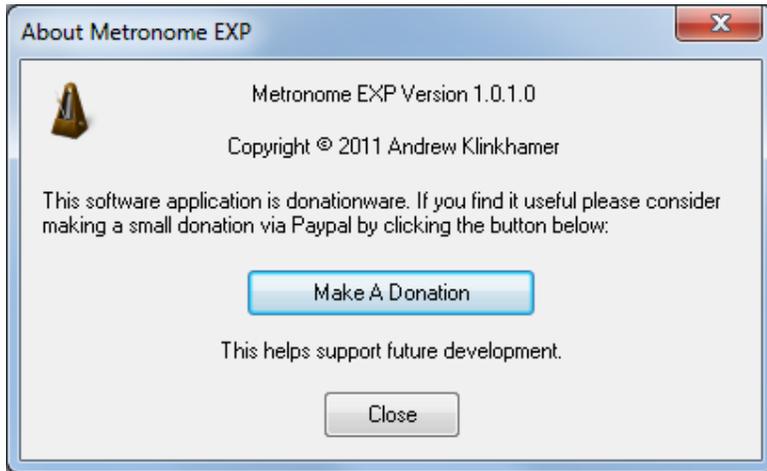


Metronome EXP

Thank you for using Metronome EXP! This program has several features designed to take the concept of a metronome one step further. Ultimately it should make practicing more constructive as well as providing an objective way to record progress on difficult musical passages. It's simple to use, while still affording power users the opportunity to set things up exactly as they like. It uses up to 12 different instruments to create beat and accent patterns, as well as providing a versatile speed trainer. Metronome EXP also functions as a drum machine via its built in step sequencer. This makes it a great tool to simply jam with. For those that like to step outside the world of 4/4 Metronome EXP fully supports a vast range of time signatures. Lastly, the language used for the Metronome EXP interface can be changed via simple text files.

Donations

Metronome EXP is donation ware, meaning it is essentially free. Please note though that literally hundreds of hours went into designing and writing this program. If you find it useful or want to contribute to the cost of development please consider making a donation via Paypal. You can do this by going to the Help menu, selecting the 'About' option and then clicking the 'Make A Donation' button:



If you don't have a credit card and would still like to donate let me know by sending an email to:

metronomexp@gmail.com

Any and all donations gratefully received!

System Requirements

Metronome EXP runs on Windows XP, Vista, Windows 7 or later. Metronome EXP will not run on Windows 95, 98, Me or 2000.

Installation

Download the appropriate zip file for your operating system. If you are running a 32-bit version of Windows you will need to download MetronomeExp32.zip. Alternatively, if you are running a 64-bit version of Windows download MetronomeExp64.zip. If you are unsure, simply download MetronomeExp32.zip as this will run on all the supported Windows versions.

Once downloaded, unzip the archive. This is all that is required. Metronome EXP requires no installation, and makes absolutely no changes to your system. All metronome settings are stored in a local file. This file is read when starting Metronome EXP, and re-created when closing it down. This file is identical for both versions of Metronome EXP. That is, a file created by the 32-bit version of Metronome EXP can be read by the 64-bit one, and vice versa.

Running Metronome EXP From A USB Flash Drive

As Metronome EXP requires no installation and stores all settings locally this means you can run it from a USB flash drive. The beauty of this is it means you can take Metronome EXP to a friends place to use without having to install anything on their computer. To run it from a USB flash drive copy the files unpacked from the zip archive to the drive. If you are using audio files as a sound source copy these to the drive as well. Plug the USB drive into any PC running a supported version of Windows, navigate to the drive under My Computer then run the application by double clicking on the executable (either MetExp32.exe or MetExp64.exe).

* Please note you won't be able to run the 64 bit version of Metronome EXP on a 32-bit version of Windows.

Uninstalling Metronome EXP

To uninstall Metronome EXP simply delete the files extracted from the downloaded zip file.

Why Practice With A Metronome?

1. To Develop Your Ability To Play In Time

Listen to a piece of contemporary music and tap your foot to the beat. Now have a think about how you were able to determine where the beat was. What thought processes were involved? Did you perform some sort of quick mental analysis of the music, or try and calculate where the beat should fall based on the number of notes you heard? How did you do it?

The beat is the basic time unit of music, the underlying pulse that determines the tempo. It serves as the reference point for all the other rhythms that occur in the music. We are able to determine where the beat is in music not via any thought process but by simply feeling it. The ability to play in time is based entirely upon the strength of a musician's intuitive feeling for the beat. This internal clock or rhythm is one of the things we are interested in developing via practice with a metronome. So, how do we develop it?

Music is a totally immersive experience. That is, it affects us on every level: mentally, physically, emotionally and spiritually. The rhythmic aspect of music primarily affects us on a physical or bodily level. Consider this: a lot of people will tap their foot when listening to music. More often than not this is a response and not something they made a conscious decision to do. It is simply an outward physical manifestation of the effect that the music's rhythm is having on their bodies. This relationship between rhythm and physical body movement can actually be used to develop our internal rhythm. How? By making some deliberate physical movement, such as tapping our foot, while playing in time to a clearly defined beat. A metronome supplies the 'clearly defined beat'. The key things here are:

1. The movement is deliberate. That is, it isn't a response; we consciously make the effort to move our bodies in time to the beat.
2. The movement can't be a small one. For instance just wiggling our big toe up and down won't have the effect we are after. Larger body movements in time with the beat have more effect than smaller ones. Rocking our whole body backwards and forwards while tapping our foot will have more effect than simply tapping our foot alone.
3. The primary focus is on trying to feel the beat. This is the most important part of the exercise. We aren't trying to use the metronome as some externally imposed time source that we simply respond to. Instead we want to improve our ability to feel the beat.
4. Self consciousness will work against what we are trying to achieve. Any such inward inhibition will prevent us from being free enough to make the required movements as well as stopping us from really feeling the beat.

Practicing with a metronome has received some criticism. A metronome provides a fixed, rigid pulse. However in music the beat is often not regular, such as in passages marked as *accelerando* or *rallentando*, or when using *rubato* for expressive purposes. Critics feel that practicing with a metronome creates a slavish adherence to the rigid beat the metronome produces rather than fostering a musician's internal rhythm so that it can ebb and flow with the music. However such 'slavish adherence to the rigid beat the metronome produces' only occurs when:

1. The metronome is used as an externally imposed time source, with no attempt made by the musician to feel the pulse. As stated, the primary focus must be on feeling the beat.
2. The musician's ability to feel the beat is still too weak. An under developed internal rhythm will cause a musician to unyieldingly cling to the beat. The stronger that internal clock the more comfortable the musician feels being expressive with time. Similarly, playing complex syncopations won't present any issues.

What critics ignore is if a musician struggles to play in consistent time or has a tendency to speed up or slow down in specific passages they won't cope with any tempo fluctuations that occur in any musically relevant fashion either. Practicing with a metronome is by far the best tool to develop this ability. Even when timing issues aren't present a stronger internal clock will free the musician to play with greater rhythmic expressiveness and, assuming the rest of their technique is in place, to abandon themselves to the music entirely.

2. To Promote Evenness And Accuracy In Rapid Musical Passages

Most pieces of music have parts that are more difficult than others. This is compounded if the beat has some complex subdivision. One of the best ways to master these passages is to practice with a metronome set to a tempo slower than that indicated by the music, one that makes the passage feel easy to play. The aim with the slower tempo is to ensure each iteration through the passage is played identically to all others, facilitating learning. Playing difficult passages at faster tempos early on in the learning process can slow learning, as the passage will rarely be played exactly the same way twice. This means it will take longer for the brain to get a clear picture concerning what we are trying to play. It's analogous to being asked to remember all the items laid out for display on a table, but each time you look some items have been removed and replaced with others. The memorising gets considerably more complicated!

Practicing with the metronome set to the same subdivision as the passage is a great way to ensure each note gets its correct time value. The fixed tempo of the metronome will prevent fingers running away in parts that are slightly easier, and will expose slow-downs due to technical difficulties in other parts.

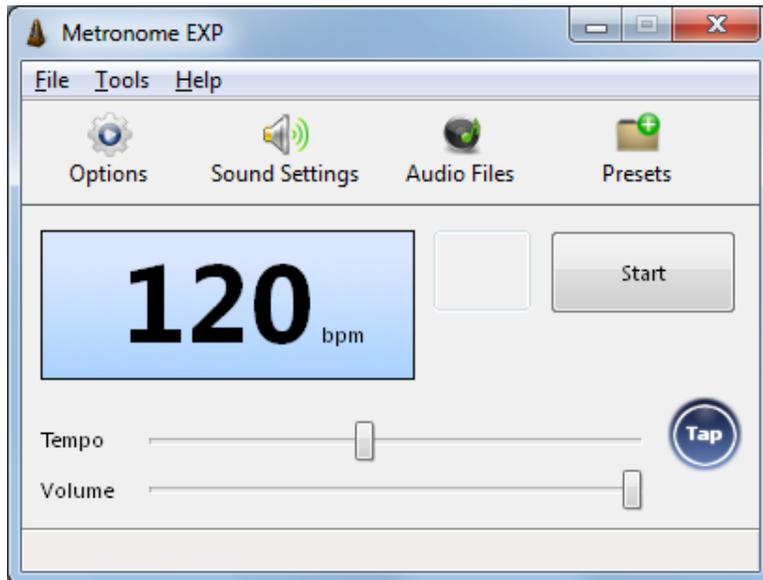
3. For General Technique Development

When practicing technical drills a metronome provides an objective way to measure improvement. If we can play something cleanly at 120 beats per minute today that yesterday we could only manage at 115 bpm we have a tangible improvement.

As well later in the learning process attempting to play at tempos faster than we have used before can help develop abandon. Abandon refers to that state of consciousness where we completely let go and simply trust our technique to do things for us. Obviously a considerable amount of regular practice must precede this. Abandon is a prerequisite in technically difficult music. Attempting to consciously control finger movement in extremely difficult pieces will render them unplayable, regardless of the quantity and quality of practice involved.

