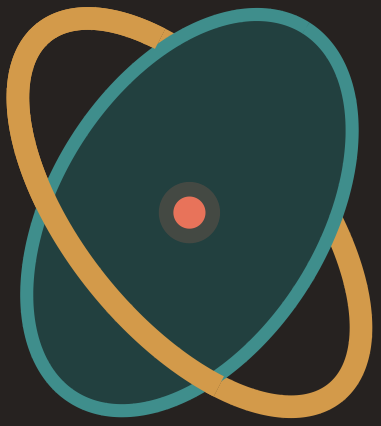


OddClick

User Manual

Version 1.0.2 · oddclick.net

Contents

Part 1 · Using OddClick

1. Welcome

2. Installing and activating

3. Quick start

4. The main window

5. The bar list

6. The bar editor

7. Signature presets

8. How the pieces fit together

9. Sounds

10. Bringing in a song's signatures

11. Printing the click as MIDI (Pro)

12. The Beat Bulb (Pro)

13. Preferences

14. Troubleshooting

Part 2 · Your music software

Appendix A · Pro Tools

Appendix B · Logic Pro

Appendix C · REAPER

Appendix D · Cubase, Digital Performer, Ableton Live and other programs

PART 1

Using OddClick

1. Welcome

OddClick is a better click, in 4/4 and beyond. Downbeats, backbeats and subdivisions each get their own sound and level, whatever the meter. Even in plain 4/4 it does more than the click built into your music software: subdivisions set beat by beat, swing, count-ins, and a level for every single hit.

And in odd time it plays the bar the way you group it. Tell it 7/8 is 2+3+2, 11/8 is 3+3+3+2, or 4/4 is felt as 3+3+2 in eighths, and it accents where the bar actually leans, following every tempo and time signature change in your session, bar by bar. You can shape every single hit of every bar if you want to.

A few ideas run through the whole manual:

- **The main window** sets how OddClick sounds everywhere: the sounds, the volumes, and the note values each layer plays.
- **Signature presets** set how one time signature sounds, wherever it appears. For example, every 7/8 bar in the song plays 2+2+3 with a rimshot on the group accents.
- **The bar list and bar editor** let you change one single bar, or a handful of them, without touching the rest.

Each level overrides the one above it. A bar you edited beats its signature preset, and a signature preset beats the main window. The exception is volume: the main window's volume sliders always apply, to everything.

Help is built in. Click the **?** button at the top right of the window to turn on Help mode. Hover over any control and a panel tells you what it does and every gesture it accepts. The controls keep working normally while Help mode is on.



The OddClick window

2. Installing and activating

Installing

Run the OddClick installer. It installs all three plug-in formats:

Format	Used by
AAX	Pro Tools
AU	Logic Pro, GarageBand
VST3	REAPER, Cubase, Nuendo, Digital Performer, Studio One, Ableton Live and most others

OddClick runs natively on both Apple Silicon and Intel Macs.

After installing, restart your music software. OddClick is an **instrument**: insert it on an instrument track (Pro Tools, Logic, Cubase) or as a virtual instrument on a track (REAPER, Live). It makes its own sound and needs no audio input.

Trial and activation

The first time you open OddClick, it says **Welcome to OddClick** and asks for a key. To try it, click **Get a free trial key...**: the download page gives you a free 14-day trial key. The trial is the full OddClick Pro, and its 14 days start when the key is issued.

1. Paste your key in the window that appears, or in **Prefs** (top right) > **License**.
2. Click **Activate**. You need an internet connection for this step.

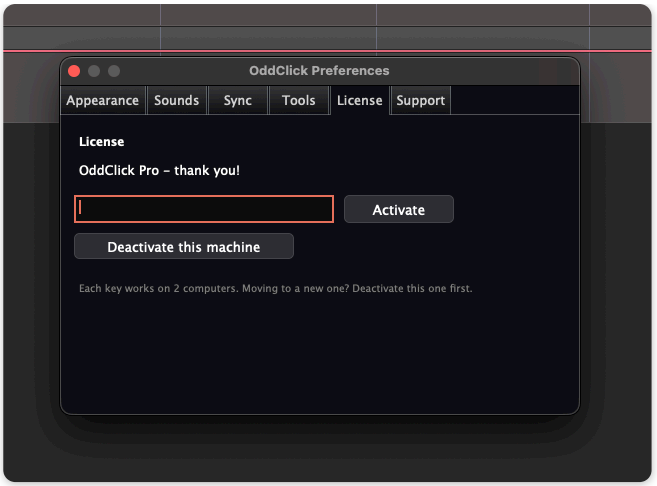
During a trial, a small **Pro trial · N days** tag sits next to the version number at the top of the window. Click it to see Lite and Pro on oddclick.net. OddClick also tells you when the trial is about to end.

When you buy, paste your new key and click **Activate** the same way.

Without an active key (before you enter one, or when the trial is over), OddClick keeps playing, but only quintuplets with the accent in the wrong place. It is funny once. Enter a key to get your click back.

- A key works on **two computers**. To move OddClick to a new computer, click **Deactivate this machine** on the old one first.
- **Offline is fine.** A bought key never stops working because a computer has no internet. OddClick checks your key once a day when it can, and every time you open **Prefs > License**.

The OddClick name at the top left of the window is a link to oddclick.net.



Preferences > License

OddClick Lite and OddClick Pro

OddClick comes in two editions. **Lite** is the whole click: groupings, signature presets, the bar list and bar editor, the step grid, sounds, swing, and following your session bar by bar. **Pro** adds:

- **Per-Beat Subdivisions** and **tuplets across beats** (chapter 6);
- **count-ins** to a new tempo (chapter 5);
- **printing the click as MIDI** (chapter 11);
- **the Tempo Tool** (chapter 13);
- **importing your own sounds**, and making new ones with Duplicate (chapter 9);
- **the Beat Bulb** (chapter 12).

With a Lite key, the Pro controls stay visible with a small **PRO** badge. Clicking one tells you what it is, with an **Upgrade to Pro** button.

Nothing is ever lost. A session made with Pro keeps everything with a Lite key. Bars with per-beat subdivisions or tuplets play their plain subdivision, count-ins play the bar's own clicks, and imported sounds play a built-in sound instead. Upgrade, and it all plays again.

Upgrading keeps your key: pay the difference on oddclick.net, then open **Prefs > License** (or restart your music software), and OddClick switches to Pro by itself.

3. Quick start

1. Insert OddClick on an instrument track.
2. Leave **Sync to Host** on. OddClick follows your session's tempo and time signatures.
3. Press play.

For songs that stay in one signature, that is all there is to it. For songs that change signature, read the chapter for your software in Part 2. Each program tells plug-ins different things, and a minute of setup makes OddClick right from the first bar.

To make 7/8 count as 2+2+3 instead of 7 even beats, open the bar list (**More ▼**), click any 7/8 bar, type `2+2+3` in **Grouping**, and click **Make Default for This Signature**. Every 7/8 bar in the song now counts that way.

