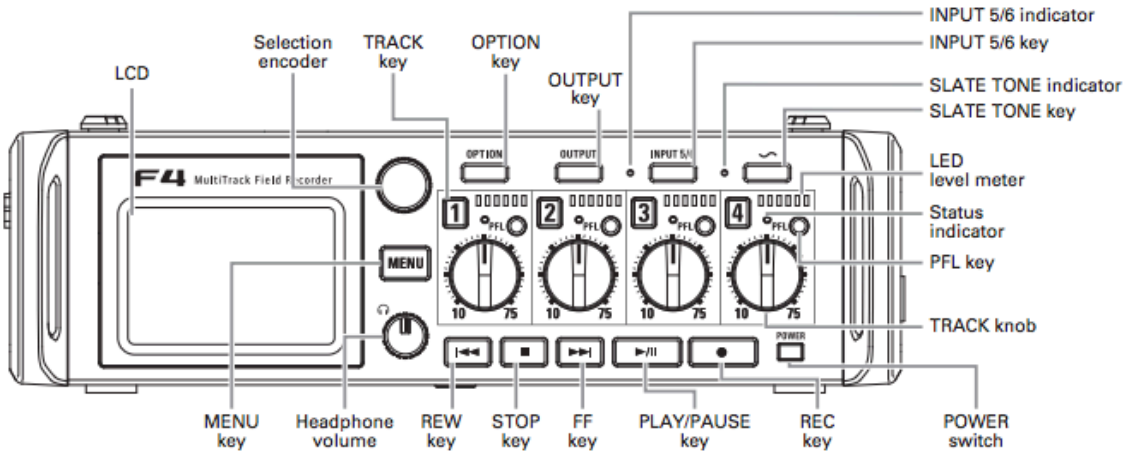
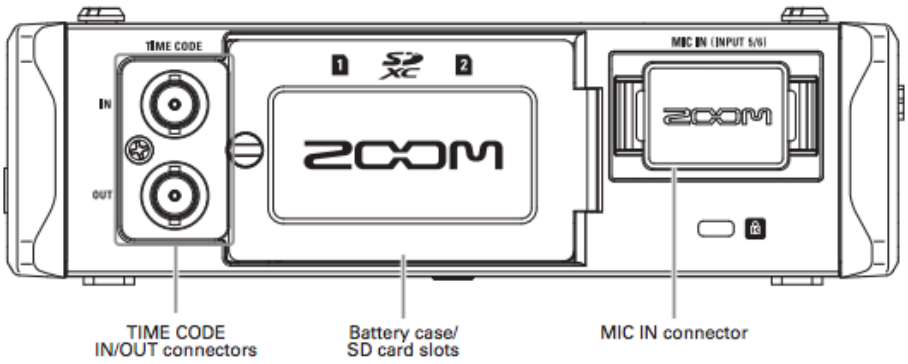
RUTGERS FILMMAKING CENTER
ZOOM F4 CHEAT SHEET

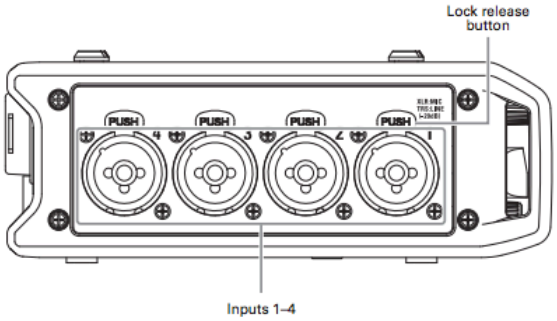
Front



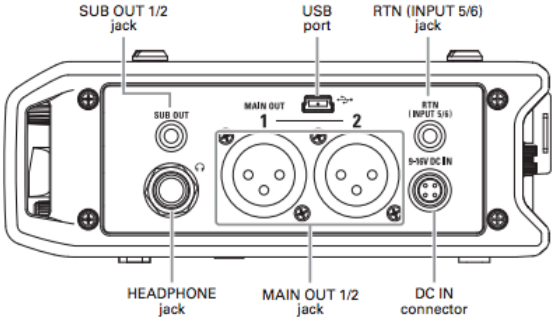
Back

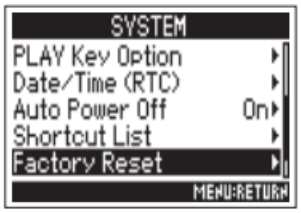


Left side



Right side



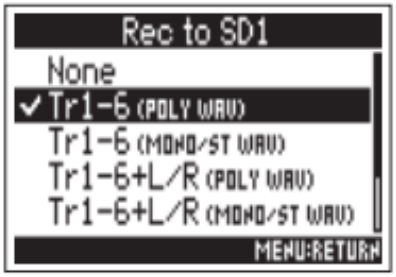


1) Begin your session by setting the ZF4 back to factory settings (unless you were the previous user).

MENU>SYSTEM>FACTORY RESET *(this takes a few minutes, the device will shut down and restart)*

2) Set your device to read the correct battery voltage"

MENU/SYSTEM/POWER SOURCE/BATTERY TYPE/Ni-MH



3) Insert your SD card and format it. This will erase the contents of your SD card (beware), but decrease the likelihood of read/write errors going forward.

MENU>SD CARD>FROMAT>SELECT CARD(S)

4) Enter your recording format/setting:

MENU>REC/PLAY/REC TO SD1/2>TR1-6/POLY WAV

****POLY WAV will embed all your tracks into a single file.*

MENU>REC/PLAY/SAMPLE RATE/48KHZ

MENU>REC/PLAY/WAV BIT DEPTH/24

5) Set your input flow:

This is a workflow for a single shotgun microphone and a single lavalier spread across 4 tracks, two of which are safety tracks.