Using Metronome EXP

Figure 1. The main window:



Setting The Tempo For the Metronome

The tempo can be changed by any one of the following:

1. Move the Tempo slider to the left or right.
2. Type in the required tempo using the numeric keys at the top of your keyboard.
3. Using the left mouse button click 3 times on the Tap Tempo window (to the right of the Tempo slider). The Tap Tempo window averages the time between the last 3 clicks and uses this to calculate the new number of beats per minute.
4. Clicking the plus (+) or minus (-) keys on the keypad (the right most part of the keyboard). These keys will increment or decrement the tempo by exactly one beat per minute. Holding the Ctrl or Shift keys down while doing this will double the amount. Hold both these keys down and the amount is doubled again.
5. Clicking the arrow keys on your keyboard will also increment or decrement the tempo by exactly one beat per minute. Again, holding down the Ctrl and/or the Shift keys will modify how much the tempo is changed.
6. Clicking the Page Up or Page Down buttons will increase or decrease the tempo by 10 beats per minute. As before, holding down the Ctrl and/or the Shift keys will modify the amount.

When the change the tempo the Beats Per Minute display (showing 120 bpm in the Figure 1 above) will update to show the new tempo.

Setting The Overall Volume For the Metronome

To set the global volume, move the Volume slider to the left or right. Each of the 12 instrument voices has it's own individual volume, set under the Sound Setup tab under Settings (more on this later).

Running the Metronome

The metronome can be started and stopped by:

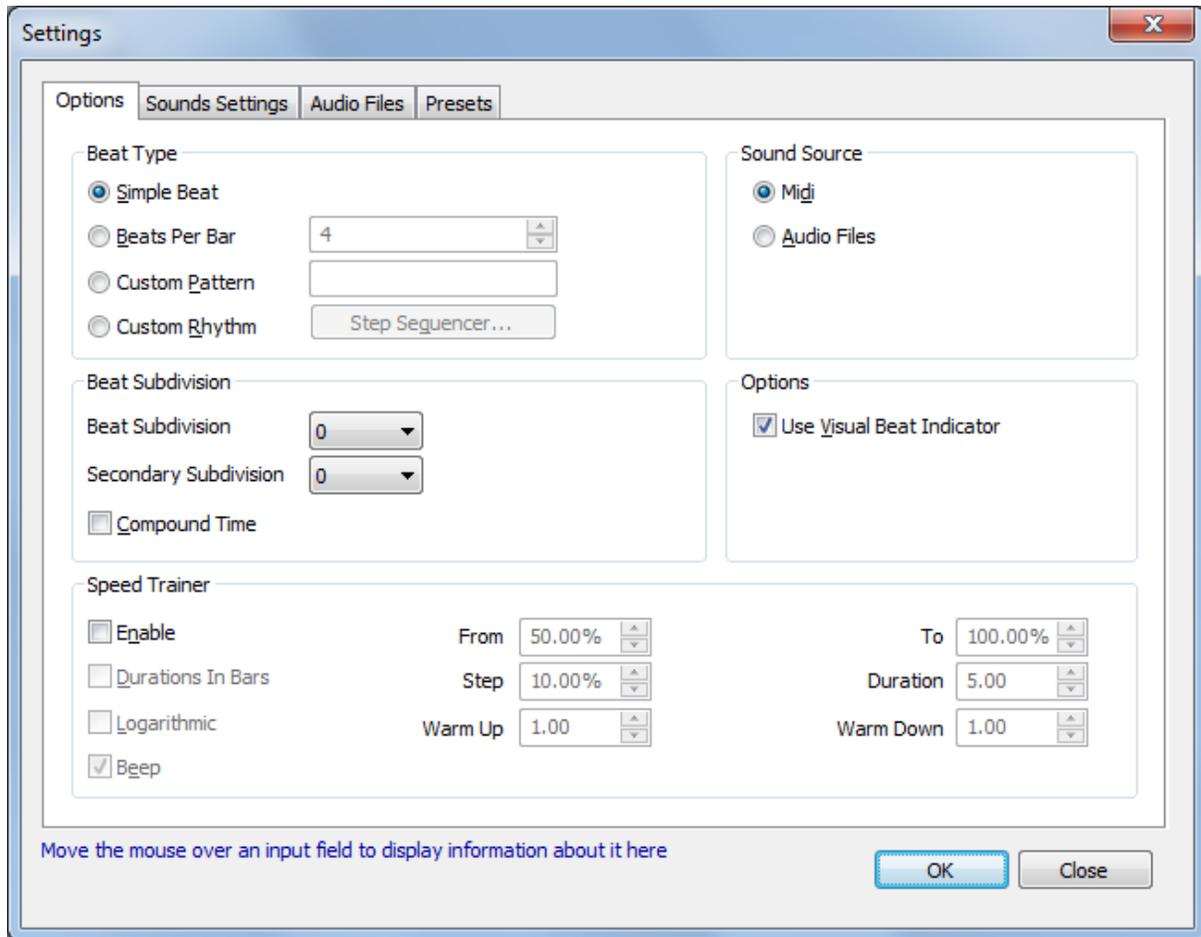
1. Clicking the Start button on the main window
2. Pressing the 's' key on your keyboard
3. Pressing the Enter key on your keyboard

When the metronome is started the text on the Start button changes to 'Stop'. Stopping the metronome changes the text back to Start.

Metronome Settings

Clicking the Options button on the toolbar or the Options item under the Tools menu opens the Options window.

Figure 2. The Options window:



The Beat Type

Metronome EXP can play a range of beat types. The sounds for each type are set under the Sound Settings tab.

1. Simple. The metronome will play a simple non-accented beat using Sound One.
2. Beats Per Bar. The metronome will play a standard musical bar with an accent on the first beat of the bar. Sound 2 is used for the first beat of the bar, Sound 1 for all subsequent beats.
3. Custom Pattern. Using the Custom Pattern option we can define not only the number of beats in the bar but also exactly where the metronome is to place accents. For instance, if we wanted the metronome to play 5/4

time, with accents on beats 1 and 4 we would enter 3+2. This tells the metronome to play a group of 3 beats, with an accent on the first beat of the 3, followed by a group of 2 beats, again with an accent on the first beat in the pair. Sound 2 is used for the first beat of the first group, Sound 3 for the first beat of all subsequent groups and Sound 1 for all non-accented beats.

4. Custom Rhythm. Using the Custom Rhythm option we can define every aspect of the rhythm the metronome will play. That is, the number of bars, the number of beats in each bar, the beat subdivision and exactly what instruments are played and when. This is done via the Step Sequencer window, which is the subject of a later section.

The Sound Source

The metronome can use either Midi or audio files (16 bit 44.1khz .wav files) as the sound source for generating beats. If you don't know what any of this means don't worry - just leave this set on Midi. The metronome will then use sounds built directly into Windows for beat generation.

If you would prefer to use your own audio files for the instrument sounds load these into the metronome via the Audio Files tab.

The Beat Subdivision and Secondary Subdivision

The beat subdivision played by the metronome can be selected using the Beat Subdivision drop down list. The range is from zero to 8. Zero means no beat subdivision. The values for the other options in 4/4 time are given in the table 1.

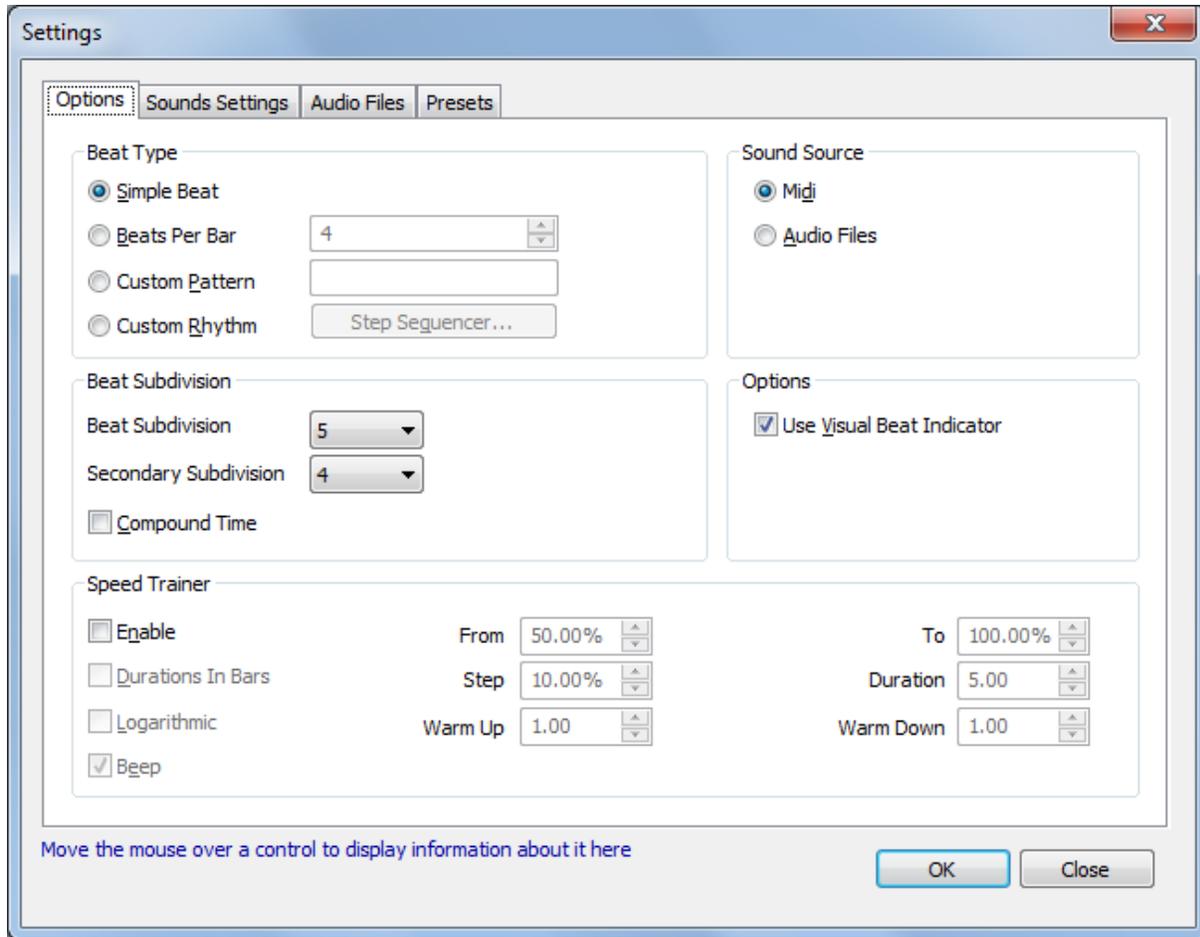
Table 1: Beat subdivision values in 4/4 time

Subdivision	Note Value
2	Quavers (1/8 th notes)
3	Quaver triplets
4	Semiquavers (1/16 th notes)
5	Semiquaver quintuplets
6	Semiquaver sextuplets
7	Semiquaver septuplets
8	Demi-semiquavers (1/32 nd notes)

The metronome uses Sound 4 to play the primary beat subdivision.