Set up your song first. We highly recommend finishing your session's time signatures and tempo changes before you start using OddClick on a song. OddClick learns the song from what your software reports (or from what you import), so if the song is finished first, what it learns is right from the start. If you change signatures or tempos later, play the song once from before the change, or from bar 1 (see Troubleshooting).

4. The main window



The main window

The header

- **Sync to Host.** On: OddClick follows the session's transport, tempo and signatures. Off: a strip appears with your own **Tempo** and **Sig** (signature), and the **Play** button starts and stops the click on its own. That is handy for practising without a session.
- **Beat bulb** (the small bulb icon). Opens the big beat display (see chapter 12).
- **Prefs.** Opens Preferences (see chapter 13).
- **?** Turns Help mode on and off.
- **The signature readout** shows the signature that is playing right now.
- **The metronome pane** on the left is a moving metronome that swings with the real clicks. It changes face as you work: a classic pyramid on the main window, digital while you edit bars, and an atom when a bar is open in the editor. The **–** button collapses it, and you can switch it off entirely in Preferences.

The three layers

The click is built from three layers. Each one has an on/off button, a sound, a note value and a volume.

Layer	What it plays
Downbeat	Beat 1 of every bar
Backbeats	The other beats, with the start of each group accented
Subdivisions	The ticks between beats; in eighth-note meters, also the plain beats inside a group

- **On/off button** (the layer's name). Silences or restores that layer everywhere.

- **Sound menu.** The default sound for that layer. Signature presets and bar edits can choose a different sound for their own bars.
- **Note value** (the row of note symbols). Which note length the layer fires at. **Auto** is the musical rule for the current meter: once per bar for the downbeat, on group starts for backbeats, and the meter's natural resolution for subdivisions. Click a note symbol to force a value instead. For example, set Downbeat to a half note to hear it twice in a 4/4 bar.
- **3** (triplet) and • (dot). Modify the chosen note value: three in the space of two, or one and a half times as long. On Backbeats, a dotted quarter makes 6/8 feel "in two". On Subdivisions, the dot gives a hard (dotted) shuffle and overrides the Swing amount; the 3 and the dot can't both be on.
- **Volume slider.** That layer's level. It always applies, even over presets and bar edits. Double-click or Option-click it to go back to 100 %.

Swing, Master and Host Tempo

- **Swing.** 0 % is straight, about 66 % is a triplet shuffle, and 100 % is close to dotted. **16ths** swings the sixteenths instead of the eighths. Bars and presets can have their own swing (see chapters 6 and 7). How swing behaves:
- It works in pairs (two eighths, or two sixteenths): the first one gets longer and the second shorter, and every faster click inside the pair moves with it, so 32nds stay even.
- The downbeat and the start of each group never move.
- Triplets already are a swing feel, so a pair that contains triplet clicks plays straight. The rest of the bar still swings.
- Count-ins play straight unless you give them their own swing (chapter 5).
- **Master.** The whole click's output level.
- **Host Tempo** (not shown in Logic). Tells OddClick which note value your session's tempo counts. Quarter is normal. If your session's tempo is written as dotted quarter = 60 and the click runs at the wrong speed, set the note symbol and the dot to match. It can be automated, so it can change from section to section.

Mix presets

The menu next to the **+** button holds named snapshots of your setup. They are stored on your computer, not in the session, so they follow you to every project.

- **+** saves a preset. You choose what goes in:
- the mix (sounds, volumes, note values and modifiers);
- your custom sounds, with their audio;
- signature presets;
- the bar list, with your bar edits;
- the meter map.

Anything you leave unticked is simply not stored. If the name already exists, OddClick asks before overwriting. - **Choosing a preset** from the menu loads it. You tick what to bring in; anything the preset doesn't contain is greyed out. If you load bars, **Replace my bars** clears the bar list first. With

it off, the bars are merged by bar number: bars the preset doesn't mention are kept, and the ones it does mention are overwritten. - **Delete a mix…** and **Reveal presets file…** are at the bottom of the menu.

Undo, Redo and Reset Sounds

- ↩ **Undo** / ↪ **Redo** step through preset, bar and meter map changes, up to 32 steps. The Signature Preset window shares the same history.
- **Reset Sounds** puts the three layers back to your default sounds, full volume, Auto note values and no swing. You choose the default sounds in Preferences. Presets and bar edits are not touched, and Reset Sounds can itself be undone.

The other buttons

- **Signature Preset…** opens the presets window (chapter 7).
- **Sounds…** opens the sound manager (chapter 9).
- **Import / Meter Map…** opens the import window (chapter 10).
- **More ▼ / Less ▲** opens and closes the bar list and bar editor (chapters 5 and 6).

Automating OddClick

These controls are automation parameters in your music software, so they can change from section to section:

- each layer's **on/off**, **volume** and **note value**, and its **3 / dot** (one lane per layer: Plain, Triplet or Dotted);
- **Swing**, **16ths**, **Master** and **Host Tempo** (note and dot);
- **Visual Click**.

The buttons follow the automation as it plays. In Pro Tools, Ctrl-Option-Command-click any of these controls to open its automation menu. The sound menus are not automatable: the list changes as you add sounds, so an automated choice would jump to a different sound.

