

THE OFFICIAL GUIDE

Enoch User Manual

Writing, hearing and printing music on the Mac



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ENOCHMUSIC.CO.ZA

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CHAPTER 1

Welcome to Enoch

Enoch is a music notation application for macOS. You use it to write music on the page, hear it played back, and prepare it for performance: from a lead sheet or a piano piece to a big-band chart or a full orchestral score with every part extracted.

This manual describes everything Enoch can do. It follows the order in which most people work: set up a score, enter the notes, add the markings, shape the playback, lay out the pages and hand out the parts. Every illustration is a screenshot of Enoch itself.

Who this manual is for

You do not need to have used notation software before. Where a section relies on a musical idea (a tuplet, a volta, a transposing instrument) the manual says briefly what it is before explaining how Enoch handles it. If you already know another notation program, the chapter on the workspace and the keyboard-shortcut reference at the end will get you moving fastest.

Enoch Play and Enoch Composer

Enoch comes in two editions from the one download:

- **Enoch Play** is free. It writes, edits, plays, prints and exports scores of any size.
- **Enoch Composer** adds the professional tools: MIDI-keyboard recording, the selection tools, transformations, interpretation styles, third-party plug-ins, video and audio import, the on-screen keyboard, and the advanced layout controls.

A feature that belongs to Enoch Composer is marked in this manual with an **Enoch Composer** label. In Enoch Play the same control is shown greyed out, so you can see where it lives. The full comparison is in the chapter Enoch Play and Enoch Composer.

Conventions used in this manual

You see	It means
Common › Select › All	The **Common** tab of the NavBar, the **Select** group, the **All** button.
Cmd A	Hold the Command key (⌘) and press A. Option is ⌥, Control is ^, Shift is ⇧.
Enoch Composer	This feature is part of Enoch Composer.

> **Tip:** Almost every button in Enoch can also be reached by typing its name into **Search Enoch**, the search box at the top right of the window. If you can't find something, search for it.

System requirements

- A Mac with Apple silicon (M1 or later) running macOS 14 Sonoma or later.
- 8 GB of memory is enough for most scores. Very large orchestral scores are more comfortable with 16 GB.
- About 2 GB of free disk space for the application and its built-in sounds.
- Optional: a MIDI keyboard for recording, and headphones or speakers for playback.

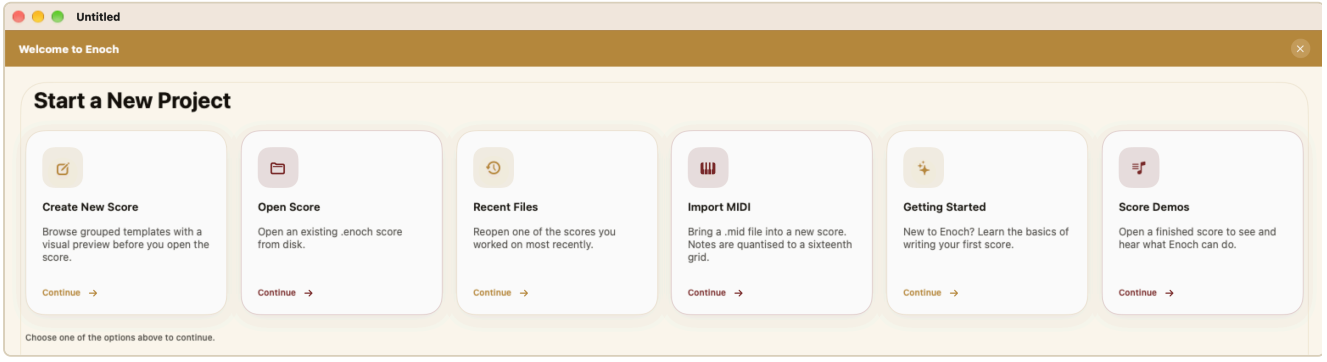
CHAPTER 2

Getting Started

The Welcome screen

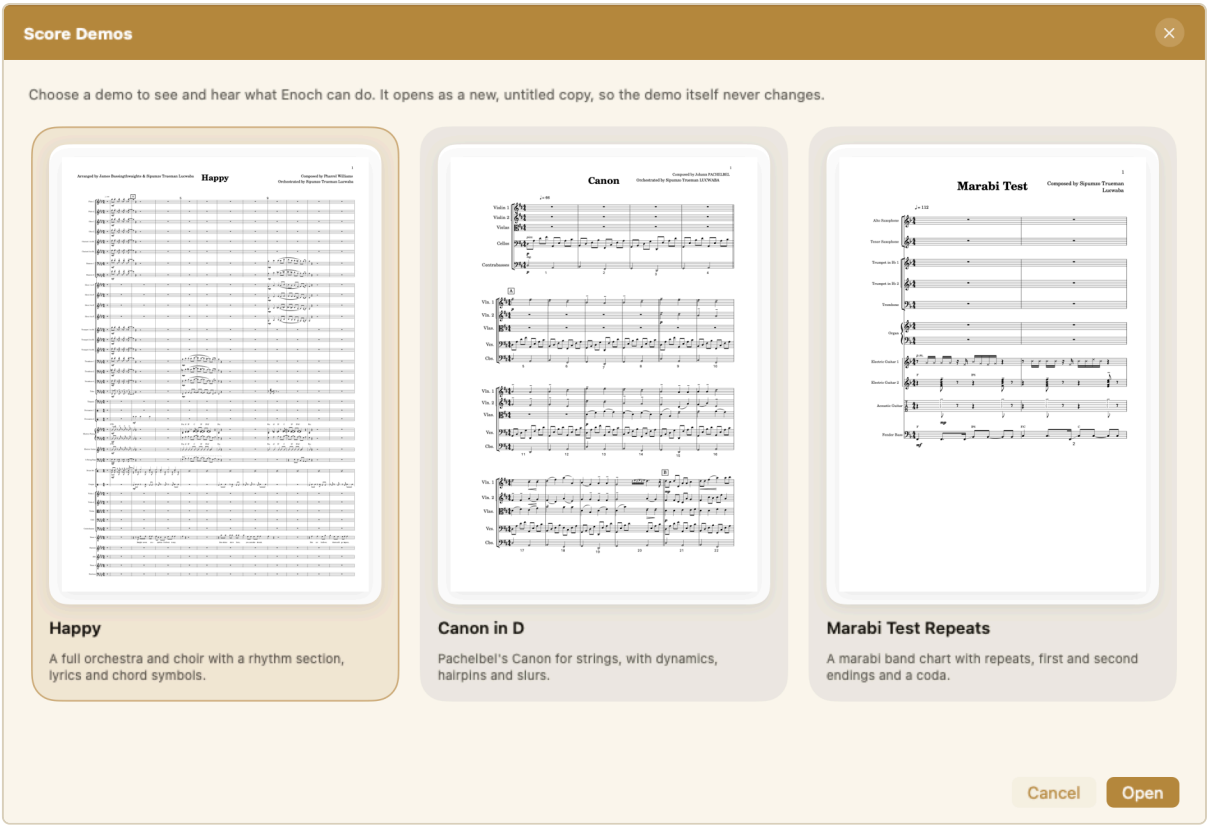
When Enoch opens with no score, it shows the Welcome screen. Each card starts a different way of working:

- **Create New Score** opens the template gallery (see below).
- **Open Score** opens an existing `.enoch` file.
- **Recent Files** lists the scores you worked on most recently.
- **Import MIDI** turns a `.mid` file into a new score. Notes are quantised to a sixteenth-note grid.
- **Getting Started** opens the Help panel at its introduction for new users.
- **Score Demos** opens a gallery of finished scores to look at, play and explore. Each demo opens as a new, untitled copy, so nothing you change in it can alter the original.



The Welcome screen.

The Welcome screen, the template gallery and the score information screen follow the light or dark appearance you last chose in any score (see Light and dark appearance).



Score Demos: click a score to see its first page, then click Open.

Creating a new score

Choose **Create New Score** on the Welcome screen, **File › New** in the NavBar, or press Cmd N.