MENU/INPUT/HPF/INPUTS 1-4/100HZ

This "high pass filter" equalizes out low frequencies below 100Hz. Good for location shoots, but no always for general field recording where you might want that low end.

MENU/INPUT/LIMITER/ INPUTS 1-4/ON

Don't rely on the limiter to do the mix for you, but helps in a pinch.

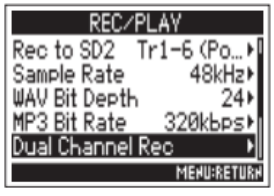
MENU/INPUT/PHANTOM/INPUTS 1-4/ON

This powers your condenser microphones with +48v

6) Set up your tracks so that they are being simultaneously recorder to back a primary and a safety track with lower levels. This can be a lifesaver if you mess up and your levels are too hot.

MENU/REC/PLAY/DUAL CHANNEL REC/INPUT 1+2

Now use trim knobs to adjust levels on CHANNEL 1+2 to a good range. Adjust levels on CHANNEL 3+4 so they are conservative (-40db or so)



7) Set the ZF4 to Pre-Record mode. This give you a 6 second buffer in case your director calls "action" before you're ready and didn't hit record.

MENU/REC/PLAY/PREREC/ON(6sec)

8) Set up your recorder so that your tracks properly reflect the scene and take you are recording.

MENU/METADATA/SCENE/USER SCENE NAME/EDIT

Use the joystick to properly name your scene, then select ENTER

MENU/METADATA/TAKE/NUMBER FORMAT/T*

MENU/METADATA/TRACK/

Track 1 – "Boom" / Track 2 – "Wireless" / Add custom criteria, as needed

9) Adjust your timecode settings (only necessary for double system sound shoots):

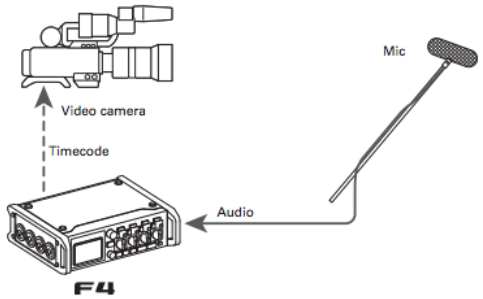
MENU/TIMECODE/MODE/INT FREE RUN

MENU/TIMECODE/FPS/24ND

****Confirm with your DP that you are both using the same FPS. For instance, some cameras are only capable of shooting 23.976ND.*

MENU/TIMECODE/RESTART/

****Not always necessary, but you may want start fresh at TC 01:00:00:00 before shooting.*



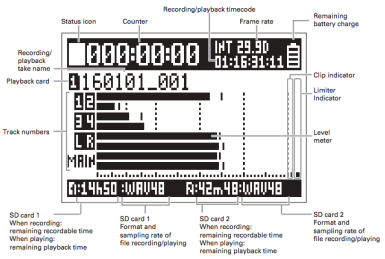
10) Jam timecode from Zoom F4 to camera for sync:

Run a BNC cable from the TC OUT on the ZF4 to the TIMECODE IN on camera.

On URSA: ***MENU/SETUP/TAB/REFERENCE SOURCE/EXTERNAL***

Confirm timecode on camera matches ZF4.

Disconnect BNC from camera and ZF4.



TIP: Use joystick to toggle through different home screen metering displays

11) Plug in your microphones as follows:

Shotgun Microphone – Input 1

Wireless Lavalier (or other) – Input 2

12) Arm your tracks:

A. Press TRACK button on front panel of Zoom 4, start with Track 1.

B. Press PFL button to solo channel (it will turn yellow).

C. Talk to the DP to find your frameline position while also getting your mic as close as possible to your subject.

D. Using knob for Track 1, adjust trim (gain) so that levels are at approx. -18db

-18db is just about in the middle of the audio meters. Importantly, make sure you have "head room." This means enough metering real estate that when things get suddenly loud, you never go past 0db ("clipping").

E. Adjust your headphone volume with knob on the front panel to a comfortable level.

F. Repeat above for Track 2.

13) Start Recording!

Make to hit record before the slate. When the director calls out "sound," you reply "speed" to confirm that you're recording and everything is A-OK.

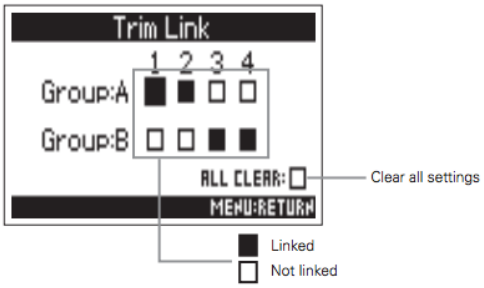
STEREO FIELD RECORDING –

You can use stereo mics in conjunction with other mics on set. This gives your sound designer great material to work with in post. But most likely, the stereo microphone will be useful to you for gathering field recordings either on location or separately as additional material.

Set up your recorder as described in the previous instructions above.

MENU/INPUT/STEREO LINK /INPUTS 1+2 /ON

This makes your stereo mic record a stereo file and lets you monitor in stereo. Don't use for other(mono) microphone inputs.

MENU/INPUT/TRIM LINK/GROUP A/SELECT 1&2

This allows you to use the track 1 fader to adjust both track 1 & 2 simultaneously. As above, don't use this setup for mono sources.