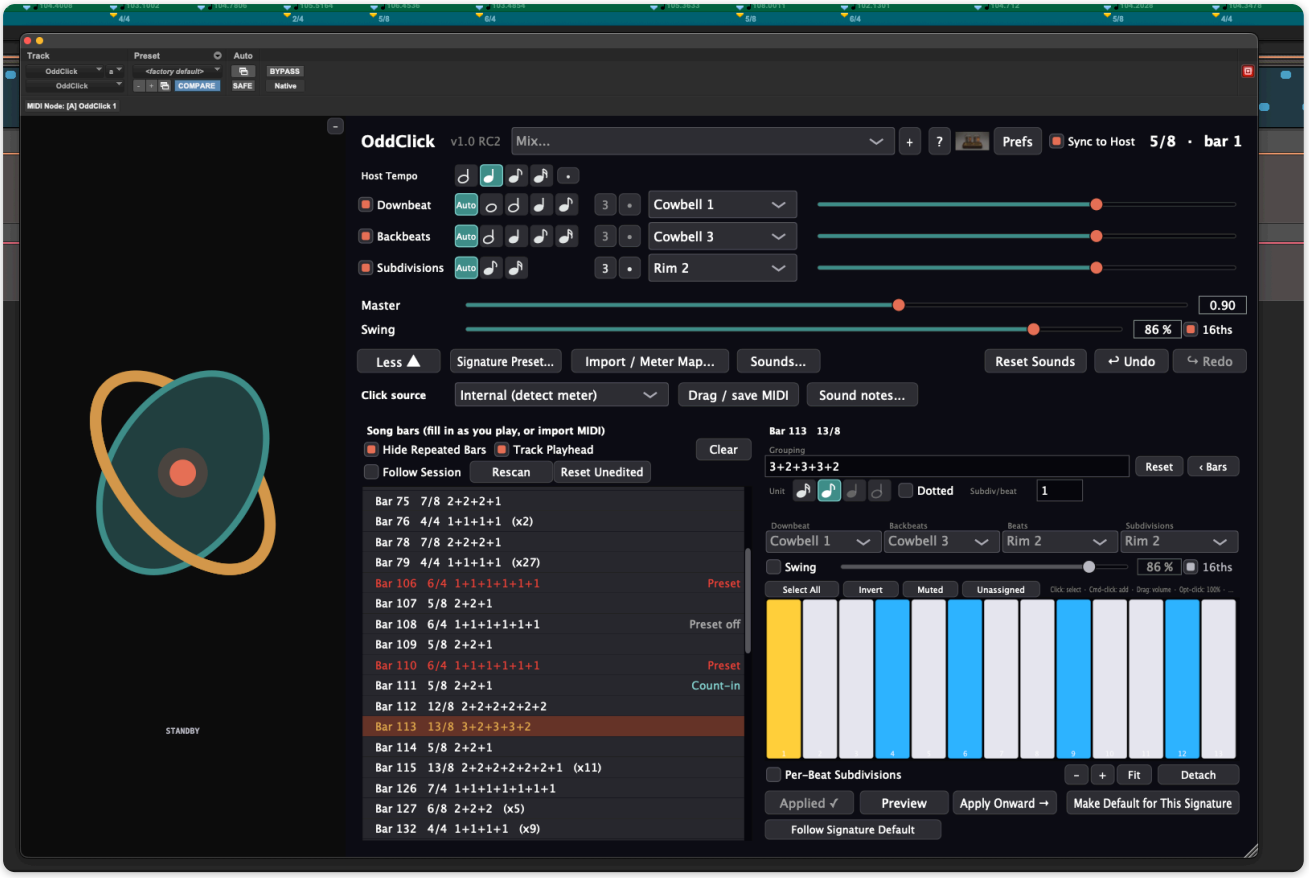
Click source and MIDI

At the bottom of the main window:

- **Click source: Internal (detect meter)** is the normal mode. OddClick reads your session and clicks the meter it finds.
- **Click source: MIDI (play incoming notes)** switches detection off. MIDI notes on the track play the click sounds instead, the same way in every program. The four boxes set which note plays the downbeat, the group accent, the plain beat and the tick. Type a note name such as `C1` or `F#1`, or a number. Middle C is C3, as in Logic and Pro Tools. These notes are saved on your computer and follow you to every session. **Unmapped notes play a tick** decides whether other notes are silent (off) or play the tick sound (on). This mode never learns bars; bars you already have stay as they are.
- **Drag / save MIDI** prints the click as MIDI (chapter 11, Pro).
- **Sound notes…** shows which MIDI note each sound is printed as (chapter 11).

5. The bar list

Click **More ▼** to open the bar list. It holds every bar OddClick knows about in this session, with its signature and grouping.



The bar list (More ▼): edited, Preset, Preset off and Count-in bars

Reading the list

What you see	Meaning
White text	A plain bar, playing its signature's defaults
Amber text	You edited this bar
Red text with **Preset** on the right	A signature preset controls this bar
Preset off on the right	A preset exists for this signature, but this bar was told to ignore it
Teal pointer and wash	The bar playing right now
(x8)	With Hide Repeated Bars on: this line stands for 8 identical bars in a row

The buttons above the list

- **Follow Session.** On: playing the song adds newly heard bars to the list, and bars already saved are left alone. Off: the list is frozen.

- **Rescan.** Re-reads the whole session's signatures into the list and refreshes the bars you haven't edited. If a bar you *did* edit now has a different signature in the session, Rescan gives it the new signature and clears its edit. Undo brings the edit back.
- **Reset Unedited.** Returns every bar you haven't edited to its signature's defaults.
- **Clear.** Empties the list. The next playthrough, or a Rescan, learns it again.
- **Hide Repeated Bars.** Shows only the bars where something changes, so you see the shape of the song rather than forty bars of 4/4.
- **Track Playhead.** The list scrolls to keep the playing bar on screen. Turn it off to browse freely; the pointer still marks the playing bar.
- **Follow Playing Bar.** While the song plays, the bar editor shows each bar as it plays: its grouping, subdivisions and step grid, live. It waits on your bar while you have changes that aren't applied yet (the orange **Apply** •), so nothing is lost: click **Apply** and it follows the song again from the next bar. (Clicking another bar also lets it follow again, and drops the changes.) Off by default; OddClick remembers your choice.

Clicking bars

Gesture	What it does
Click a bar	Opens it in the bar editor
Click it again	Closes the editor
Double-click a bar	Opens the bar editor in its own window
Option-double-click a **red** bar	Opens the signature preset that controls it
Shift-click	Selects a range of bars
Cmd-click	Adds a bar to the selection
Right-click	Opens the bar menu (below)

The right-click menu (one bar)

- **Reset to default.** Discards the bar's edit (can be undone).
- **Copy bar edit / Paste bar edit.** See *Copying between bars* below.
- **Apply this bar to all later 7/8 bars.** Copies this bar's styling onto every *later* bar with the same signature. Earlier bars are not touched. If this bar follows a preset, the later bars are handed to the same preset rather than frozen as copies.
- **Disable this signature's preset for this bar.** The bar ignores its preset and plays the main window's defaults. It is greyed out when no preset exists for the signature.
- **Re-enable this signature's preset.** Hands the bar back to its preset. If you edited the bar while the preset was off, the menu says so, and those edits are cleared.
- **Count in to the next bar's tempo** (Pro). Marks the bar as a count-in (see *Count-ins* below).

The right-click menu (several bars)

Select several bars, then right-click one of them:

- **Reset N bars to default.**
- **Paste bar edit to N bars.**
- **Copy bar 12's edit** (the bar you right-clicked).
- **Disable / Re-enable the signature preset on N bars.**
- **Count in on N bars / Remove the count-in from N bars** (see *Count-ins* below).

Copying between bars

Copy a bar's edit, then paste it onto other bars.

- **Same signature:** the paste is an exact copy.
- **Different signature:** the paste copies the rhythm **hit for hit**, sixteenth by sixteenth, with its accents. If the target bar is longer, the pattern repeats to fill it; if it is shorter, the pattern is cut at the barline. Mutes, volumes and per-hit sounds land on the matching hits. When the selection mixes signatures, OddClick asks before merging.

Count-ins (Pro)

A count-in replaces a bar's clicks with a count at the **next** bar's tempo, so a tempo change never catches you by surprise.