To create polyrhythms select a second subdivision from the Secondary Subdivision drop down list. As set up in the Figure 3 below the Metronome will play a 5:4 polyrhythm. That is, the beat will be subdivided both into 5 and 4 at the same time. Sound 5 is used to play the secondary beat subdivision.

Figure 3. The Options window with both a primary and secondary beat subdivision selected:



Beat subdivisions are disabled at tempos above 300 bpm.

Compound Time

The compound time option only applies when the Beat Type is set to either Beats Per Bar or Custom Pattern. When selected it causes the metronome to play the beat pattern as compound time. For instance, if the Beats Per Bar was set to 6 and compound time was selected the metronome will play 2 beats per bar with a subdivision of 3.

There is, however, nothing special going on here. We could have achieved exactly the same thing by setting the beats per bar to 2, and selecting 3 as the beat subdivision. Where this option really becomes useful is if the beats per bar is set to, say, 5. With the compound time option selected the metronome will interpret this as compound 5/8. That is, 6/8 time minus the last third of the second beat. Similarly if we had a Custom Pattern such as 3+3+3+2 with the compound time option selected the metronome will play compound 11/8 time. That is, 12/8 time minus the last third of the 4th beat.

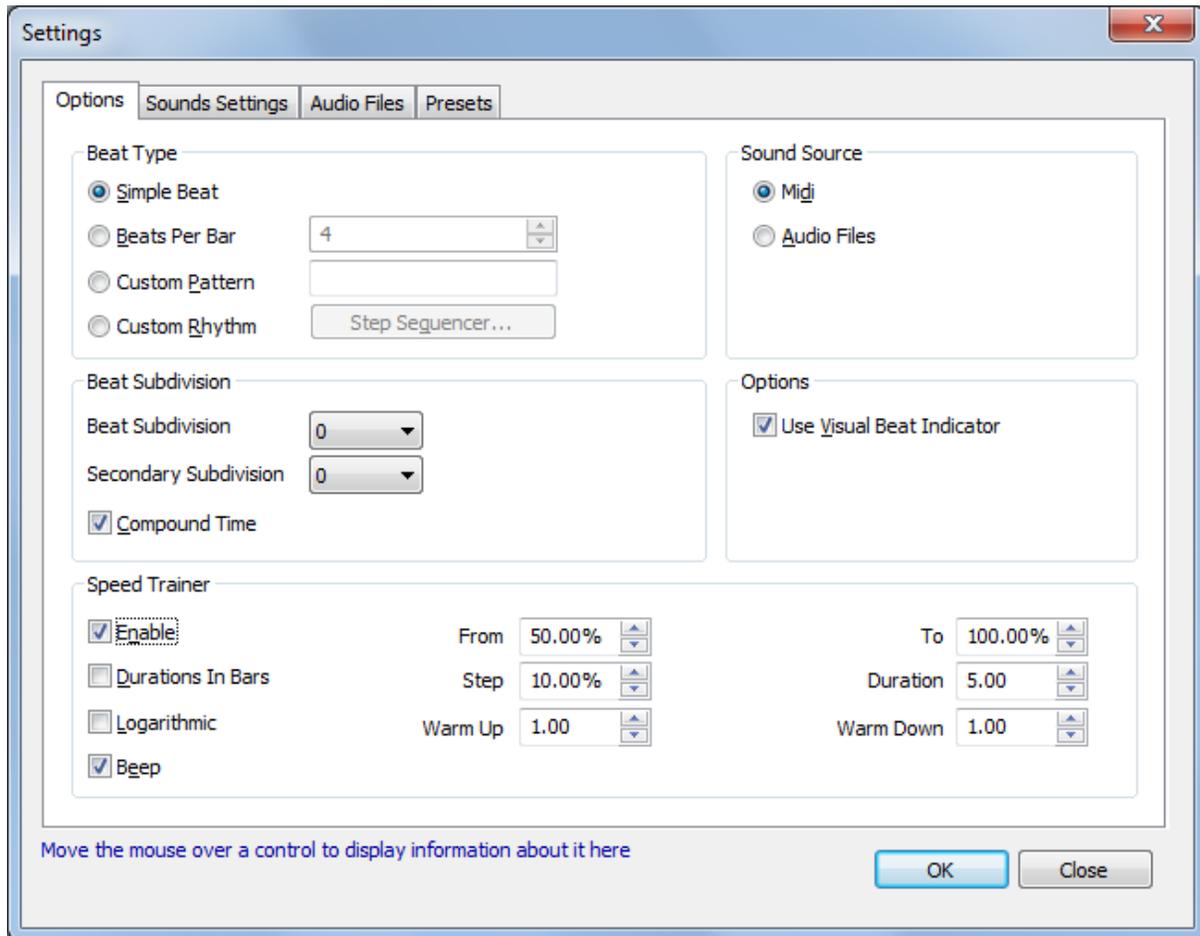
The Compound Time option when selected overrides the Beat Subdivision and Secondary Beat subdivision selection.

Use Visual Beat Indicator

To the right of the Beats Per Minute display on the main window is a grey rectangle. When the metronome is running, if the Use Visual Beat Indicator option is selected an icon will flash on and off in time with the beat within this rectangle. The colour and size of the icon is set on the Sound Settings tab.

The Speed Trainer

Figure 4. The Options window with Speed Trainer enabled:



When enabled the Speed Trainer progressively increases the metronome tempo. This is a great way to improve your ability to play faster passages of music and to develop abandon. The settings for the Speed Trainer are:

1. Enable. Clicking this turns the Speed Trainer on or off.
2. Duration In Bars. The Duration, Warm Up and Warm Down values indicate the length of time the Speed Trainer spends in each phase of the speed training session. Normally these values are in minutes. However if the Duration In Bars option is selected these values will be set in bars.
3. Logarithmic. When run normally each stage of the speed training session increases the number of beats per minute by a set amount. When enabled, the logarithmic function causes the Speed Trainer to make larger tempo increases earlier on in the session, and progressively smaller changes as it continues. Smaller tempo changes as you approach the maximum mean they will feel less noticeable. As a result the changes place less stress on your neuro-muscular system and greatly increase the chances of you reaching the maximum tempo with a minimum

number of playing errors.

4. Beep. When enabled means the Speed Trainer will use Sound 6 to signal when the warm up is complete, as well as signalling every tempo change in the session.
5. From. This is the percentage of the current tempo that the Speed Trainer should start at.
6. To. This is the percentage of the current tempo that the Speed Trainer should stop at.
7. Step. This is the size of the tempo changes the Speed Trainer makes as a percentage of the difference between the From and To values. In simple terms, larger values result in bigger tempo changes during each stage of the session.
8. Duration. If the Duration In Bars option is off this is the total time, in minutes, the speed training session should run for, not including the Warm Up and Warm Down. If the Duration In Bars option is selected this is the number of bars each individual stage of the speed training session will run for.
9. Warm Up. The length of time the Speed Trainer should run at the minimum tempo before starting the Speed Training session. Setting this to 0 means no warm up. If the Duration In Bars option is off this is set in minutes. If the Duration In Bars option is selected it is set in bars.
10. Warm Down. The length of time that the Speed Trainer should take to return to the start tempo. The Speed Trainer does this in 4 equal steps. Like the Warm Up, setting this to zero means no warm down. If the Duration In Bars option is off this is set in minutes. If the Duration In Bars option is selected it is set in bars, and should be at least 4.

When using the speed trainer it can be paused or resumed via the space bar on your keyboard.

The 2 biggest hindrances to being able to play fast musical passages are:

1. An inefficient technique. That is, one where there is finger, hand or arm movement that doesn't directly contribute to playing the note with the desired tone. For instance, playing a fast scalar passage with fingers that move several centimetres away from the keys after playing. The only part of the movement that creates the note is the half centimetre one that depresses the actual key or string. Any movement beyond this is essentially superfluous (assuming no special tone or attack is required).
2. Excessive muscle tension. There should only be enough muscular effort to play the note and absolutely no more. Excessive muscle tension in the

hands and arms greatly restricts a fingers ability to move quickly. Imagine if we took a series of rubber bands and placed them around the ends of each pair of fingers. This would certainly make it a lot more difficult to play! However any muscular tension in the hands or arms beyond that required to simply play the note effectively does the same thing, as every finger movement will be constrained by a tight muscle somewhere.