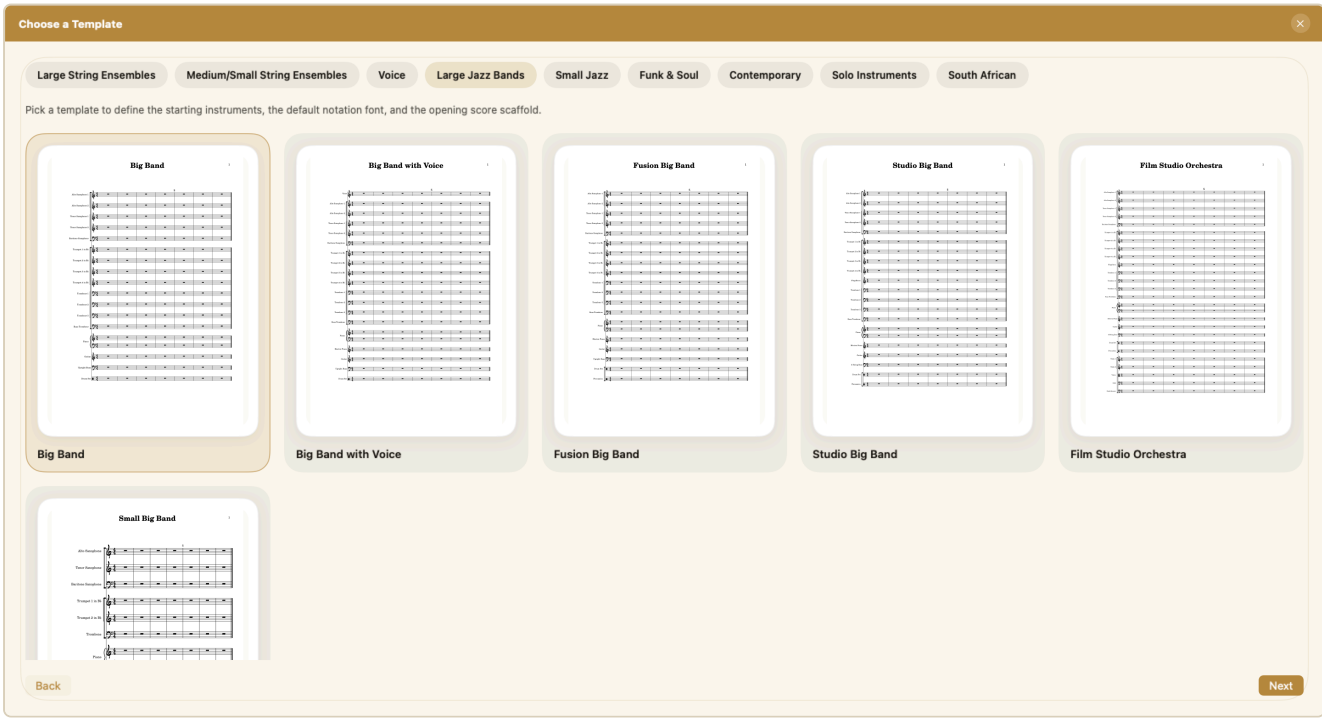
Step 1: choose a template

A template decides the instruments you start with, their order on the page, the notation font and how the opening bars are laid out. There are 79 templates, grouped by the kind of ensemble:

Group	Templates
Large String Ensembles	Large Orchestra, Large Orchestra with Piano, Large Film Orchestra, Large Film Orchestra with Voices, Orchestra and Rhythm Section, Funk Orchestra
Medium/Small String Ensembles	Chamber Orchestra, Chamber Concerto, Chamber Suite, String Orchestra, String Quartet, String Serenade, Intimate Score, Pastoral Score, Vocal Film Score, Choral Film Score, and four Baroque ensembles
Voice	Piano and Solo Voice, SATB, Piano and Choir, Organ and Choir, Cantata, Eight-Part Choir, Contemporary Choir, Large Choir with Strings, Gospel, Gospel Choir, Gospel Production, Vocal Jazz, Contemporary Vocal Jazz, Jazz Standards
Large Jazz Bands	Big Band, Big Band with Voice, Fusion Big Band, Studio Big Band, Film Studio Orchestra, Small Big Band
Small Jazz	Jazz Trio, Guitar Jazz Trio, Jazz Quartet, Cool Jazz Quartet, Jazz Quintet, two Soul Jazz organ trios, and four Manouche (gypsy jazz) groups

Group	Templates
Funk & Soul	Funk Band, Large Funk Band, Club Funk, Electro Funk, Funk Rock Band, Large Funk Rock Band, Afrobeat
Contemporary	Pop Song, R&B, Pop Rock, Neo Soul, Large Neo Soul Band, Symphonic Pop, Grand Pop Production
Solo Instruments	Blank, Solo Piano
South African	Marabi Jazz Band, two Modern Marabi Jazz Bands, three Kwela Bands, two Mbaqanga groups, and four Cape Jazz groups

Click a group along the top, then a template to see a preview of its first page, and click **Next**.



The template gallery, with a preview of the selected template.

> **Tip:** Nothing about a template is fixed. You can add, remove and reorder instruments on the next screen, and at any time afterwards.

Step 2: score information

The second screen sets the details of the new score:

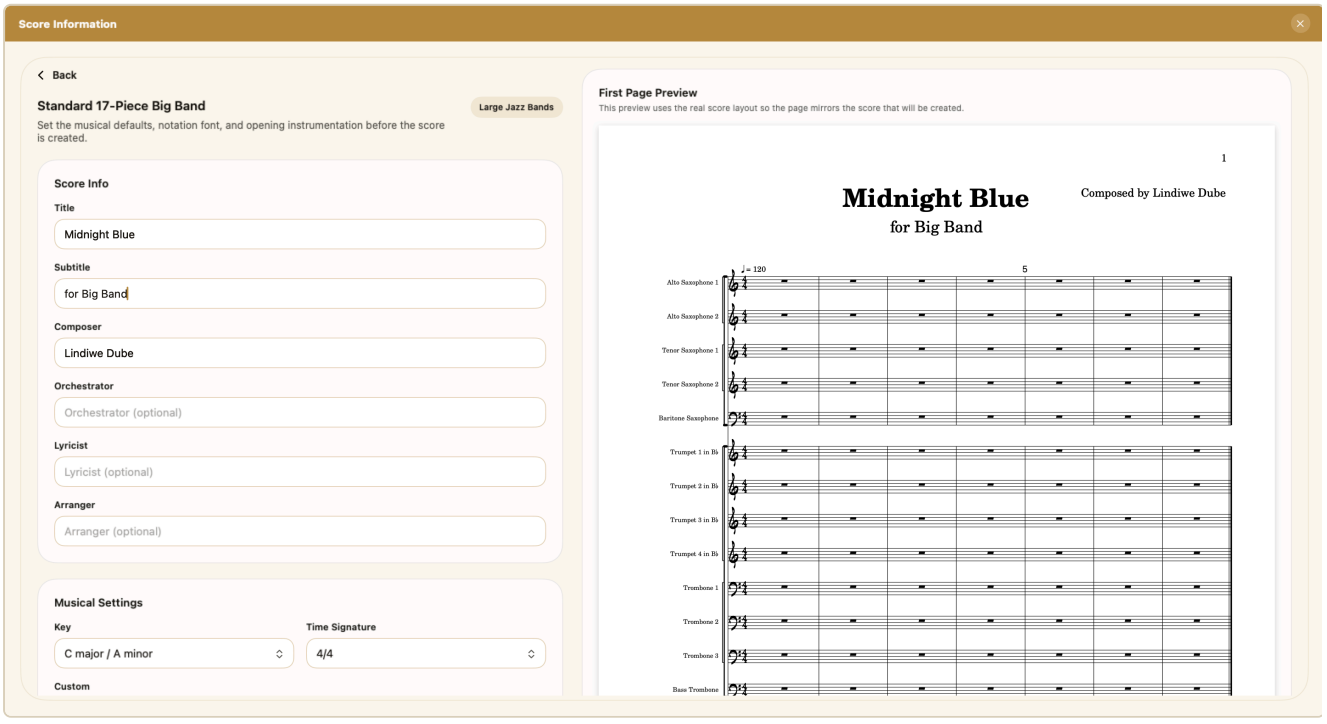
- **Title, Subtitle, Composer, Lyricist, Arranger and Orchestrator.** These print on the first page, and the title also heads later pages. A long credit is wrapped for you; to choose where a line breaks yourself, press Shift Return at that point. A credit such as *Traditional* or *Anonymous* prints as you type it, without "Composed by".
- **Key** and **Time Signature.** The time signature menu includes common time and cut time, and a **Custom** option for any metre.
- **Tempo.** The beats per minute and the note value that gets the beat (for example a dotted crotchet in 6/8). Switch on **Show note and BPM tempo mark** to print a metronome mark such as ♩ = 120 above

the first bar. **Tempo Text** adds a word such as *Allegro* or *Swing*.

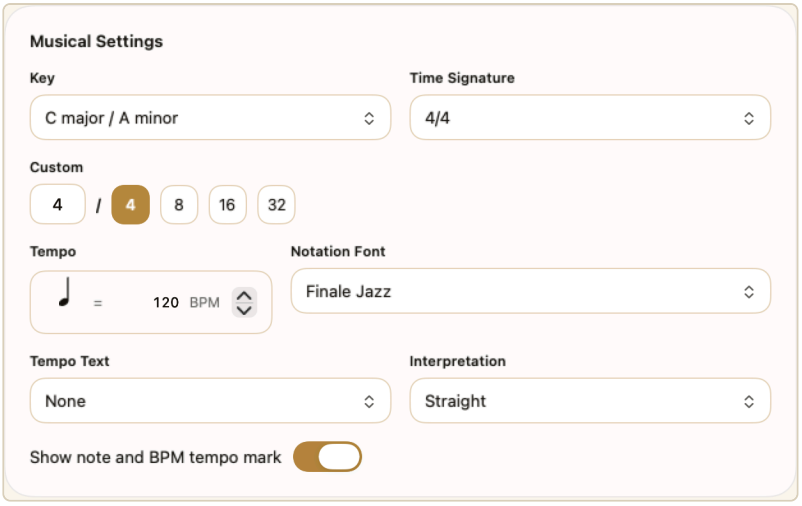
- **Interpretation.** The playback style for the score, such as Straight, Swing or Marabi (see Interpretation and performance styles).
- **Notation Font.** The music font the score is engraved in.
- **Instruments.** The list the template chose. **Edit Instruments…** opens the full instrument editor, where you can add, remove and reorder them before the score is created.
- **Include copyright on every page.** Prints your copyright notice, centred at the foot of every page of music.
- **Include Title Page.** Adds a cover page before page 1. The title, subtitle and credits come from the fields above; add a **Dedication**, the **Instrumentation** (such as *for String Quartet*), a **Date or opus**, **Edition notes**, the **Publisher**, a **Copyright** line and an optional address and contact details. Choose a **Layout** for the page (**Centred**, **Modern** or **Programme**) and whether the title page is also printed with the parts.