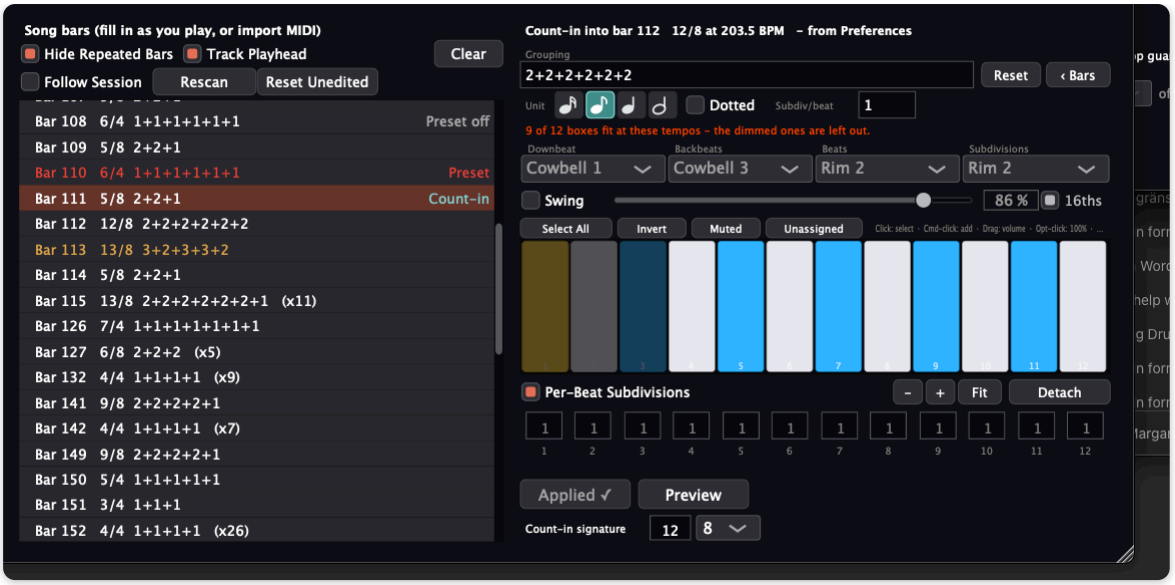
1. Right-click the bar **before** the change and choose **Count in to the next bar's tempo**. The menu shows the new tempo, and how many clicks fit if not all of them do.
2. Play. That bar now counts you in to the new tempo, ending exactly on the next barline.

The option is greyed out until OddClick knows the next bar's tempo: play through it once, or bring the song in with **Import MIDI** (chapter 10), which carries every bar's tempo.

Preferences > Tools > Count-ins chooses what a count-in plays:

- **Play a number of clicks:** for example *4 of* a quarter note. The note value can be Auto (the next bar's own note value) or a fixed one, with its own **3** and •. Select the marked bar to see these clicks in the bar editor (read-only there; change them in Preferences, and the editor follows). Triplet clicks are drawn as triplets, three clicks over two beats; when the number of clicks isn't a multiple of 3, the greyed boxes at the start only complete the drawing and are not played.
- **Edit in the bar list:** the count-in is a whole bar you design. Select the marked bar and the bar editor opens on its count-in. It starts as a plain bar with the next bar's signature and grouping, and works like any bar: grouping, subdivisions, sounds, per-hit edits and its own swing. Clicks that won't fit before the new tempo's barline are greyed out. A count-in follows the next bar's signature unless you give it its own; **Reset** goes back to the default.

While a count-in plays, the bar list, the Beat Bulb and the editor's boxes follow it. Count-ins play straight even when Swing is on; give one its own swing in the editor if you want it to swing. They are printed in exported MIDI too (chapter 11).



A count-in in the bar editor: 9 of 12 boxes fit before the new tempo

6. The bar editor

Click a bar in the list to open it in the editor. This is where you shape a single bar, down to every hit.



The bar editor, detached: a 13/8 bar with linked tuplets, muted hits and a hit at 79 %

Grouping

Grouping decides where the accents fall. Type numbers separated by `+` that add up to the top number of the signature: `2+2+3` for 7/8, `3+3+2` for 8/8, `3+3+3+2` for 11/8. If the numbers don't add up, the bar plays as one group.

The grouping unit

Normally each grouping number counts the bar's own note value: in 7/8, `2+2+3` counts eighths. The **grouping unit** (the row of note symbols next to Grouping) lets the numbers count a different note:

- 4/4 with an **eighth** unit: `3+3+2` counts eighths, the classic "tresillo" 4/4.
- 15/16 with an **eighth** unit: `4+3` spans 14 sixteenths, and the last sixteenth stands alone.
- **Dotted** dots the unit: a dotted eighth on a /16 bar makes each number count three sixteenths.

Note values that don't fit the bar are dimmed.

Subdivisions

- **Subdivisions per beat** is how many ticks each beat divides into: 1 = none, 2 = eighths in 4/4, 3 = triplets, 4 = sixteenths, up to 8.

- **Per-Beat Subdivisions** (Pro) opens a row with one box per beat, so each beat can have its own count: a triplet on beat 2 only, say. Click a box and type a number; leave it empty to follow the bar's overall setting.

Tuplets across beats (Pro)

In the per-beat row, **click and drag across several boxes** to link those beats. The first box's number then spreads over the whole span: 5 linked over 2 beats is a quintuplet across both.

- **Reshape a link** by grabbing a box at either end and dragging outwards to take in more beats, or inwards to give some back.
- **Right-click a linked box** to unlink it. That also clears the tuplet number.
- Linking wakes up any muted beats under the link, and the beat just after it, so the tuplet is clearly heard.
- A link that swallows the first beat of a group silences that group's accent while linked. OddClick tells you the first time this happens.

The step grid

The step grid has one box per hit in the bar, coloured by role: downbeat, group accent, plain beat and subdivision. You choose the colours in Preferences.

Gesture	What it does
Click a box	Selects it and plays that hit so you hear it
Cmd-click	Adds a box to the selection
Drag up or down	Changes the hit's volume (all selected hits together), up to 150 %
Option-click	Volume back to 100 %
Ctrl-click	Mute or unmute. Muted hits are dark but can be woken up.
Right-click	Menu: Use category default, Mute/Unmute, Reset volume to 100 %, Select all of that role, or pick a sound for the hit

The buttons under the grid help with selection: **Select all**, **Invert selection**, **Select muted** (to wake them all at once) and **Select unassigned** (hits still on their role's own sound).

Sounds for this bar

Four boxes set this bar's sound for each role: **Downbeat**, **Group accent**, **Weak beat** and **Subdivision**.

- **Dimmed text** means the sound isn't chosen here; it comes from the main window. On /8 bars the weak beats use the Subdivisions sound.
- Pick a sound to set it for this bar only. **Use default** at the top of the list goes back to following the main window.
- **Right-click a box** to select all of that role's hits in the grid.

Swing for this bar

Turn on **per-bar swing** to give this bar its own swing amount. It overrides both the main window's Swing and the dotted feel. Its **16ths** switch decides what this bar swings: off for eighths, on for sixteenths. It starts on the main window's setting.

Seeing what plays

While the bar plays, either from its own **Preview** or from the song while the playhead is inside that bar, the step grid lights each hit as you hear it. Choose how in Preferences, under **Playing Hit Display** (chapter 13).