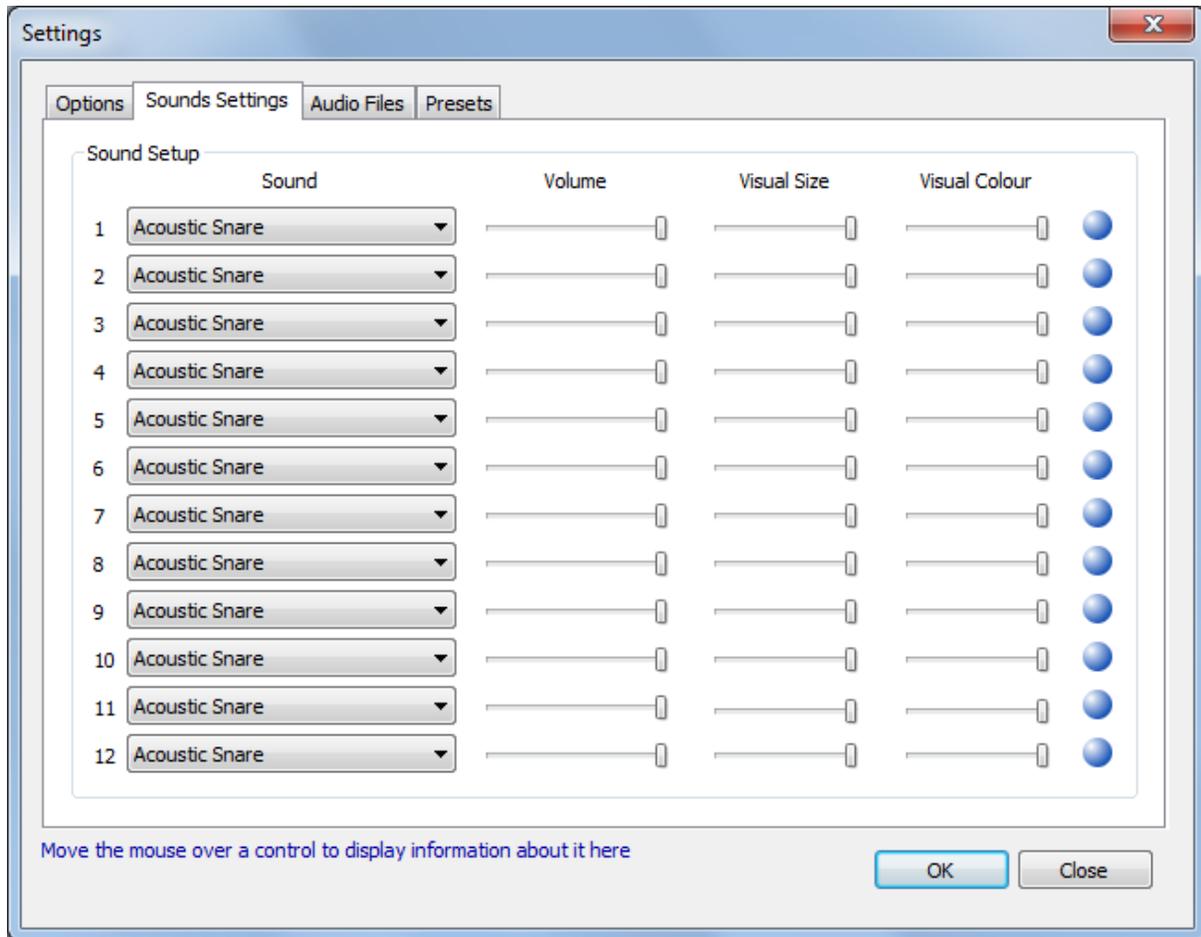
Based on the above one of the keys to getting the best out of the Speed Trainer is to start it at a tempo that you find almost too easy. Then focus on making every aspect of your playing technique feel completely effortless. So much so that if there was any less effort on your part the notes wouldn't even sound correctly. As well, check that you are making the smallest possible finger and hand movements. Keep in the back of your mind that the way you practice will be the way you play. This appears to state the obvious, but if you tend to play, for example, with more tension than is actually required unless you actively work on this in practice it will never change.

Using a warm up can also greatly improve results. There is a branch of science called Motor Control and Learning, which studies how people acquire skill. Scientists in this field have demonstrated a phenomenon they term 'Warm-up decrement'. This is the decrease in playing performance that occurs in the first few minutes of practice, as compared to the end of the previous practice session. By using a warm up in your speed training session you are making sure your neuromuscular system is primed for best performance.

Sound Settings

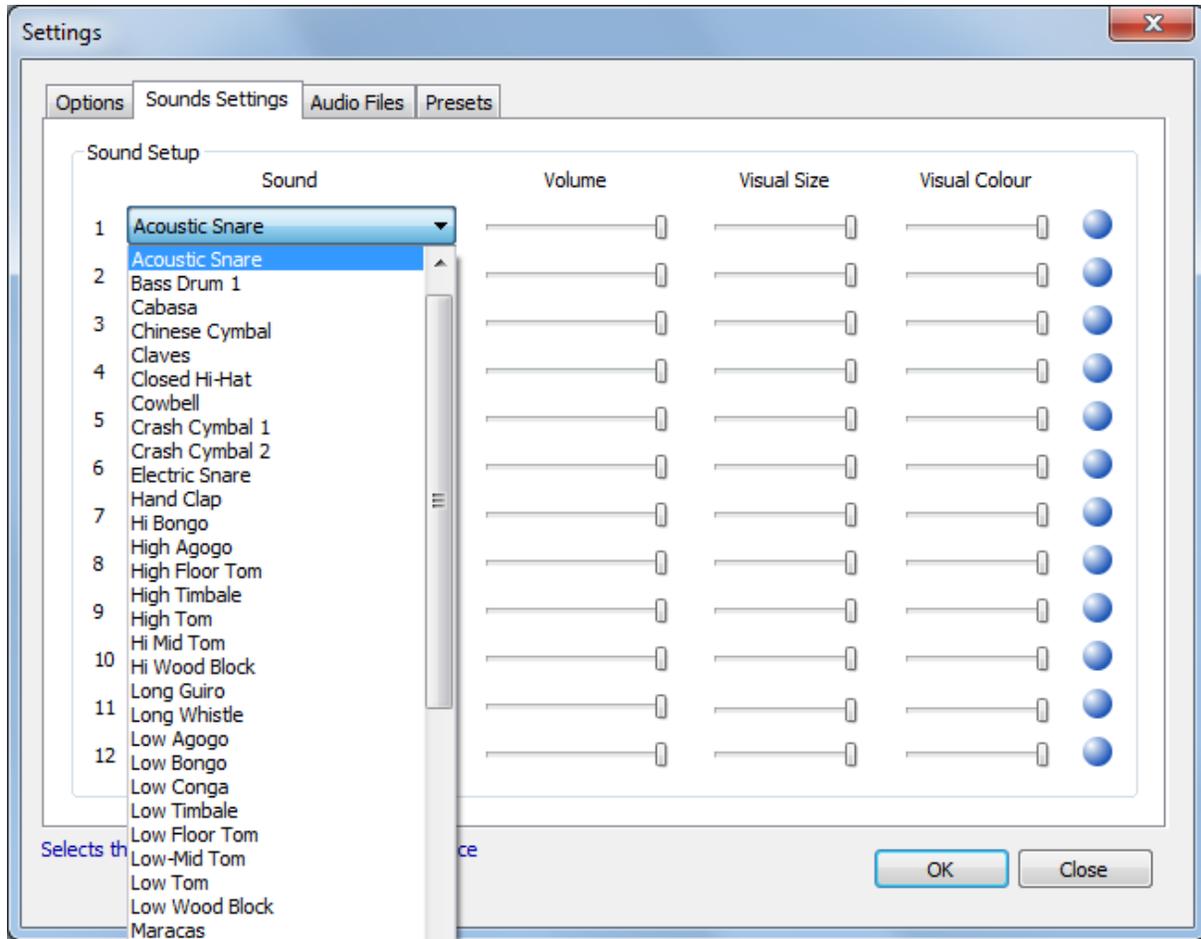
Clicking the Sound Settings button on the toolbar or the Sound Settings item under the Tools menu opens the Sound Settings window.

Figure 5. The Sound Settings window:



Metronome EXP uses up to 12 voices to play rhythms. For each voice you can select the sound used, the volume the sound is to be played at and the size and colour of the visual beat indicator for the voice. To select a sound, simply click on the Sound drop down list for the voice and make your selection.

Figure 6. Selecting a sound in the Sound Settings window:



To set the other values move the respective slider to the left or right.

Figure 7. Selecting the size to use for the Visual Beat Indicator:

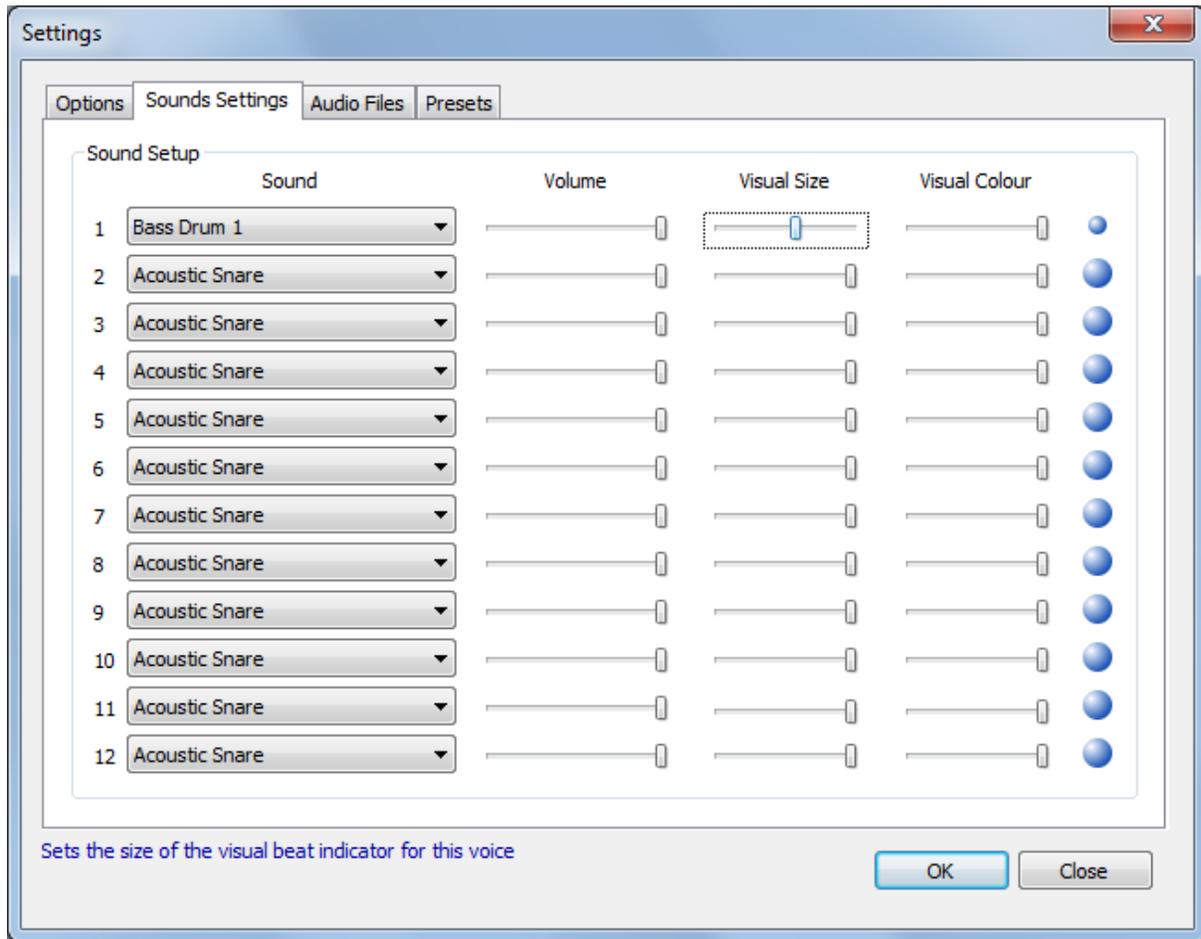
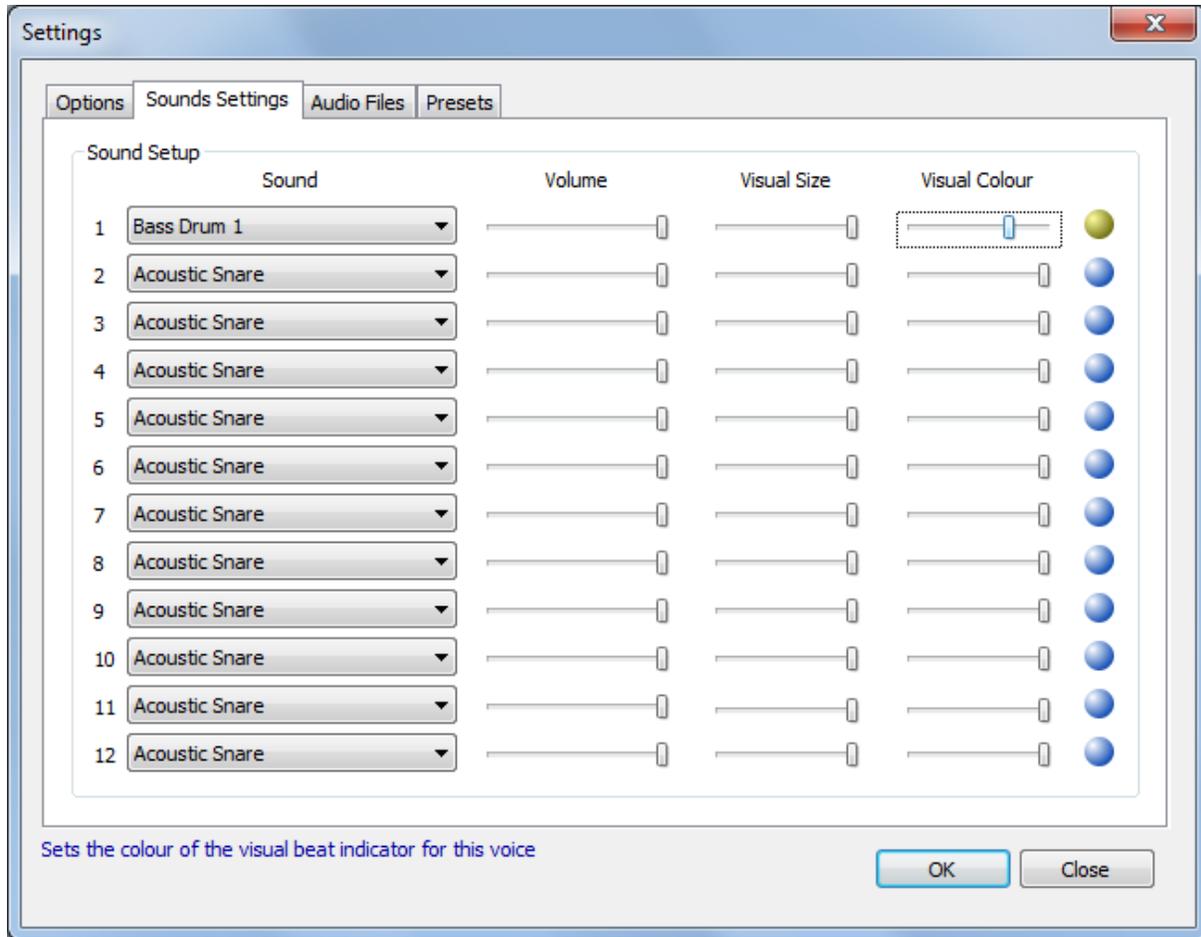


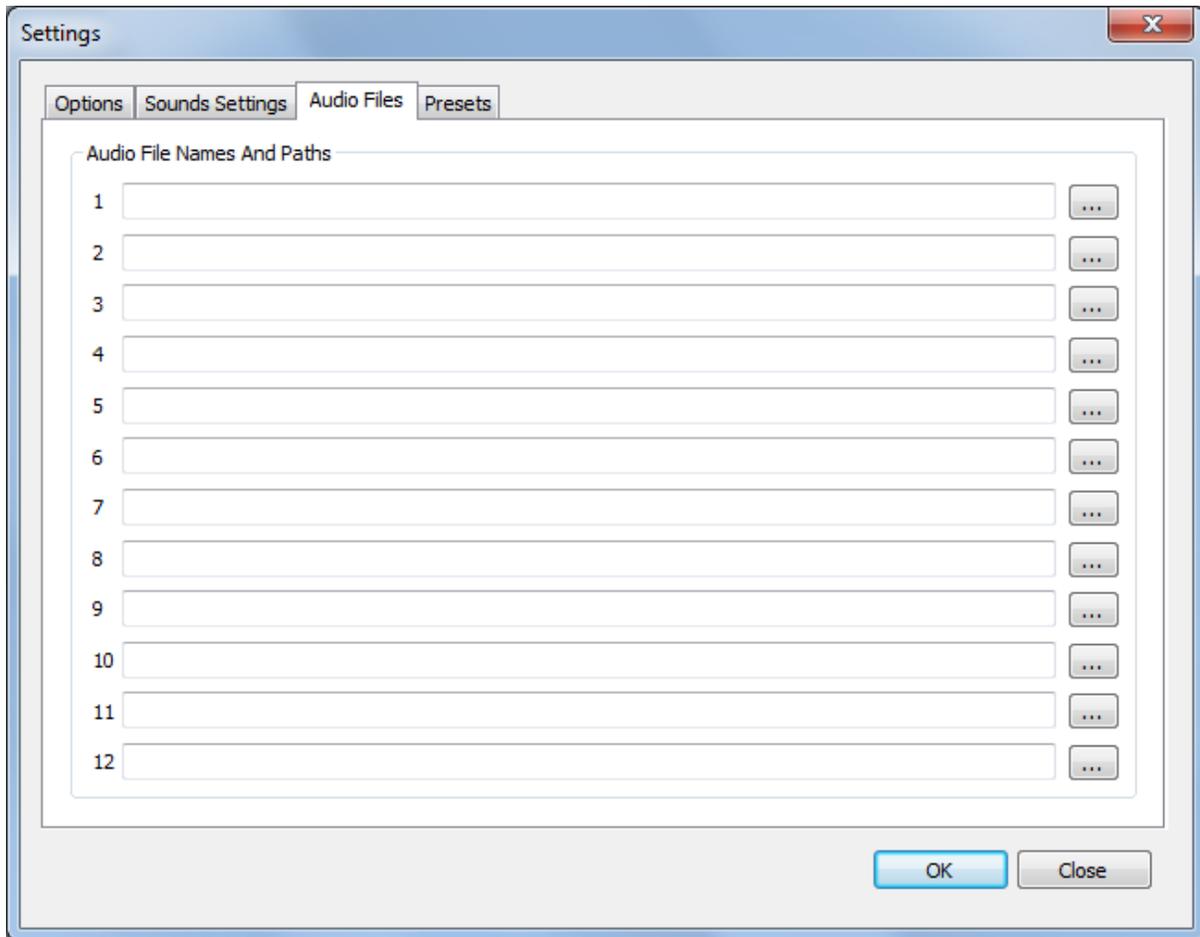
Figure 8. Selecting the colour to use for the Visual Beat Indicator:



Audio Files

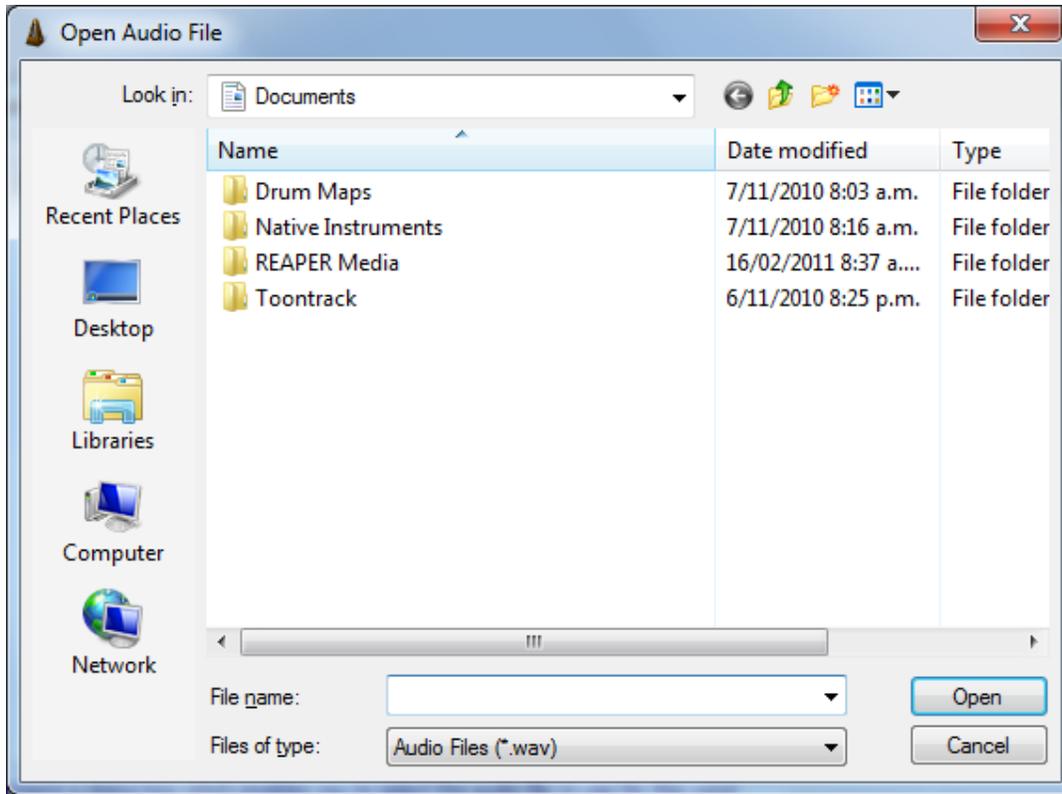
Clicking the Audio Files button on the toolbar or the Audio Files item under the Tools menu opens the Audio Files window.

Figure 9. The Audio Files window:



By default Metronome EXP uses Midi as its sound source. However if you have some 44.1 kHz 16 bit .wav files that you would prefer to use select Audio Files as your Sound Source under Options and then load the files under the Audio Files tab. To load a file click the button to the right of the text box with the 3 dots displayed on it. This will open a window where you can select an audio file.