A **First Page Preview** beside the form shows the opening page exactly as it will be created, and updates as you type.

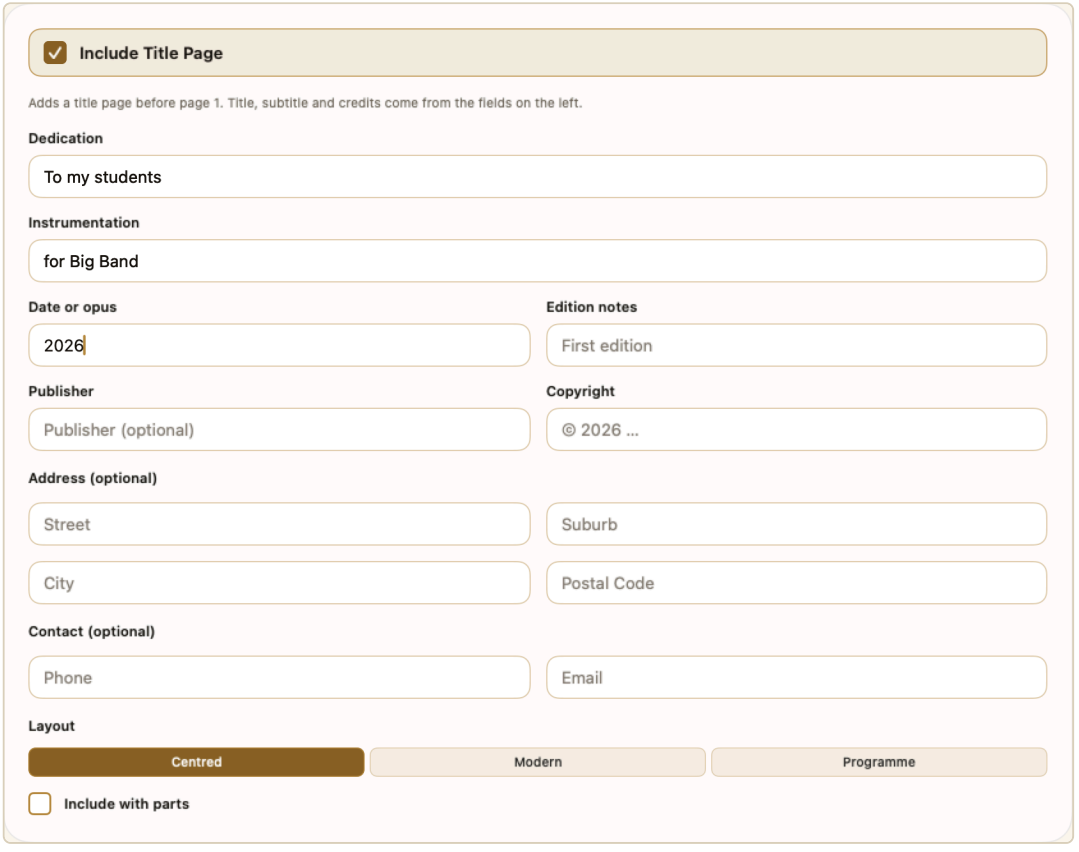
Click **Create** and the score opens, ready for notes.



The score information screen. The preview on the right is the real first page.



Musical settings: key, time signature, tempo, notation font, tempo text and interpretation.



The optional title page.

Opening scores

- **File › Open**, or Cmd O, opens any `.enoch` file.
- **File › Recent** lists recent scores. Double-click one to open it. **Remove** takes a score off the list without touching the file, and **Clear List** empties the list.

Each score opens in its own window. Opening a second score never replaces the one already open. The score in the front window is the one that plays and receives your edits; bring another window forward to work in it.

To see one score in two windows, press Cmd Option N.

Saving

- **File › Save** (Cmd S) writes the score back to its file.
- **File › Save As** (Shift Cmd S) saves a copy under a new name or in a new place.

Auto-Save, in the macOS **File** menu, is on by default. Every two minutes it writes any unsaved changes back to the score's file, so a crash or a power cut costs you at most a couple of minutes of work. A new score is auto-saved once you have given it a name and a place with **Save**. When you close a window or quit with unsaved changes, Enoch asks whether to save them.

Undo and redo

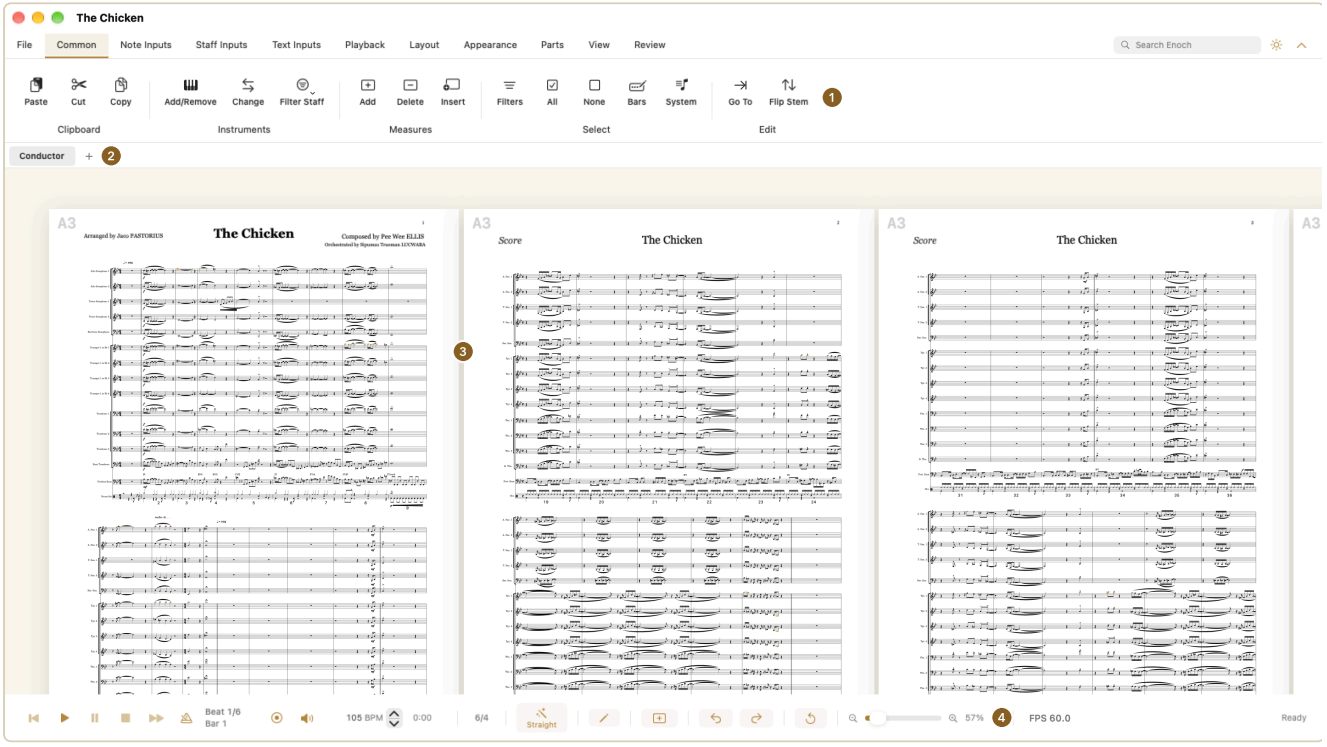
Every change to a score can be undone with Cmd Z and redone with Shift Cmd Z, as many steps back as you like. A command that changes many things at once, such as pasting a passage or transposing a selection, is undone in one step.

Getting help inside Enoch

- **File › Help** opens the Help panel. Its topics cover each area of the app, and it has its own search field.
- **Search Enoch**, at the top right of the window, finds any command by name. Type two or more letters, then click a result or use the arrow keys and press Return.
- Hold the pointer over a button in the NavBar or the Staffpad to see its name and what it does.

CHAPTER 3

The Workspace



The Enoch window: the NavBar (1), the part tabs (2), the score (3) and the Info Bar (4).