The buttons

- **Preview.** Loops the bar exactly as saved, at the bar's own tempo. During playback, the preview replaces the song's click while the timeline keeps rolling. Plug-ins can't stop the transport, so stop it yourself if you want silence under the preview. Starting the transport cancels a running preview.
- **Apply.** Saves the editor's settings to this bar (or to the count-in you are editing). The bar turns amber. The button lights up (**Apply** •) as soon as there is something to apply, and turns grey (**Applied** ✓) when there is nothing to apply.
- **Apply to all later bars.** Makes every later bar with the same signature match this one: they get its styling if it is edited, or follow the same preset (or defaults) if it isn't.
- **Make Default for This Signature.** Turns this bar's styling into the signature preset for its signature, so every bar of that signature follows it. It is also saved to your preset library.
- **Reset.** Shows what the bar plays untouched: its signature preset if there is one, the main window's settings otherwise. Press Apply without changing anything and the bar goes back to exactly that (marked **Preset** where a preset governs it). Change something before applying, and it is saved as this bar's own edit. Pressing Apply on a bar you haven't changed never turns it into an edit.
- **Hand this bar back** (the button's wording changes with the situation). Drops this bar's own edit so it follows its signature preset again, or the defaults if there is no preset. On a bar with the preset switched off, it gives the bar back to its preset.
- **Detach** opens the editor in its own window, as wide as you like, which long bars need. Close that window, or press Detach again, to bring it back.
- **Close** returns to the bar list.

7. Signature presets

A signature preset sets how one time signature sounds everywhere in the session: its grouping, subdivisions, sounds and per-hit edits. Open it with **Signature Preset...** in the main window.



The Signature Preset window, with Edit open

The preset list

Every signature this session knows is listed with its grouping. **Red** rows are presets that are switched off.

- **Click a row** to load it into the editor.
- **Double-click a row** to show or hide the editing area.
- **Right-click a row** for these options:
- **Enabled:** switches this preset on or off.
- **Lock Status (Survives Global Disable):** keeps this preset playing even when all presets are switched off.
- **Copy Preset / Paste Here:** copy and paste between signatures. This works the same way as between bars (chapter 5).
- **Delete Preset...**
- **Sort by Meter** orders the list by note value (/4, /8, /16), then by number of beats.
- **Disable presets (global)** switches every preset off at once. All bars then play the main window's defaults, except locked presets.

Editing a preset

- **Numerator / Denominator** pick the signature. **Load Working Signature** fills in the signature playing right now.

- **Grouping**, the **grouping unit**, **Subdivisions per beat** and **Per-Beat Subdivisions** work exactly as in the bar editor (chapter 6).
- **Edit** reveals the four role sounds, the step grid and its selection helpers. They work exactly as in the bar editor.
- **Swing override** gives this preset its own swing.
- **Preview** loops the preset exactly as it will play.
- **Save** stores the preset in this session and in the active collection. Like Apply in the bar editor, it lights up when there is something to save and reads **Saved** ✓ when there isn't.
- **Reset this signature** returns the preset to factory styling (can be undone).
- **Delete from this session** removes the preset from this session only. Your library keeps its copy.
- **Undo** shares its history with the main window.

Collections and the library

Every preset you save is also recorded in a **collection**, a library file on your computer. Presets don't jump into new sessions on their own: load them when you want them.

- **The collections menu** picks which collection this session uses. **Default** is the one you start with.
- **Save As…** saves this session's presets as a new named collection, for example "Prog set" or "Film cues".
- **Library…** removes a preset from the collection file (the session keeps its own copy), or shows the file on disk.

8. How the pieces fit together

When OddClick plays a bar, it decides what that bar sounds like in this order:

1. **The bar's own edit**, if you made one (amber in the list).
2. Otherwise, **the signature preset** for its signature, if there is one and it is switched on (red in the list).
3. Otherwise, **the main window's defaults** for that signature.

The main window's **volume sliders** and **layer on/off buttons** apply on top of all three.

Some practical consequences:

- Change a preset, and every bar following it changes too, immediately. Bars you edited keep their own version.
- **Reset** on a bar removes your edit, so the bar follows its preset again, or the defaults.
- **Preset off** on a bar skips the preset for that bar only.
- **Disable presets (global)** skips every preset that isn't locked.

9. Sounds

The built-in sounds

Beep, Classic, Cowbell 1, Cowbell 2, Cowbell 3, Rim, Rim 2, Studio Click and Wood. The factory defaults are Cowbell 1 on the downbeat, Cowbell 3 on the group accents and Rim 2 on the other hits. You can choose your own defaults in Preferences.

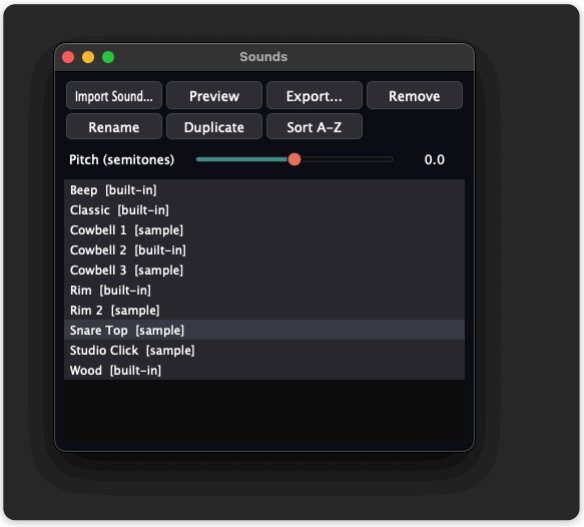
Importing your own sounds (Pro)

Click **Sounds...** in the main window, then **Import Sound...**. OddClick reads WAV, AIFF, FLAC, Ogg, MP3, M4A, AAC and CAF files.

When you import a sound, OddClick:

- **skips any silence before the sound starts**, however long, and tells you how much it skipped. A file with no sound at all is refused;
- converts it to mono and to the session's sample rate;
- sets its level so a quiet recording and a loud one come in at the same working level;
- keeps up to 5 seconds of audio;
- if one of your sounds already has that name, asks whether to **Replace** it (everything that used it plays the new sound) or **Keep both** (the new one gets a number). A file named like a built-in sound is imported with "(2)" after its name;
- offers to **trim** what is left of a quiet start, because a click that starts late makes every beat late. The trim can't cause a pop;
- offers to **shorten a long sound** if it would overlap the next click at normal tempos. It keeps the first 0.2 seconds with a short fade-out.

Your imported sounds follow you to every session on this computer.