Figure 10. The Open File window:



Note that after you have loaded your files you will need to go back to the Sound Settings tab and select which file to use for each voice.

If you have audio files that aren't 44.1 kHz 16-bit .wav files download the freeware audio editor Audacity from:

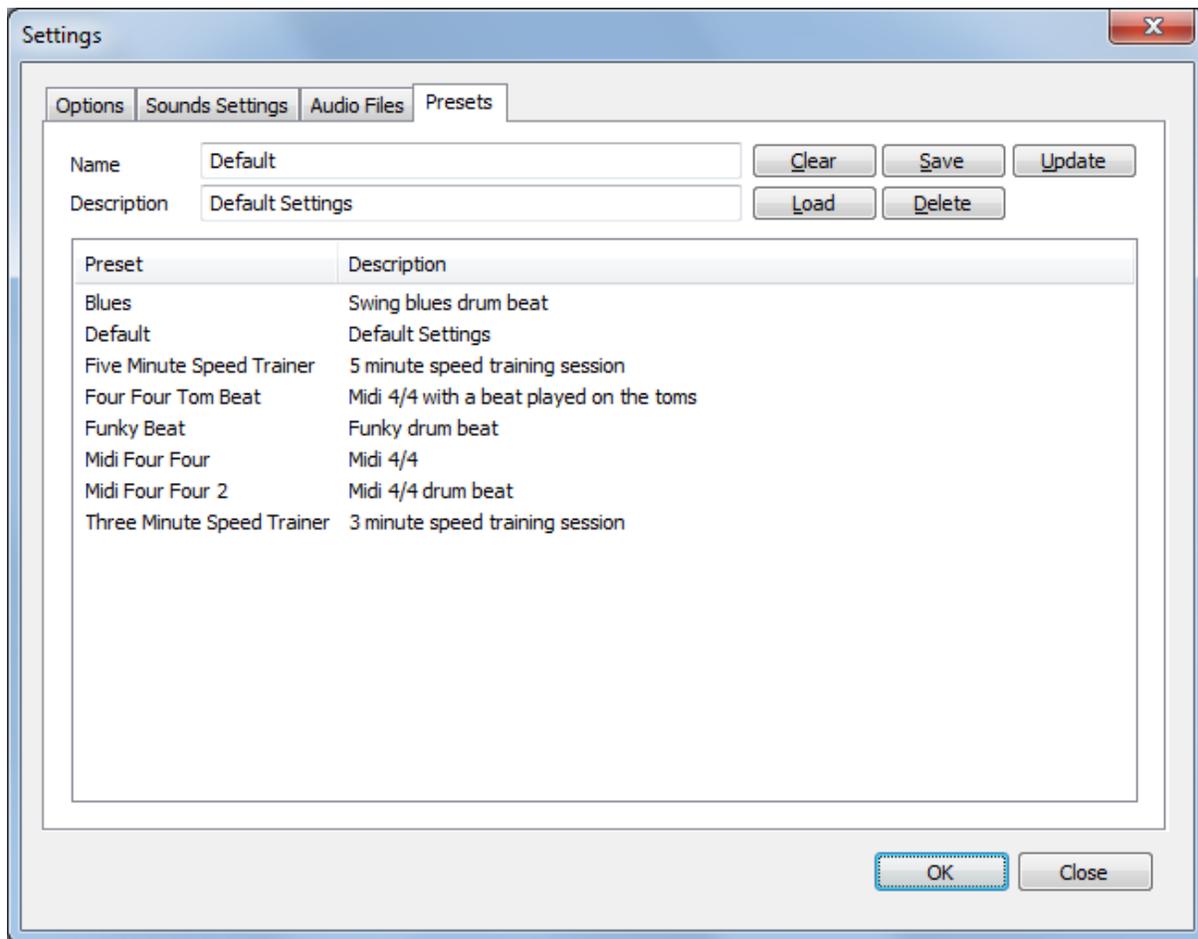
<http://audacity.sourceforge.net/>

and use this to convert the files to the required format.

Presets

Clicking the Presets button on the toolbar or the Presets item under the Tools menu opens the Presets window.

Figure 11. The Presets window:



Presets are a way of saving all metronome settings (including the tempo and global volume from the main window) for later recall. To save all current settings enter a name for the preset and a brief description then click the Save button. If a preset already exists with the given name you will be asked if you want to overwrite this preset or cancel.

To save all the current settings to an existing preset select it from the list and then click the Update button. If required, you can enter a new name or new description for the preset as well.

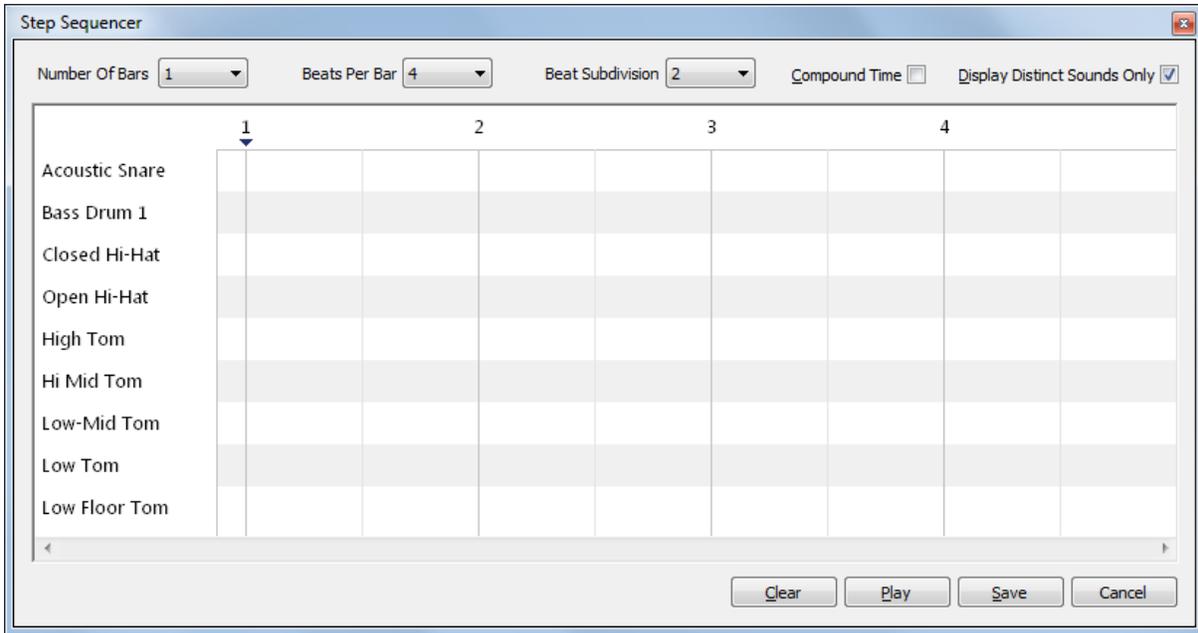
To load a preset select it from the list then click the Load button. Similarly, to delete a preset select it from the list and then click the Delete button.

The Step Sequencer

Metronome EXP also includes a simple step sequencer. This allows the creation of drum patterns. If you have ever used a drum machine you will find the Step Sequencer works in a similar fashion.

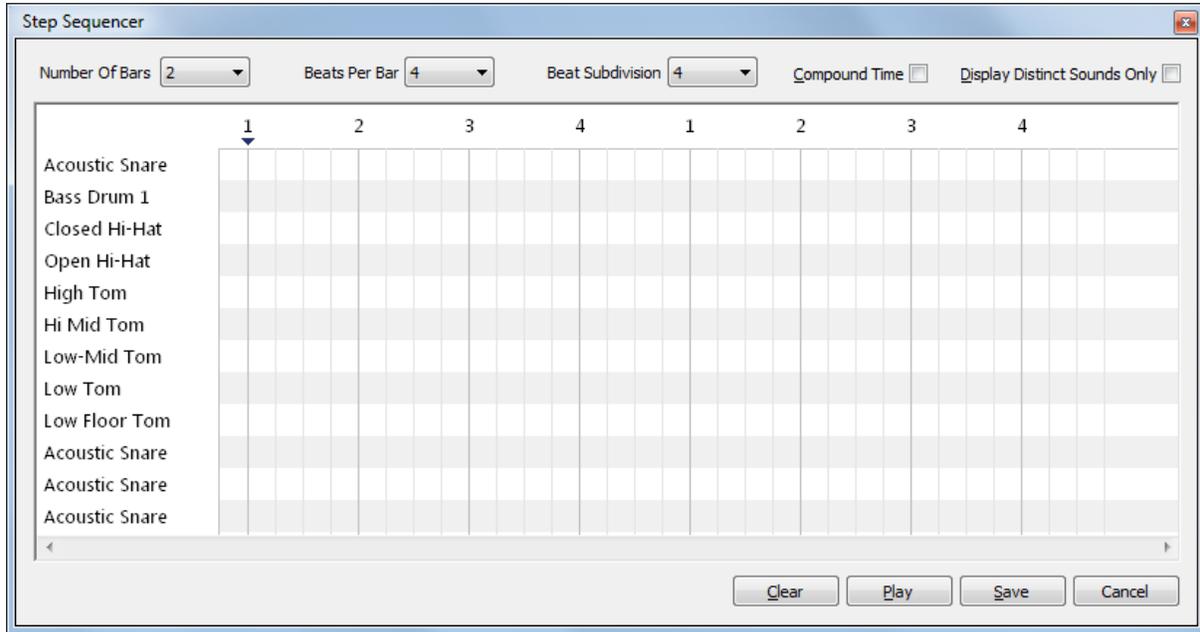
To open the step sequencer go to the Options tab under Settings, select Custom Measure as the Beat Type and then click the Step Sequencer button.