The Enoch window has four areas, from top to bottom:

1. **The NavBar.** Tabs of commands grouped by task. Click a tab name to show its buttons.
2. **The part tabs.** Switch between the full score (**Conductor**) and the individual parts.
3. **The score.** Your music, as pages or as one continuous strip.
4. **The Info Bar.** The transport, the tempo, the note-input controls, zoom and the status line.

The **Staffpad**, the **Mixer** and other panels open beside or over the score when you need them.

The NavBar

The NavBar runs across the top of the window. Each tab collects the tools for one kind of task:

Tab	What it is for
File	New, open, save, print, share, import and export, Help and Preferences.
Common	The clipboard, instruments, adding and deleting bars, selecting, Go To and Flip Stem.
Note Inputs	Note input, tuplets, voices, intervals, cross-staff notes, recording and transformations.
Staff Inputs	Clefs, key and time signatures, barlines, slurs, hairpins, the Notation Palette, beams and brackets.
Text Inputs	Text fonts and styles, score language, lyrics, chord symbols, rehearsal marks and bar numbers.

Tab	What it is for
Playback	The transport, the metronome, the Mixer, tempo tapping, interpretation styles, video and reference audio.
Layout	Concert or transposed pitch, page setup, staff size, spacing, staff visibility, breaks and formatting.
Appearance	Engraving Rules, instrument names, beam groups, the light or dark workspace, and zoom.
Parts	Custom parts, part appearance and resetting a part's design.
View	Page or continuous view, what is hidden, panels, the keystroke display and the Info Bar.
Review	Comments and highlights.

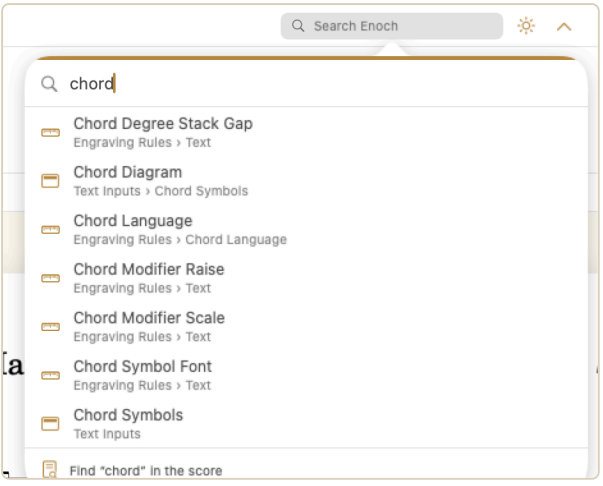
Click the chevron at the far right of the NavBar to collapse it to just the tab names and give the score more room. Click it again to bring the buttons back.



The Common tab of the NavBar.

Search Enoch

The **Search Enoch** field at the top right finds any command by name, even one you have never used. Type two or more letters: matching commands appear with the tab they live on. Click one, or use the arrow keys and press **Return**, and Enoch runs it or takes you to it.



Search Enoch finding commands as you type.

Buttons that need something selected

Many buttons act on what is selected: a note, a bar, a passage. If nothing suitable is selected, the button does nothing and the status line in the Info Bar says what to select first. Buttons for features that belong to Enoch Composer are drawn greyed out in Enoch Play.

The part tabs

Under the NavBar, **Conductor** shows the full score. Each part you open gets its own tab beside it. Click **+** to open a part, and click the **×** on a part's tab to close it.

A part has its own layout (page breaks, staff size, bars per line) but shares the music with the full score: a note changed in a part is changed in the score, and the other way round. See Parts.

The score

The score fills the middle of the window. You can show it in two ways (see Page view and continuous view):

- **Page view** shows the score as printed pages, laid out across the window, down it, or two pages side by side.
- **Continuous view** shows the music as one unbroken strip, ideal for entering notes.

Scroll with a trackpad or mouse wheel. Zoom with a pinch gesture, with Cmd and the scroll wheel, or with the zoom controls in the Info Bar.

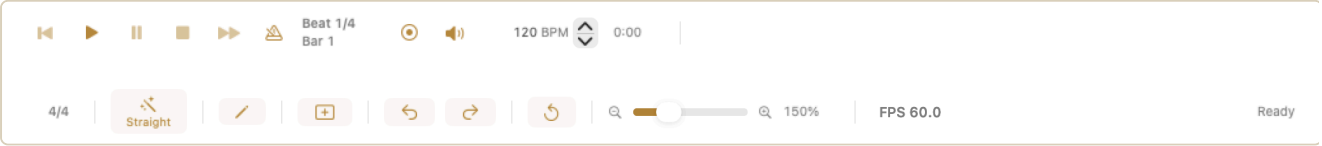
The Info Bar

The bar along the bottom of the window gathers the controls you use most while writing and listening:

Control	What it does
Rewind, Play, Pause, Stop, Fast Forward	Transport controls. Fast Forward jumps ahead five seconds, also when playback is stopped.
Playback position	A slider for the whole score, from the first bar to the end (or to the end of an attached movie, if that is longer). Drag it and the playback line moves through the score, and the movie's picture with it. Play starts from where you leave it; Stop and Rewind go back to the beginning.
Metronome	Switches the click on or off for playback and recording.
Record	Starts or stops recording from a MIDI keyboard. **Enoch Composer**
Playback Configuration	Opens the audio output and MIDI input settings.
Tempo	The score's tempo in beats per minute. Use the arrows, or double-click the number and type a new one.
Timer	The playback time. Double-click it to switch between elapsed and remaining time.
Time signature	The time signature at the caret or playhead.
Interpretation	The playback style heard where you are working. Click to open the Performance panel.
Note input	Shows whether note input is on, and the note value and dots ready for the next note.
Add Measure	Adds a bar at the end of the score.
Undo, Redo	The same as Cmd Z and Shift Cmd Z.

Control	What it does
Zoom	The zoom slider and percentage. Click the percentage for zoom presets.
Status	A one-line message about what just happened, or what Enoch needs from you. Hold the pointer over it to read a long message in full.
Caret details	The caret's bar and beat and the active octave. Off at first: tick **Caret Details** in **View › Info Bar › Items**.

You can choose which of these appear in **View › Info Bar**.



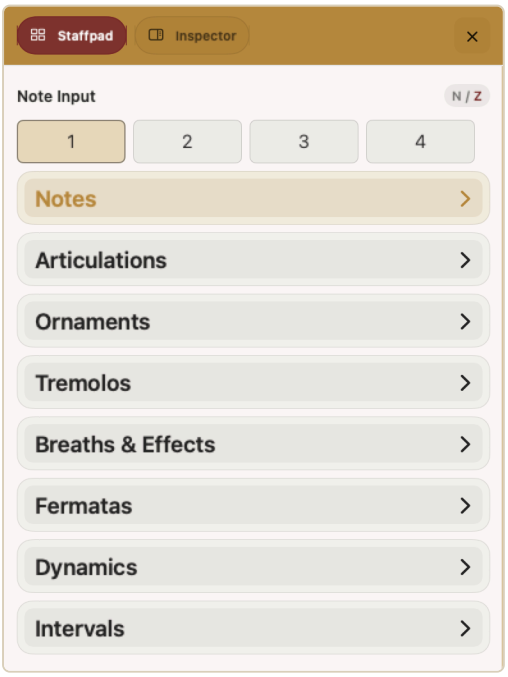
The Info Bar.

The Staffpad

The Staffpad is a panel of note values, articulations, dynamics and other markings, laid out like a numeric keypad. Its keys follow your computer's number keys, so you can enter and edit music with one hand on the letters and the other on the number pad.

- Show or hide it with **View › Staffpad**, or Cmd Option K.
- While it is docked, N shows its note-input view and Z its note-adjustment view. The capsule at its top reads **N** and **Z**; the letter for the mode you are in is lit, and you can click either letter to switch.

The Staffpad has a view for each kind of marking: notes, articulations, ornaments, tremolos, fermatas, dynamics, breath marks and accidentals. Hold the pointer over any key to see its name. The Staffpad is described fully in The Staffpad.



The Staffpad, docked beside the score.

Panels

Other panels open as you need them. Each can be docked in the window or float above it:

- **Mixer** (Option M). Volume, pan, mute and solo for each instrument, sounds, effects and sends.
- **Inspector** (Shift Cmd D). Properties of the selected note or bar.
- **Keyboard.** An on-screen piano keyboard for entering notes. **Enoch Composer**
- **Notation Palette** (Option E). Every marking Enoch can place, in one scrolling panel.

Working with several scores

Each score opens in its own window, and you can have as many open as you like. Only the score in the front window plays, and edits and keyboard shortcuts always go to the front window. Closing a window asks about unsaved changes for that score only.

Light and dark appearance

The workspace follows the macOS light or dark appearance by default. **Appearance › Workspace Appearance** lets you fix it to light or dark for Enoch alone, and the round button beside Search Enoch cycles between the three settings. The page itself stays white in both, as it will print.

The setting belongs to Enoch, not to one score: every open score changes with it, the Welcome screen and the new-score screens follow it, and Enoch remembers it the next time it opens.