The Sounds window

Managing sounds

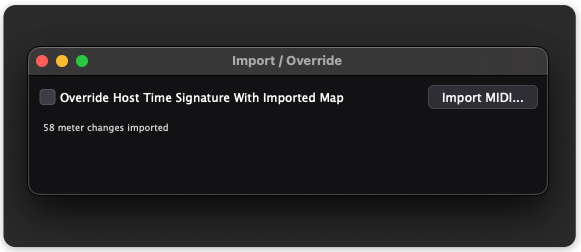
- **Preview** plays the selected sound.
- **Pitch (semitones)** retunes it, up to two octaves either way.
- **Duplicate** (Pro) copies a sound, which is handy for keeping several pitched versions.
- **Rename** works on your own sounds. Built-in sounds keep their names; duplicate one first if you want a renamed copy.
- **Export…** saves one of your imported sounds as a WAV file.
- **Remove** deletes one of your imported sounds **for good**, after asking. Bars, presets and sessions that used it play their layer's default sound instead, and an older session can't bring it back. Importing a file with the same name later brings it back on purpose.
- **Sort A–Z.** The list is always alphabetical; this re-sorts it by hand. Every preset and bar keeps pointing at the right sound.

10. Bringing in a song's signatures

The most reliable way to get every bar right is to hand OddClick the whole song's signatures up front. OddClick can also learn a song by listening as it plays, but how well that works depends on your software (Part 2). The **Import / Meter Map…** window does the hand-over.



Import / Meter Map in Logic



Import / Meter Map in Pro Tools

Import MIDI

1. In your music software, export the song as a MIDI file **with the tempo/conductor track included**. In Pro Tools and Logic this is File > Export > MIDI.
2. In OddClick, click **Import MIDI…** and choose the file.

The bar list and the meter map fill with every signature in the song, **and every bar's tempo** (so count-ins are ready straight away). **Follow Session** switches off so nothing overwrites the import. Turn it back on, or press **Rescan**, to let OddClick correct things as it plays. OddClick warns you before an import replaces bars you edited.

Paste Signatures (Logic only)

1. In Logic, choose **View > List Editors**, or click the list icon in the control bar, and open the **Signature** tab.
2. Select all the entries and copy them (Cmd-A, Cmd-C).
3. In OddClick, click **Paste Signatures**.

The whole song arrives in one click: no file, no playing through. Logic's list doesn't include the song's opening signature, so if the first change is after bar 1, OddClick assumes 4/4 before it and says so.

Adding or changing a signature by hand (Logic only)

Type a bar number and a signature, then click **Set** to add it, or to replace what is at that bar. **Remove** deletes the change at that bar, and the previous signature then carries on through it. Use this to fix one wrong bar, or to extend the song past the last listed change.

Override Host Time Signature With Imported Map

On: the imported map's signatures win over what your software reports. This is for software that reports signatures wrongly, or for preparing a click before the session itself is finished. Bar starts still follow your software's real barlines, so a map that disagrees with the session can drift out of place. It is not meant as a permanent substitute.

11. Printing the click as MIDI (Pro)

Once OddClick knows some bars, **Drag / save MIDI** turns them into a MIDI part: one note per click, with each hit's sound and accent written into the note. The part is exactly what you hear: swing and count-ins included, and muted hits and switched-off layers left out.

- **Drag the button** onto a track in your session.
- **Click it** to save a .mid file, to send to someone or to keep.

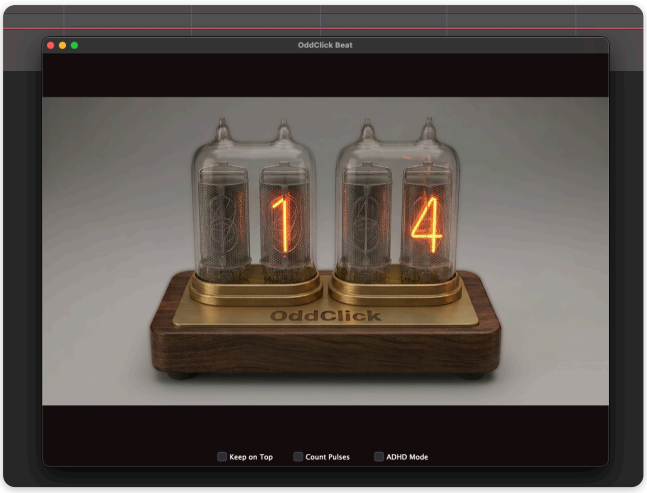
Either way, the file includes your session's own tempo and time signatures. A MIDI file without tempo counts as 120 BPM, and importing one can reset your session to 120, so a file that carries your real values is the only one that changes nothing on import. If your software asks whether to import the tempo, answering yes is safe.

To play a printed part back through OddClick, switch **Click source** to **MIDI**. The same notes trigger the same sounds.

Sound notes… shows which MIDI note each sound is printed as. Each sound owns four notes in a row (downbeat, group accent, beat and tick), because the accent changes the click's pitch and length, not just its level. **Re-assign all** numbers the sounds again from C2 up. Files you printed before that will no longer match.

12. The Beat Bulb (Pro)

The Beat Bulb is a big beat display you can read from across the room or put on a second screen. Open it with the bulb button in the main window. It keeps running even when the plug-in window is closed, and it can be resized as large as you like.



The Beat Bulb



ADHD Mode

- While the song plays, the left tube shows the count and the right one the beat unit. When the transport stops, it goes dark.
- **Keep on Top** keeps it above other windows.
- **Count Pulses.** On: it shows where each group's pulse lands, so 11/8 as 3+3+3+2 reads 1, 4, 7, 10, the way it sits in the notation. Off: it counts every beat, 1 to 11.
- **ADHD Mode** replaces the photographic tubes with a plain, high-contrast number, such as "3 /8", with no glow and no animation. Only the number moves. It counts exactly the same way and works in every meter.
- Muted beats still count: a 4/4 bar with beat 3 muted reads 1 2 3 4, with the 3 silent.
- It counts count-ins too, and the beats of a part played in MIDI mode (chapter 4).
- The photographic tubes cover the common meters. For unusual ones the tubes stay dark, but the count carries on everywhere else, and ADHD Mode works in all of them.

13. Preferences

Click **Prefs** at the top right. Preferences has five tabs: Appearance, Sounds, Sync, Tools and License (chapter 2).

Appearance

- **Colour Scheme:** OddClick Warm, Classic Green, High Contrast, or Custom.
- **Role colours.** Click a swatch to choose your own colour for downbeats, group accents, beats and subdivisions. Doing so switches the scheme to Custom.
- **Default Window Size.** The size every OddClick window opens at. Resizing a window by its corner changes it too: the next window opens at the size you dragged to.
- **Playing Hit Display.** How the step grid lights the hit you are hearing:
- **Step:** the box brightens on its hit. This keeps up best at fast subdivisions and is the default.
- **Fade:** the box brightens, then fades.
- **Outline:** a border only, so your colours stay untouched.
- **Off.**
- **Fun stuff: morphing metronome + celebrations.** Off gives a clean look with no metronome pane and no confetti.
- **Help mode.** The same switch as the **?** button.
- **Mark the beat after a grouping with its own sound.** A grouping you can't hear the end of isn't doing its job, so the beat right after one gets a distinct sound. A sound you chose yourself for that hit always wins.

Sounds

- **Default sounds:** what **Reset Sounds** brings back for each role.
- **Sounds…** opens the sound manager.