Figure 12. The Step Sequencer window:



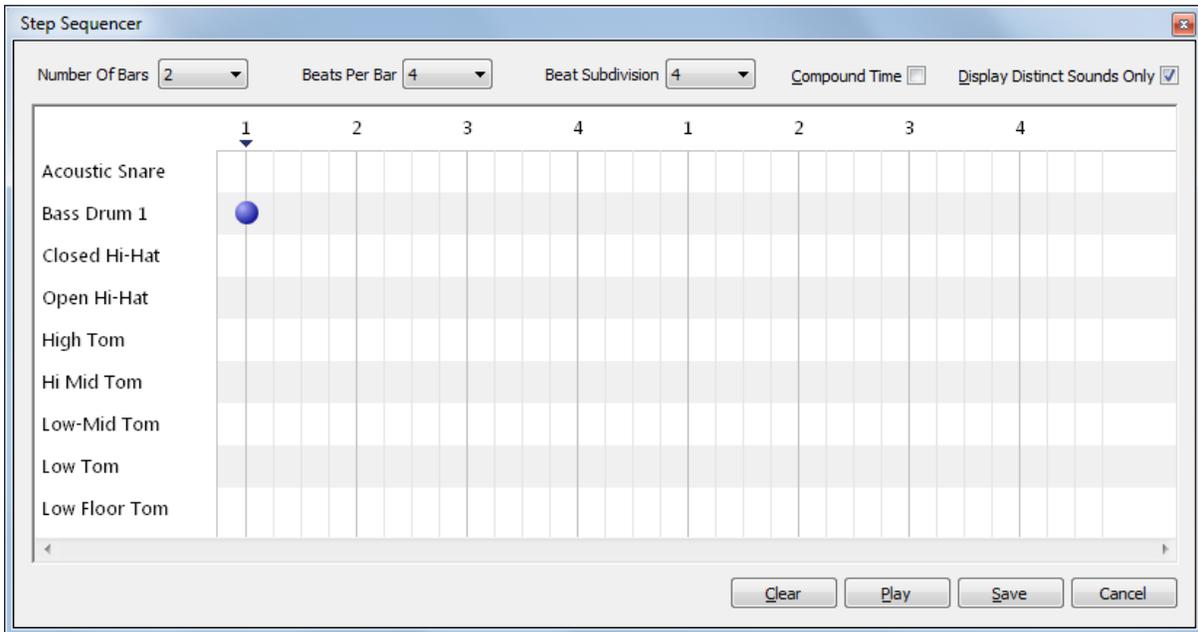
The Step Sequencer window displays a click-able grid. On the left hand side is the list of available instrument voices. When the Display Distinct Sounds Only option is selected the Step Sequencer window will hide duplicate instruments (from the Sound Settings window). When this option is cleared all 12 voices from the Sound Settings window will be displayed. Notice the 3 extra rows labelled 'Acoustic Snare' in Figure 13 below:

Figure 13. The Step Sequencer window with all voices displayed:



At the top of the Step Sequencer grid are the beat numbers. As you can see in Figure 13 vertical lines are displayed for each beat and beat subdivision. Adding a note is simply a matter of clicking with the left mouse button somewhere on the grid. For instance, to add an Acoustic Snare hit on beat one we would left mouse click at the intersection of the Acoustic Snare horizontal band and the vertical line for beat one. Notes are displayed using the colour selected under the Sound Settings tab.

Figure 14. The Step Sequencer window with a single note added:



To remove a note, simply click it again. To clear the grid completely, click the Clear button at the bottom of the window.

The size of the grid can be changed using the drop down lists above it. The number of bars, the number of beats per bar as well as the subdivision used for the beat can all be modified via these drop down lists.

Figure 15. Setting the number of bars in the Step Sequencer window:

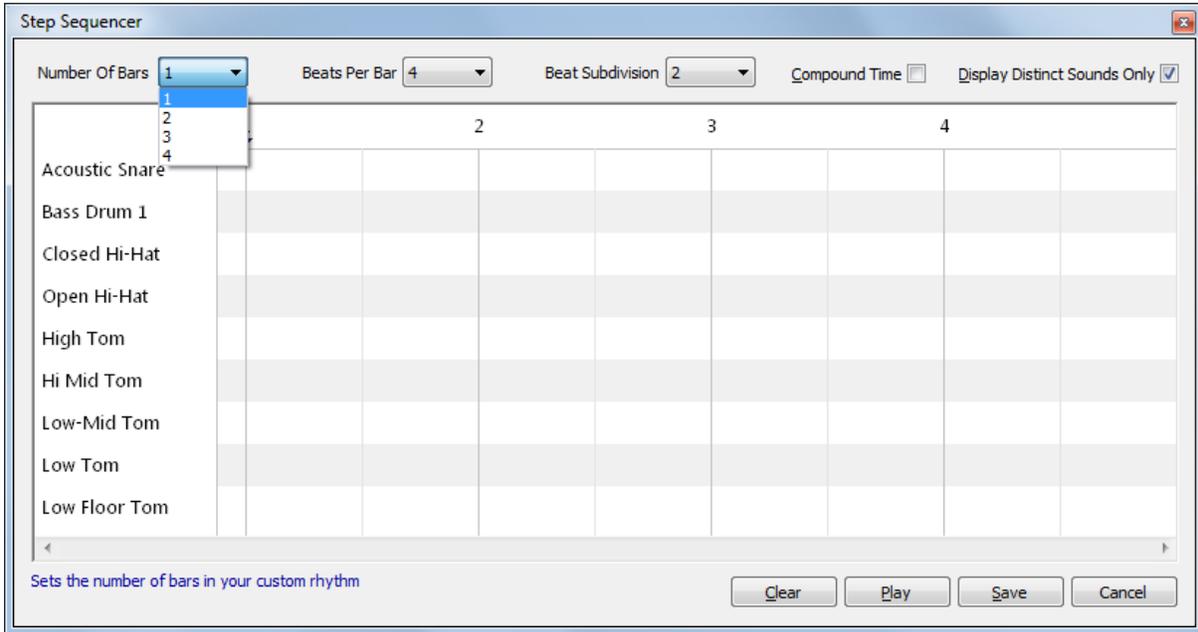


Figure 16. Setting the number of beats per bar in the Step Sequencer window:

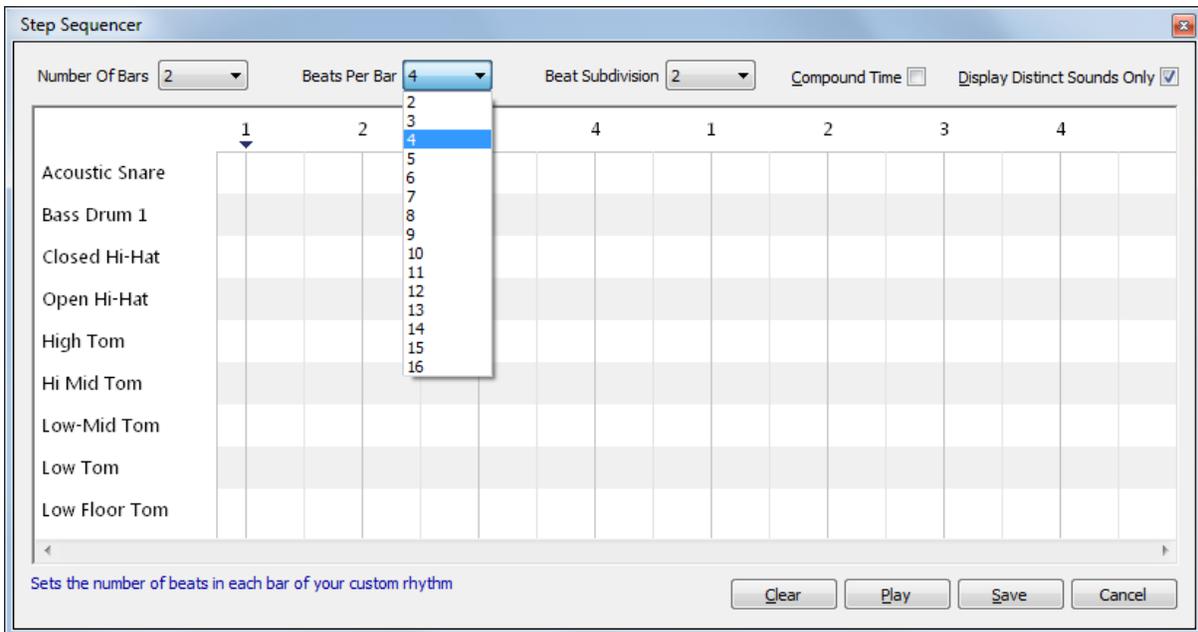
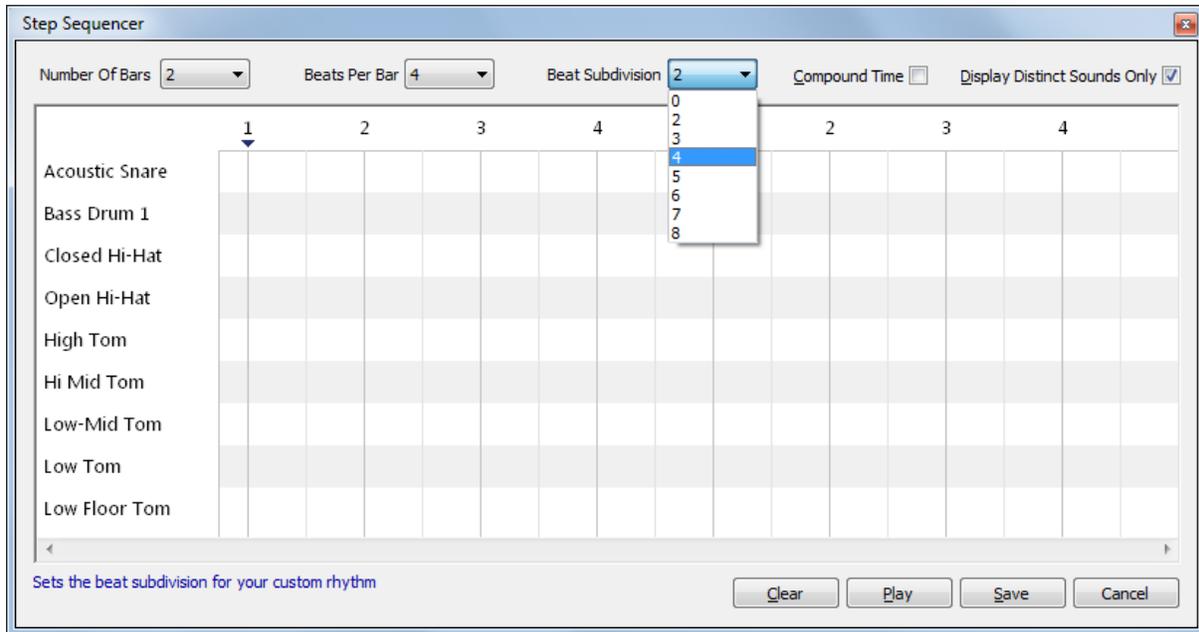


Figure 17. Setting the beat subdivision in the Step Sequencer window:



The following standard editing functions are supported:

Table 2: Editing actions

Action	Key Combination
Cut	Ctrl+C
Paste	Ctrl+P
Delete	Delete
Select All	Ctrl+A
Undo	Ctrl+Z
Redo	Ctrl+Y

Ctrl+C means hold the Ctrl key down and then press the 'C' key on your keyboard.