CHAPTER 4

Entering Notes

Enoch gives you several ways to put notes on the page, and you can mix them freely:

- **The computer keyboard.** Letters for pitches, numbers for note values. The fastest way for most people.
- **The mouse.** Click on the staff where the note goes.
- **The Staffpad.** Note values, accidentals and markings under your number keys.
- **A MIDI keyboard.** Play notes in one at a time, or record in real time. **Enoch Composer**
- **The on-screen keyboard.** Click piano keys to enter pitches. **Enoch Composer**

Note input and the caret

To enter notes, Enoch must be in **note input**. When it is, a coloured **caret** shows where the next note will go, a green **Note Entry** badge at the bottom of the score shows the bar and beat of the caret (for example *M5 · 3/4*: bar 5, after three beats), and the Info Bar shows the note values, with the one that is ready highlighted.

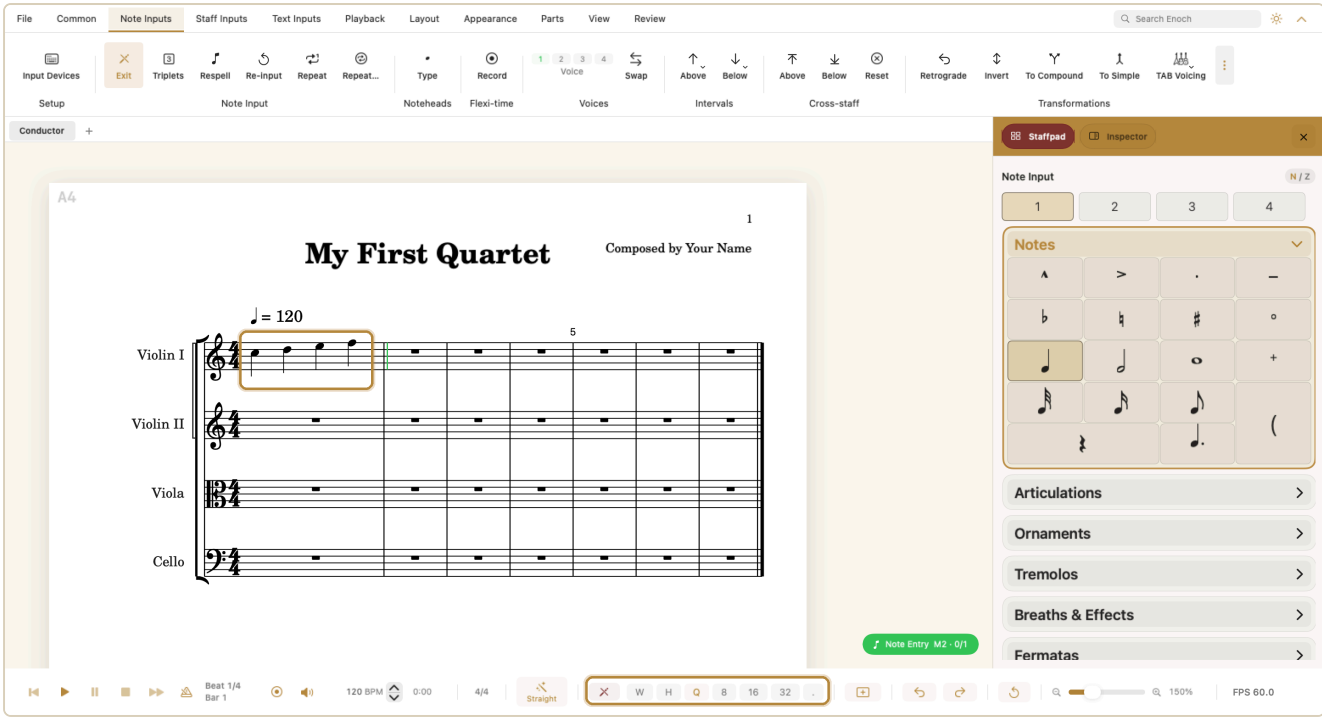
To start note input, do any of these:

- Select a note or a rest and click **Note Inputs › Input Notes**. The caret starts there, and the Staffpad opens beside the score. (**Input Notes** turns into **Exit** while you are entering notes.)
- With the Staffpad docked, press N.
- Choose **Score › Note Entry** in the macOS menu bar.
- With nothing selected and the Staffpad closed, press a note-value key (1 to 6). Note input starts where you last were, or at the beginning of the score.

To leave note input, press Esc, or click **Exit**.

Once you are in note input, clicking on a staff writes a note there (see Entering notes with the mouse).

> **Tip:** You can also write straight into an empty bar without starting note input: click its whole-bar rest (the rest itself, not the empty space beside it) and type a letter. The bar gets a whole note of that pitch, which you can then shorten.



Note input: the caret sits after the last note entered, and the Info Bar shows the note value ready.

Entering pitches

In note input:

1. Choose a note value with the number keys (see the table below).
2. Type a letter from A to G. The note is written at the caret, and the caret moves on.

Each note is placed in the octave closest to the note before it on that staff, so a melody moving by step or a small leap comes out right without any help. When it doesn't:

- Cmd ↑ or Cmd ↓ moves the note just entered up or down an octave.
- ↑ or ↓ moves it one step up or down in the key.

Letters follow the key signature: in D major, typing F writes F sharp. To write a different accidental, hold a modifier while you type the letter:

Hold	Accidental
Shift	Sharp
Control	Flat
Shift Control	Double sharp
Shift Option	Double flat

You can also press 7 (flat), 8 (natural) or 9 (sharp) before the letter. The accidental applies to the next note only.

Note values

Key	Note value
1	Thirty-second note (demisemiquaver)
2	Sixteenth note (semiquaver)
3	Eighth note (quaver)
4	Quarter note (crotchet)
5	Half note (minim)
6	Whole note (semibreve)
.	Adds a dot to the next note. Press again for a double dot.

The numeric keypad works the same way as the number row. Shorter values (64th, 128th and 256th notes) and the breve are on the Staffpad (see The Staffpad).

A value stays selected until you choose another, so a run of eighth notes needs only one 3.

Rests

Press 0 in note input to write a rest of the current value at the caret. When nothing is selected and you are not in note input, 0 gets a rest ready: click in the score to place it.

A bar you haven't written in shows a whole-bar rest. You can select that rest and write over it like any other.

Dots and ties

- . dots the next note in note input, or adds or removes a dot on a selected note. A dot makes a note last half as long again.
- T ties the selected note to the next note of the same pitch. If there is no next note yet, Enoch writes one for the tie to reach. Press T again to remove the tie.

When a note is too long for the space left in the bar, Enoch splits it at the barline and ties the two halves.

Chords

To build a chord in note input, type the first note, then add notes to it:

- Press a number while the note is selected to stack an interval **above** it: 2 adds a second, 3 a third, and so on up to 9 (a ninth); 0 adds a tenth, and 1 doubles the note. Hold Shift to add the interval **below**.
- Or use **Note Inputs › Intervals › Above** or **Below** and choose the interval.
- The Staffpad's **Intervals** view builds whole triads, seventh chords and extended chords from the selected note in one key press.

Intervals are measured in the key: a third above C in C major is E, and in C minor it is E flat.

Voices

A staff can carry up to four independent **voices**, each with its own rhythm: a melody and an accompaniment on one piano staff, or two flutes sharing a line. Voice 1 has stems up, voice 2 stems down. Each voice is drawn in its own colour while you edit, so you can see which is which; the colours are never printed.

- To write in another voice, choose it in **Note Inputs › Voices › Voice** before you enter the notes.
- **Swap** exchanges voices 1 and 2 in the bar at the caret.
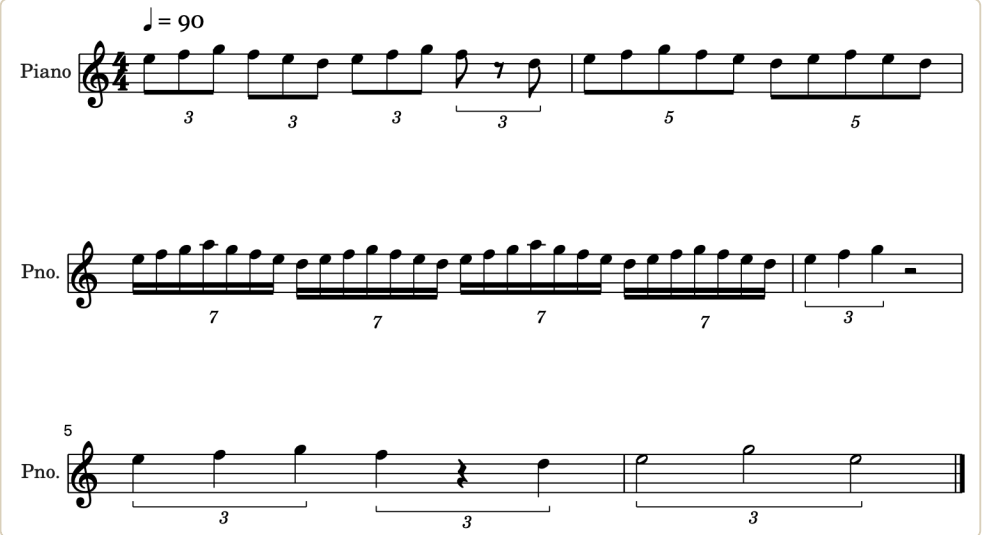
Tuplets

A tuplet fits a number of notes into the time of a different number: three eighth notes in the time of two (a triplet), five sixteenths in the time of four (a quintuplet), and so on.