Sync

In most setups the picture runs a little ahead of the sound. Your software delays the audio on its way out, to compensate for plug-ins and for buffering, but it can't delay the picture. OddClick already corrects for its own share. This tab corrects the rest.

- **Tap Beat 1.** Press play and tap this button on the **downbeat** (beat 1 of each bar), four times or more. OddClick measures the gap and sets the offset. Odd meters are fine. Stray taps are ignored, and you can keep tapping to refine. Pause for three seconds to start a fresh run.
- **Visual Offset (ms)** is the result. Drag it to fine-tune by eye; double-click to reset to 0. It is remembered separately for each buffer size, so tracking at 128 and mixing at 1024 each keep their own value. It is also saved with the session.
- The readout underneath shows the timing figures OddClick is working with. It is useful if you contact support.

Room-correction software such as SoundID Reference adds delay after the plug-in. That is normal: tap again with it switched on.

Tools

- **Tempo Tool…** (Pro) works out tempo equivalents (see below).
- **Count-ins** (Pro) chooses what a count-in plays (chapter 5).
- **Export Data… / Import Data…** back up and restore your signature presets, custom sounds, and colours and layout as one `.oddclick` file. Use it to move to a new computer or to share a setup.
- **Forget Learned Signatures.** Clears what OddClick has learned by listening, for every bar you haven't edited. The next playthrough learns again. Use it if a session has picked up wrong meters.
- **Show One-Time Messages Again** brings back the notices you closed with "don't show again".
- **Logic loop guard** (shown in Logic and GarageBand only) is explained in the Logic chapter (Appendix B).

The Tempo Tool

The Tempo Tool answers questions like "dotted quarter = 92 is what in straight quarters?". Each side is a rhythm (a count, a note value, and optional dot or tuplet) with a tempo.

- **Solve for the other tempo:** set both rhythms, type either tempo, and the other side answers.
- **Solve for the matching rhythm:** "I'm at dotted quarter = 92 and the next cue is at 118. What should I subdivide to land there?" The tool searches every note value, dot and tuplet, and gives the exact match or the closest one with its error.
- **Tap to name a rhythm:** set the left side (for example quarter = 120) and click **Listen** to hear it as a click. Then tap any steady rhythm on the tap key (**T** unless you change it) or on the **Tap** pad. After three taps the tool names what you are tapping, for example "dotted 8ths: 4 taps every 3 beats", says how close you were, and fills in the right side with the matching tempo. **Rounding** decides how exotic the answer may be: straight notes only, with dots, with triplets, or everything. Stop tapping for two seconds to start over. Change the tap key in **Preferences > Tools**.

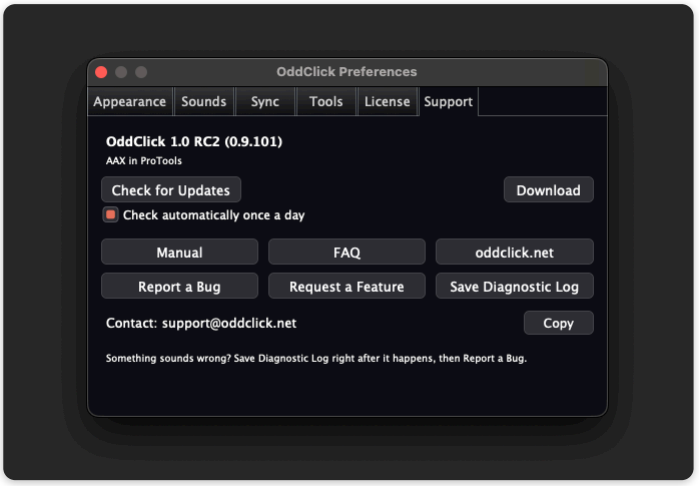
It is handy for film cues, tempo ramps and metric modulation. Click **?** in the tool for a full explanation.



The Tempo Tool

Support

- **Check for Updates** asks oddclick.net whether a newer OddClick exists. With **Check automatically once a day** on, OddClick does this by itself and tells you when there is one: **Download** opens the download page, **Skip This Version** stops reminding you about that version. Only the request itself is sent: no licence key, no personal data.
- **Manual**, **FAQ** and **oddclick.net** open the manual and the website. If the manual isn't installed on this computer, **Manual** opens the current one on oddclick.net.
- **Report a Bug** saves the diagnostic log to your Desktop and opens the bug report form, with your OddClick version, music software and system already filled in. Attach the log file (`OddClick_crossing_log.txt`) to the form.
- **Request a Feature** opens the feature request form.
- **Save Diagnostic Log** saves the log on its own: a record of the last couple of minutes of playback. Save it right after a problem happens.
- **Contact:** support@oddclick.net (**Copy** puts it on the clipboard).



Preferences > Support

14. Troubleshooting

The click is wrong right at a time-signature change. Import the song's signatures (chapter 10). How well OddClick can learn by listening depends on your software; see its chapter in Part 2.

I changed a time signature after OddClick learned the song. Play once through the changed part, starting before it: OddClick follows your software and corrects the bars it had stored. Until then, if you start playback after the change, the click follows your software but the bar number shown can be off by a bar or two, and nothing is stored. After big changes, press **Clear** and play once from bar 1, or import the song again. Pro Tools and REAPER always know the bar number, so there it is right straight away.

The bar numbers in OddClick don't match my session. In Pro Tools and REAPER they always match. Elsewhere OddClick counts bars itself. After a jump into a part it hasn't heard yet, it plays correctly but only adds those bars to the list once the bars before them have been played. Play from the start once, or import the song's signatures.

The click runs at double or half speed. Check **Host Tempo** in the main window. It must match the note value your session's tempo is written in.

The lit boxes and the Beat Bulb are ahead of the sound. Use **Tap Beat 1** in Preferences > Sync.

A bar doesn't change when I edit its signature preset. The bar is either edited (amber), or set to **Preset off**. Right-click it and choose **Reset to default** or **Re-enable this signature's preset**.

Preview plays, but the song keeps rolling. Plug-ins can't stop the transport. Stop it yourself, or start the transport to cancel the preview.

A control has a small PRO badge. It is part of OddClick Pro and your key is Lite. Click it for details (chapter 2). Your sessions keep everything.

"Count in to the next bar's tempo" is greyed out. OddClick doesn't know the next bar's tempo yet. Play through it once, or use **Import MIDI** (chapter 10).

After updating, Logic still shows the old version. Open Logic's **Plug-in Manager** and choose **Reset & Rescan Selection** for OddClick.

Something sounds wrong and I can't tell why. Turn on Help mode (**?**) and hover over the controls. If that doesn't answer it, click **Report a Bug** (Preferences > Support) right after the problem, attach the log file it saved to your Desktop, and mention your buffer size.

PART 2

Your music software

Every program tells plug-ins slightly different things about the song. Above all, they differ in whether they say **which bar** is playing. These appendices explain what to expect in each one and how to get the best out of OddClick there.