As well the editing actions listed above single notes and selections can simply be dragged and dropped. For a single note click on the note and then while still holding the left mouse button down move the note to its new position. For selections, once the selection has been made (see below) click on one of the notes in the selection and drag the group to the new position.

When pasting notes the point at which the notes will be pasted depends on the location of the position cursor. The position cursor is the small black triangle you can see underneath beat one in Figure 15 above. To move the position cursor, simply click above one of the vertical lines in the thin area between the top of the grid and the beat numbers.

Changing the beat subdivision will move any existing notes on the grid. Please note that this action cannot be undone.

Groups of notes can be selected by holding down the left mouse button while moving it over the grid.

Figure 18. Selecting items using the mouse:

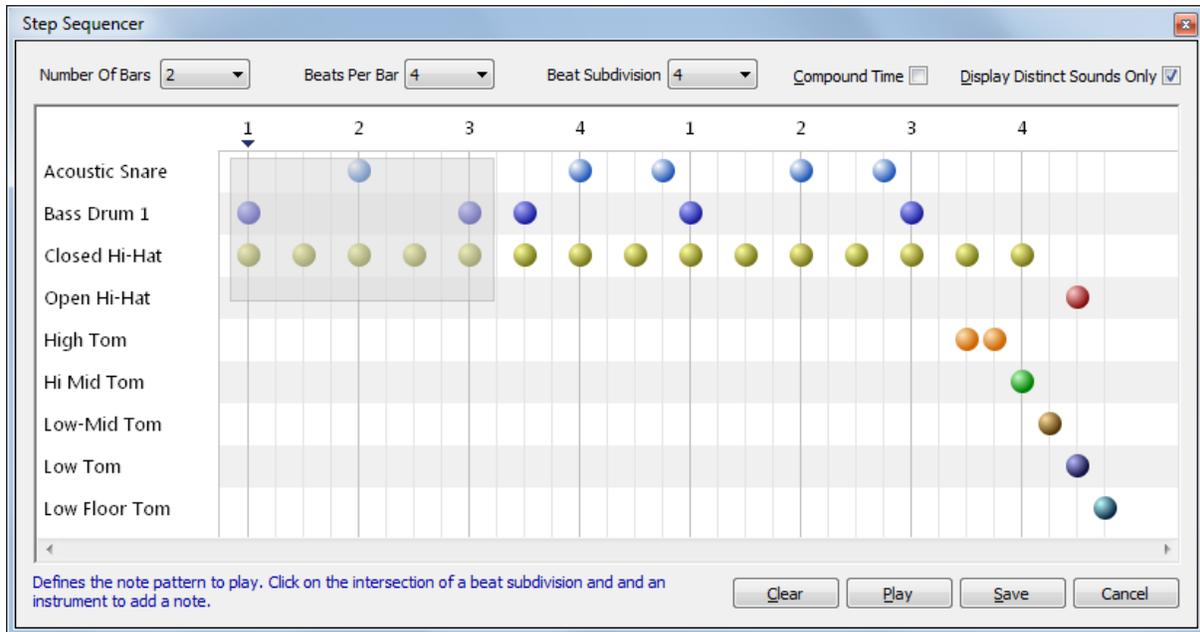
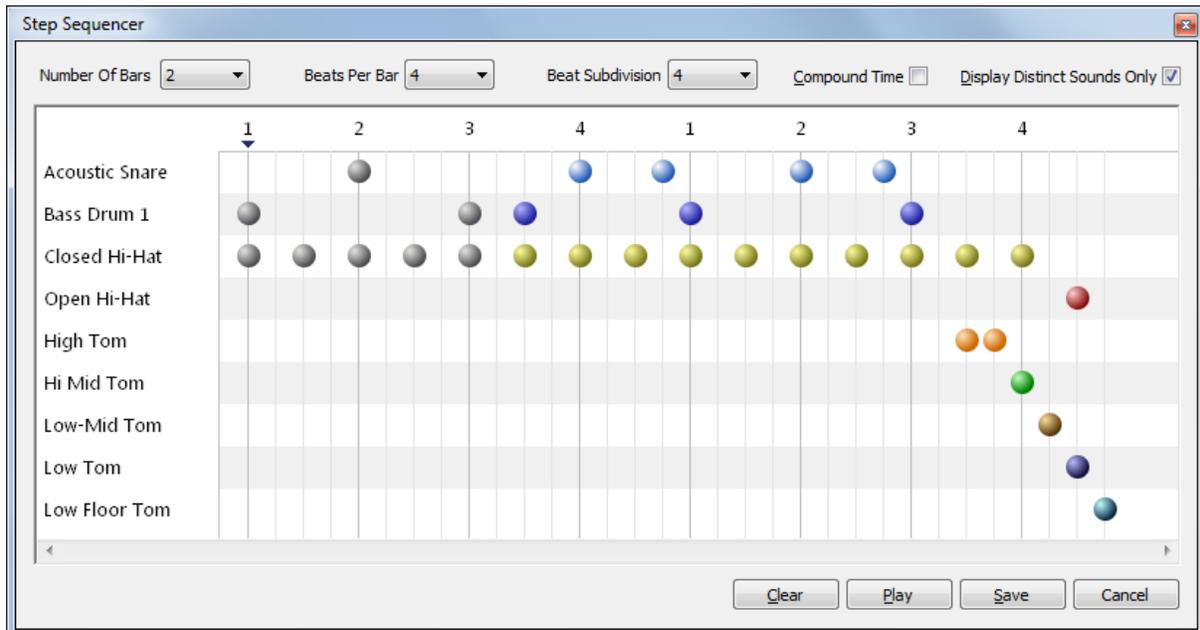


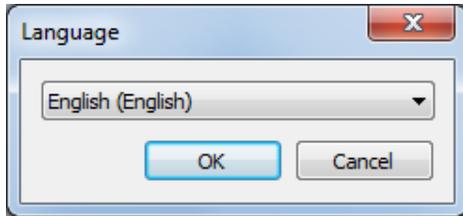
Figure 19. Selected items in the Step Sequencer window:



Language

Open the Language window by clicking Language under the File menu.

Figure 18. The Language window:



Select the required language from the drop down list and then click Ok. All user interface elements will then be displayed in the selected language.

Metronome EXP supports multiple languages via simple text files. These files are stored in the Lang folder, with each file containing the translation for a single language. If a translation for your language doesn't exist please consider making a file for it. Details concerning how to do this are in the Language Files section of this manual.

Please note that if English is your native language you can safely delete the Lang folder and its contents. This folder and the files contained within it are only required for languages other than English.

Users whose native language isn't English can safely delete all language files *except* the one that contains the translation for their language.

Language Files

Metronome EXP supports multiple languages via UTF-8 text files. These are located in a folder called Lang in the same directory as the program. To create a file for a language that isn't currently supported use the following steps:

1. Copy the sample translation file (en.Ing.sample) and rename it using a 2 letter abbreviation for the actual language, with .Ing as the file extension. For instance, a French translation file could be called fr.Ing. A Spanish translation file could be called es.Ing.
2. The first lines you should edit are the ones starting with `# Author` and `# Author Email`. Here you can enter information about yourself. The email address is entirely optional, but does mean users can get in touch about any changes they may feel are appropriate. Please do not remove the `#` signs. These tell the file parser that these lines contain extra information not required for the actual translation.
3. Edit the `# Update History` to note the date the file was created. If you are editing an existing file add a new line detailing what changes you made. All lines must start with the `#` sign for the reason noted above.
4. Edit the line reading: `LangEnglish = English`. Replace the word 'English' on the right hand side with the name of the language in English. For instance: `LangEnglish = Bulgarian`.
5. Edit the line reading: `Language = English`. Replace the word 'English' on the right hand side with the name of the language in the actual language itself. For instance: `Language = Български`
6. The rest of the file is divided into sections. Each section consists of a section header, such as `[Menu]`, and a series of key-value pairs in the form: `0001 = &File`. Do not edit the headers, these are required by the parser. However what you do need to change are the values for the key-value pairs. For instance, for the line: `0001 = &File` you would translate the word 'File' into your language. Don't edit the key (0001 in this case) as this is required by the parser. The `&` symbol is required. Windows uses this to place an underscore underneath that letter to indicate that this is the key the user should press as a shortcut.
7. Once you have translated the file make sure you save it in UTF-8 form. Then run Metronome EXP and open the Language window. Select your language from the drop down list and check if all the text elements in the user interface have been translated correctly. If the file doesn't appear in the drop down list in the Language window check that you have saved it in UTF-8 form with the .Ing file extension in the Lang folder. If the file does appear but the user interface language doesn't change when you select it look for a file called MetExp.log in the same folder as the

application. This will detail any issues the parser found while reading your file.

8. If everything works as anticipated please email your .Ing file to metronomexp@gmail.com and I'll add it as part of the download. Thank you for taking the time to do this, it really is very much appreciated.

Support

If you think you have found a problem with Metronome EXP please send as much information as you can concerning how to re-create the issue to:

metronomexp@gmail.com

Please include your operating system version (eg. Windows XP Sp3), your MetExp.conf file and the exact steps that need to be taken to reproduce the problem. For example, lets suppose the Beats Per Minute display showed the wrong value under certain circumstances. Emailing information like the following would help me fix the problem much more quickly:

Operating System: Windows 7 Home Premium

Issue: The BPM display shows the wrong value after moving the tempo slider

Steps to Reproduce the Issue:

1. Open Metronome EXP.
2. Load a preset. The issue only occurs after loading any preset.
3. Hold down the Ctrl key while moving the Tempo slider to the left.
4. Release the Ctrl key.
5. The BPM display jumps to a different value.

Attached: MetExp.conf (file)

Please note that the above doesn't actually happen, it's just by way of example!

As well, Metronome EXP creates a file called MetExp.log in the same folder as the program if it detects an issue internally. If this file exists, please send this along with all the other information.

Thanks for taking the time to do this, it really is very much appreciated.

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