To write a tuplet in note input:

1. Choose the note value of the tuplet's notes, for example 3 for eighth notes.
2. Press Cmd and the number of notes you want: Cmd 3 for a triplet, Cmd 5 for a quintuplet, Cmd 7 for a septuplet. Cmd 2 to Cmd 9 all work, and **Note Inputs › Triplets** makes a triplet.
3. Type the notes. The tuplet fills up, and the caret leaves it once it is full.

A tuplet always starts on its own beat. If you ask for a triplet of eighth notes halfway through a quarter-note beat, the triplet takes the whole beat, and any notes already in that beat become its first notes. Rests fill whatever you leave empty, and the tuplet is bracketed unless one beam already joins all its notes.



Tuplets in Enoch: eighth-note triplets, quintuplets, sixteenth-note septuplets, quarter-note triplets and half-note triplets.

Grace notes

Grace notes are on the Staffpad's **Ornaments** view: **Appoggiatura** (1) and **Acciaccatura** (2). Choose one, then type the grace note's pitch; it is attached to the next main note you enter. Select a grace note to move it, change its value or delete it.

Re-input

Normally a note typed at the caret is inserted, and the music after it is left in place. With **Re-input** on (**Note Inputs › Re-input**, or Option I in note input), each note you type **replaces** the note at the caret instead, keeping the rhythm. Use it to correct pitches in a passage whose rhythm is already right.

Entering notes with the mouse

In note input, click on the staff to write a note of the current value at that pitch and beat. As you move the pointer, a grey preview note shows exactly what a click will write, with any ledger lines it needs. Rests fill any gap you leave before the note.

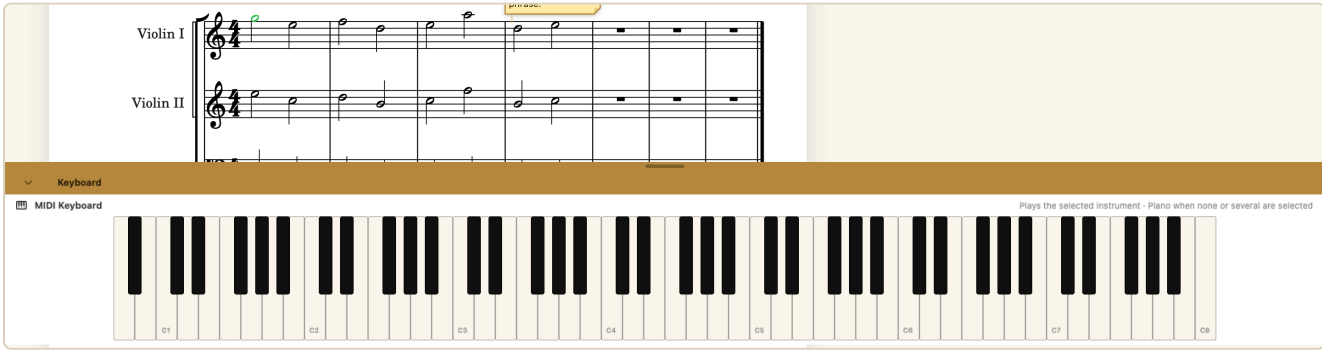
Entering notes from a MIDI keyboard

Enoch Composer. Connect a MIDI keyboard and choose it in **Note Inputs › Setup › Input Devices** (or **Playback › Configure**). Then:

- **Step entry.** In note input, play a note or a chord instead of typing letters. The note value is the one selected, and chords are entered in one go. Notes are spelled in the key, and for transposing instruments the written pitch is worked out for you.
- **Recording.** See Recording from a MIDI keyboard.

The on-screen keyboard

Enoch Composer. View › Panels › Keyboard shows a piano keyboard under the score. In note input, click a key to enter that pitch. It plays the sound of the instrument you are writing for, or a piano when no instrument is selected.



The on-screen keyboard.

Recording from a MIDI keyboard

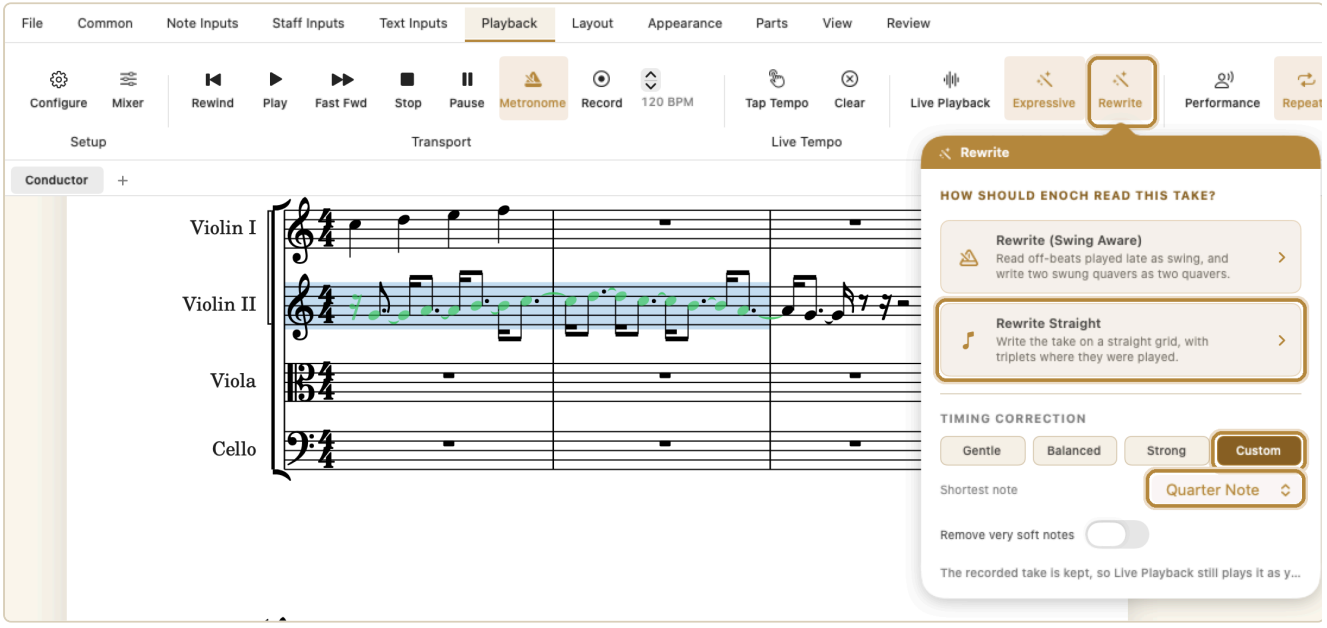
Enoch Composer. Enoch can write down what you play in real time.

1. Connect your MIDI keyboard and choose **MIDI Keyboard** in **Note Inputs › Input Devices** (or **Playback › Configure**).
2. Click the staff or bar where recording should start.
3. Click **Note Inputs › Record**, the record button in the Info Bar, or press Shift Option R.

4. Enoch counts you in with the metronome for one bar, then records. The music appears on the page bar by bar as you play, extending the score if you go past the end.
5. Press **Space** or **Return** to stop.