Software	Exact bar numbers	Learns while playing	Recommended setup
Pro Tools	Yes	Yes, from anywhere	Nothing to do
REAPER (VST3)	Yes	Yes, the whole project at once	Nothing to do
Logic Pro	No	No	Paste Signatures
Cubase, Digital Performer, Ableton Live and others	No	Yes, best from bar 1	Play once from the start, or Import MIDI (DP: use VST3)

Appendix A · Pro Tools

Pro Tools tells OddClick exactly which bar is playing, so OddClick learns the song correctly wherever you press play, including after jumps and loops.

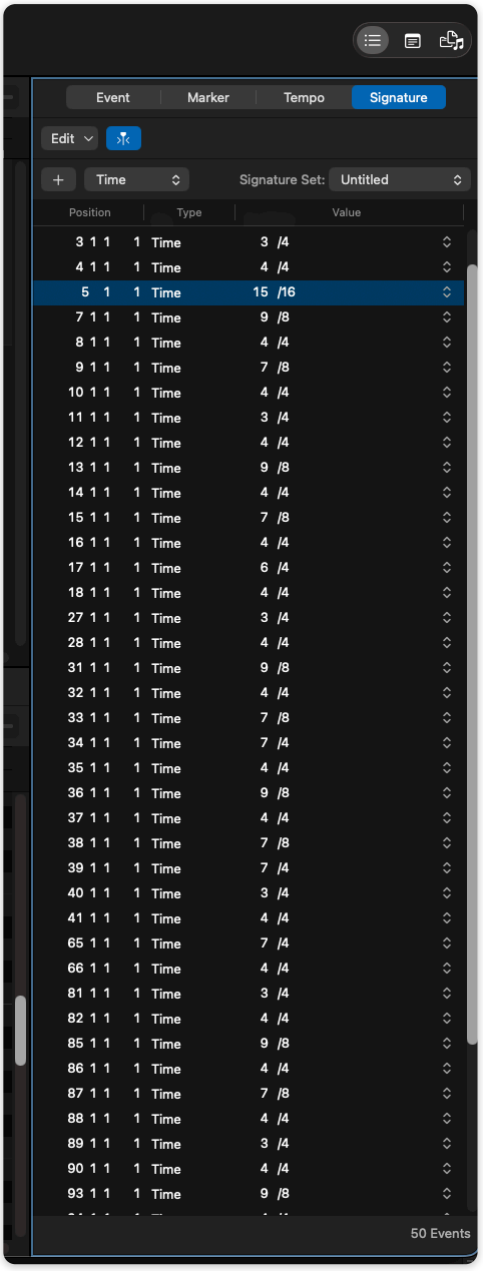
- **Insert OddClick on an Instrument track** (AAX).
- **Keep Delay Compensation on** (Options menu). OddClick reports a small, fixed delay, which is what lets it get meter changes right on the first pass. Pro Tools compensates for it, so the click stays in time.
- **Committing the click to audio.** Pro Tools takes the commit range from the clips on the track. Put one **empty MIDI clip spanning the whole song** on the OddClick track first. Without a clip, Pro Tools refuses to commit; with a short clip, it only renders that far.
- **Bounce to Disk** needs no clip: select the song's full range and bounce.
- **Importing signatures** is optional in Pro Tools, but useful if you want the bar list filled before you play: File > Export > MIDI with the conductor track, then **Import MIDI** in OddClick.

Appendix B · Logic Pro

Logic tells plug-ins which signature is playing, but not which bar. So in Logic, the reliable way to work is to **give OddClick the song's signatures once**. After that, every bar is right, wherever you start.

Recommended: Paste Signatures

1. In Logic: **View > List Editors** (or the list icon in the control bar), then the **Signature** tab.
2. Select all and copy (Cmd-A, Cmd-C).
3. In OddClick: **Import / Meter Map...**, then **Paste Signatures**.



Logic's List Editor, Signature tab

The first time you open OddClick in Logic, a short notice explains this. If you change signatures in Logic later, paste again, or use **Set / Remove** in the same window to fix a single bar. If your song stays in one signature throughout, none of this applies: it just works.

You can also use **File > Export > MIDI** in Logic and **Import MIDI** in OddClick.

GarageBand projects have one time signature for the whole song, so OddClick needs no setup there: it follows that signature. When OddClick loads, GarageBand may ask to lower its security settings: click **Lower Security Settings**, or OddClick won't load. OddClick's window opens from the Smart Controls panel (press **B**): in the **Plug-ins** section, click the green OddClick button.

Tempos and count-ins

Pasted signatures carry no tempos. OddClick learns each bar's tempo the first time that bar plays, so a **count-in before a tempo change** becomes available once you have played through the change once. **Import MIDI** brings the tempos with it, so count-ins are ready straight away.

Logic 12.4 and later

Recent versions of Logic report signature changes on time. OddClick checks this by itself and remembers the result for your computer, so the first beat of a new signature is right even on the first pass.

Logic loop guard

Preferences > Tools. Logic announces a cycle jump only after it has happened, so at the loop point OddClick could briefly click the bar after the loop end. With the guard on, OddClick learns the loop from its first two passes and then stops exactly at the loop end.

Appendix C · REAPER

- **Use the VST3 version** of OddClick in REAPER. The AU version is not reliable there.
- **OddClick reads REAPER's own project.** With the VST3 version, it knows every bar and signature of the project as soon as it loads: the bar list fills by itself, bar numbers always match REAPER's, and learning works from anywhere you press play. Bars you edited are never overwritten. Leave **Follow Session** on.
- **Playback stops after the last bar?** That is REAPER's own preference: **Preferences > Audio > Playback > Stop playback at end of project**. Turn it off, or extend the project.
- The OddClick window can be resized freely in REAPER.

Appendix D · Cubase, Digital Performer, Ableton Live and other programs

Cubase, Nuendo, Digital Performer, Studio One, Ableton Live and most other programs report the tempo, the signature and where the current bar starts, but not the bar number. OddClick counts the bars itself.

- **Play the song once from bar 1.** OddClick learns every bar as it goes, and from then on it is right wherever you start.
- **After a jump** into a part it hasn't heard yet, it never saves a guess: those bars appear in the list once the bars before them have been played.
- **To skip the playthrough,** export the song as MIDI with the tempo track and use **Import MIDI**. In Cubase: **File > Export > MIDI File...**, with **Export as Type 0** switched **off**. A Type 0 file from Cubase doesn't carry the tempos. In Digital Performer: choose **Edit > Select All**, then **File > Export > Selection As MIDI File...** (make sure the selection reaches past the last time signature change). Neither program lets you copy its signature list as text.
- **Ableton Live** can't export its time signatures at all (not as a MIDI file, not as text), so in Live, play the song once from bar 1.
- **In Digital Performer, use the VST3 version of OddClick**, not the AU version.
- **If you change a signature later,** OddClick follows what your software reports straight away: in Cubase, Nuendo, Digital Performer and Ableton Live, what your software reports at a barline always wins, and a stored bar that disagrees is corrected the next time you play through it. Start playback before the changed part. If you start after it, the click is right but the bar number can be off until you have played through the change once.