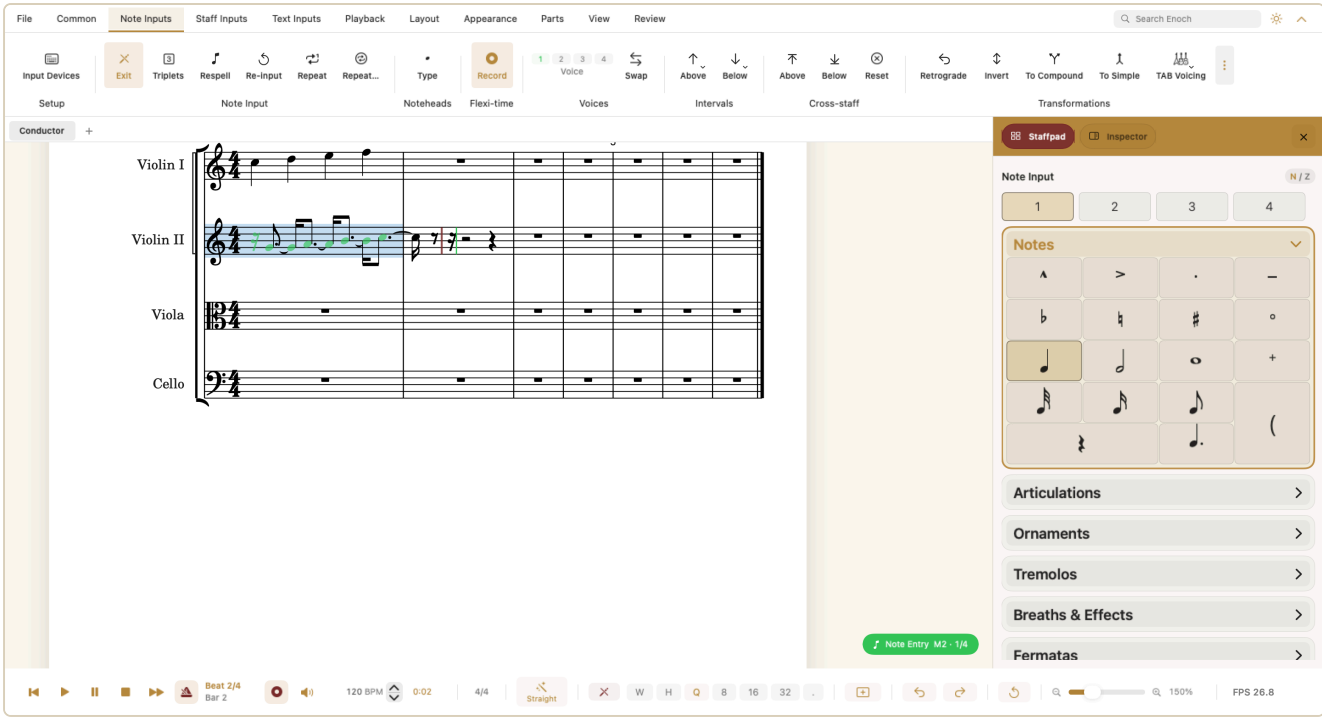
Enoch notates your playing at a sensible rhythmic grid, spells the notes in the key and writes them at the correct written pitch for transposing instruments. It keeps the performance itself too: switch on **Playback › Live Playback** to hear the take exactly as you played it.

Nobody plays exactly on the grid, so a take can come out with dotted notes, ties and short rests where you meant plain beats. Select the bars and click **Playback › Rewrite**: under **Timing Correction** choose **Strong**, or **Custom** and the shortest note you meant to play, then **Rewrite (Swing Aware)**. It writes off-beats you played a little late as plain eighth notes, so it suits most takes, swung or not; **Rewrite Straight** is for music with triplets you want kept as played. The notes are rewritten to that rhythm; the performance itself is kept for Live Playback.



Playback › Rewrite, set to quarter notes.

In **Playback › Configure**, **Count-in before recording** switches the count-in on or off, and **Sound while recording** chooses what you hear as you play. The clicks are never written into the score.



Recording: the notes appear as they are played.

The Staffpad

The Staffpad lays out note values and markings in the shape of a numeric keypad. Every key shows its symbol; hold the pointer over a key to see its name.

It has two modes, shown by the capsule at its top:

- **N: Note Input** (brass). The keys prepare the next note you enter: its value, accidental, dots, articulation.
- **Z: Adjustment** (oxblood). The keys change the note or passage that is selected.

Press N or Z to switch, or click the letter. The buttons **1** to **4** under the title choose the voice you are working in.

Below them are the Staffpad's eight **views**, each under its own heading. Click a heading to open or close that view; several can be open at once. The view you used last drives the number keys, and it has a coloured edge so you always know what the keys will do.

View	What it holds
Notes	The four most common articulations, flat, natural and sharp, open (harmonic) and stopped, note values from whole to thirty-second, the rest, the dot and the tie.
Articulations	Staccato, tenuto, accent, marcato and every combination of them, staccatissimo, stress and unstress, the soft accents, laissez vibrer and the harmonic.
Ornaments	One-, two- and four-bar repeat signs, glissandi, fermatas, up-bow and down-bow, double sharps and flats, appoggiatura and acciaccatura grace notes, the breve, the sixty-fourth note and the double dot.
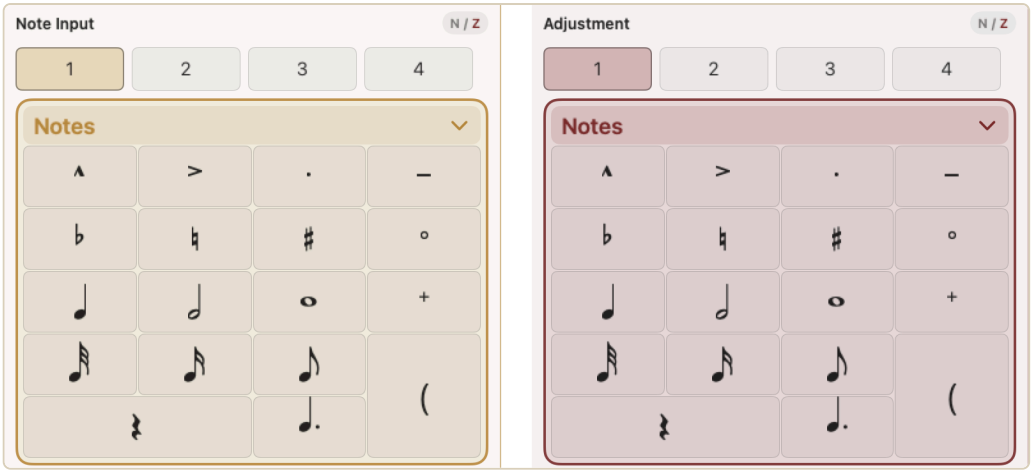
View	What it holds
Tremolos	Cross, diamond, triangle and square noteheads, trill, turn, inverted turn and mordent, tremolos of one to five strokes and the buzz roll, cue-size notes, the triple dot and the 128th note.
Breaths & Effects	Breath marks, caesuras and the curlew sign, the jazz effects (scoop, plop, fall, doit), and the arpeggio signs.
Fermatas	Every fermata from very short to very long, including the Henze shapes, Flip Stem, brass effects, arpeggios, combined accidentals and the 256th note.
Dynamics	The dynamics on three pages: **Soft** (*pppppp* to *mp*), **Loud** and **Attack** (*sfz*, *fp* and so on). The arrows, or [and], turn the page.
Intervals	Chords built on the selected note, on three pages: **Triads**, **Sevenths** and **Extended**. Choose the inversion (**Root**, **1st**, **2nd**, **3rd**) and the quality (**Maj**, **Min**, **dim**, **aug**, **sus2**, **sus4**, **5**). ↓ builds the chord below the note instead of above; ✕ clears the choice.

The Notes view

Key	Note Input mode	Adjustment mode
1 – 6	Next note value, thirty-second to whole	Change the selected note's value
7 8 9	Flat, natural, sharp for the next note	Set that accidental on the selected note
0	Rest at the caret	Rest at the caret (note input starts if it isn't on)
.	Dot the next note	Add or remove a dot
Return	Tie	Tie the selected note forward

The Articulations view

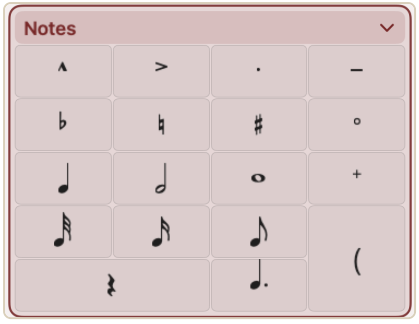
Key	Articulation	Key	Articulation
1	Staccato	0	Laissez vibrer
2	Tenuto	-	Stress
3	Accent	[	Unstress
4	Marcato	]	Marcato and tenuto
5	Staccatissimo	/	Soft accent
6	Marcato and staccato	*	Soft accent and staccato
7	Accent and staccato	=	Soft accent and tenuto
8	Tenuto and staccato (louré)	.	Soft accent, tenuto and staccato
9	Tenuto and accent	Return	Harmonic (open)



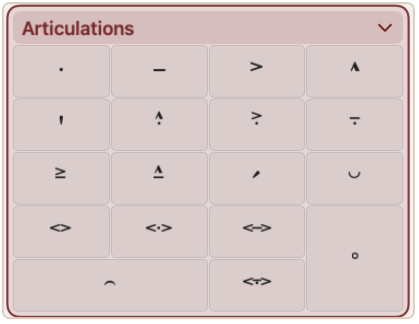
The Staffpad in Note Input mode (left) and Adjustment mode (right).

The eight views

Each view is a section of the Staffpad; click its name to open it. Here they are in Adjustment mode.



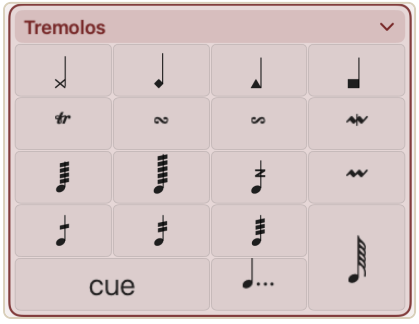
Notes.



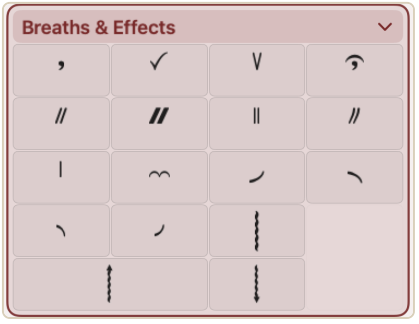
Articulations.



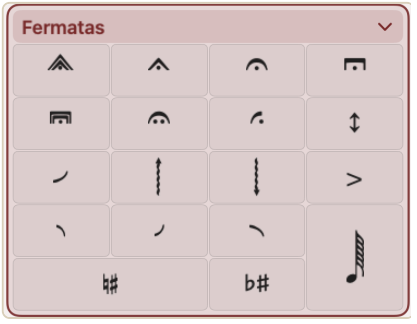
Ornaments.



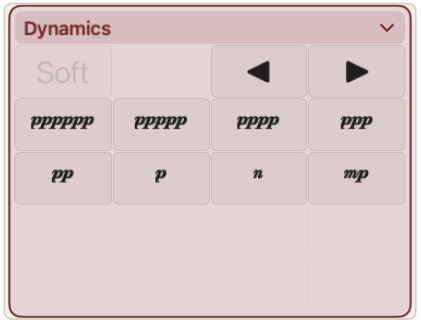
Tremolos.



Breaths & Effects.



Fermatas.



Dynamics, Soft page.



Intervals, Triads page.

CHAPTER 5

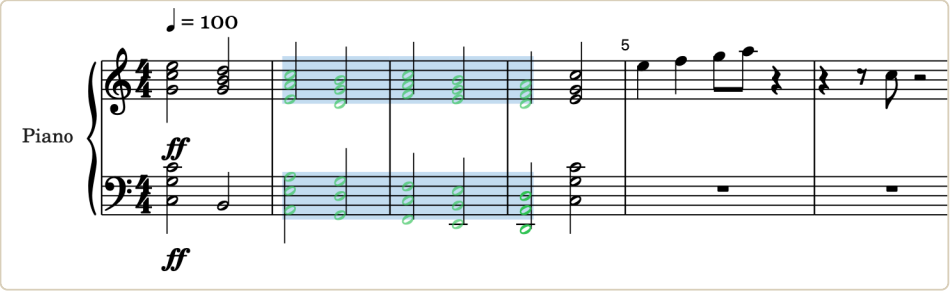
Selecting and Editing

Most editing in Enoch follows one pattern: select something, then tell Enoch what to do with it. This chapter covers selecting, and the commands that change what you have selected.

Selecting

To select	Do this
A note, rest or chord	Click it.
One note of a chord	Click that notehead.
Several noteheads of one chord	Cmd-click each notehead.
A bar	Click an empty part of the bar, between the notes.
A range of bars	Click the first bar, then Shift-click the last. The range can run across several staves.
A passage from one note to another	Click the first note, then Shift-click the last. Enoch selects every staff between the two, from the first note's beat to the last note's beat.
A marking	Click the dynamic, articulation, slur, hairpin, text, lyric or line.
One beat more or less	Shift → or Shift ← extends the selection by a beat.
Nothing	Press Esc, or click an empty part of the page.

Selected notes take the colour of their voice. A range of bars or a passage is shown with a tinted band behind the music.



A passage selected with Shift-click, running across two staves.

The Select buttons

Enoch Composer. Common › Select has buttons for larger selections:

- **All** (Cmd A) selects every bar of every staff.
- **None** clears the selection.
- **Bars** selects every bar of the instrument you are working on, from the first bar to the last. If several staves are selected it takes all of them.

- **System** selects every bar on the current system, on every staff.

Selection filters

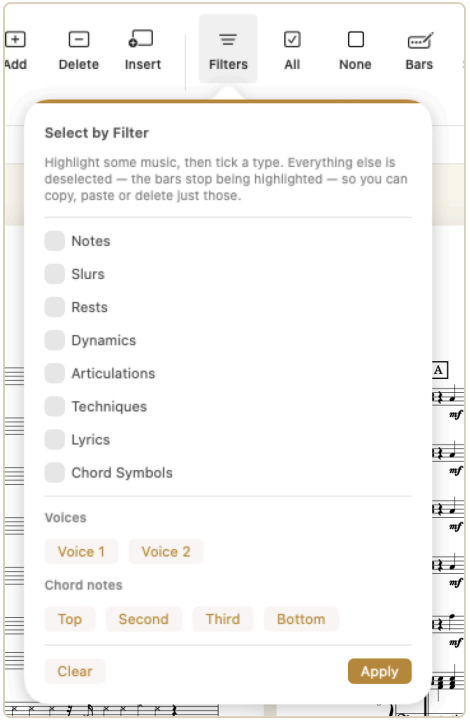
Enoch Composer. Filters pick particular things out of a selection: just the dynamics in a passage, just one voice, just the top note of every chord.

1. Select the passage you want to work on.
2. Click **Common › Select › Filters**.
3. Choose what to keep:
    - **Types:** Notes, Slurs, Rests, Dynamics, Articulations, Techniques, Lyrics, Chord Symbols. Tick one or more.
    - **Voices:** Voice 1 or Voice 2 selects only that voice's notes and rests.
    - **Chord notes:** Top, Second, Third or Bottom selects that one note of every chord.

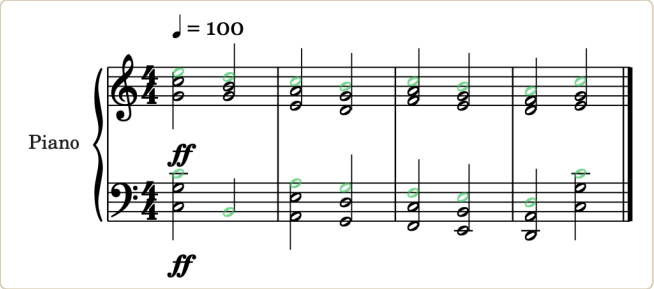
Everything else is deselected, and only what the filter picked out is coloured. You can then copy it, cut it, delete it, or change it:

- With **Top**, the arrow keys move only the top notes, an accidental goes only on the top notes, and **Copy** copies only the top line, ready to paste as a melody elsewhere.
- With **Articulations** ticked, Delete removes the articulations and leaves the notes, dynamics and everything else alone.

A second filter refines the same passage, so you can go straight from Dynamics to Articulations without selecting again. **Clear** gives you the whole passage back. Clicking a note ends the filter.



Common › Select › Filters.



Filters: the top note of every chord selected.

Clipboard

Command	Shortcut	What it does
Copy	Cmd C	Copies the selection: notes, rests, and everything attached to them, such as dynamics, articulations, techniques, slurs and lyrics.
Cut	Cmd X	Copies the selection and removes it, in one undo step.
Paste	Cmd V	Pastes at the caret or the selected bar.

Pasted music keeps the beat it had: something copied from beat 3 lands on beat 3. Pasting onto a different instrument keeps the concert pitch, so a passage copied from a trumpet to a flute sounds the same.

- **Repeat** (R) copies the selection to the next available place: a note to the next beat, a bar to the next bar. Press R again to keep going.
- Option -click a bar to copy the selection there in one gesture. With nothing selected, Option -click pastes whatever is on the clipboard.

Deleting

- Delete removes what is selected. A note becomes a rest; the notes in selected bars are cleared, leaving the bars; a selected marking, lyric or text is removed. In note input, Delete removes the note before the caret.
- Cmd Delete, or **Common › Measures › Delete**, removes the selected bars themselves from every staff.

Changing pitch

With notes selected:

- ↑ and ↓ move them up or down one step in the key.
- Cmd ↑ and Cmd ↓ move them an octave.
- Typing a letter from A to G changes the selected note to that pitch.
- J respells a note enharmonically (G sharp becomes A flat), or use **Note Inputs › Respell**.

- The accidental keys of the Staffpad's Notes view set a sharp, flat or natural.

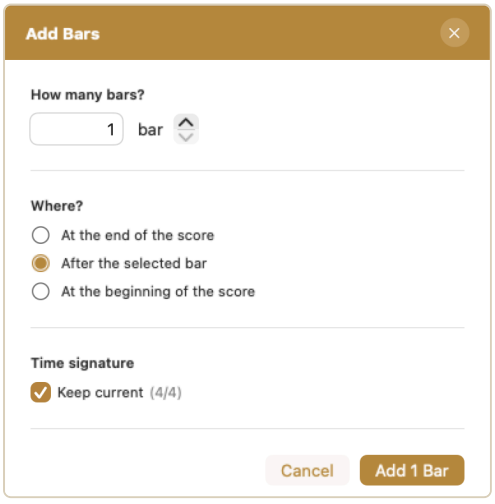
When one notehead of a chord is selected, only that note moves.

Changing rhythm

- Select a note, open the Staffpad in Adjustment mode (Z) on its Notes view, and press 1 to 6 to give the note a new value. With the Staffpad closed, the number keys add intervals to a selected note instead (see Chords).
- . adds or removes a dot.
- **Double** and **Halve** (**Note Inputs › Transformations › More**) write every selected note at twice or half its value. **Enoch Composer**

Adding bars

- **Common › Measures › Add** opens a sheet: choose how many bars, where they go (at the end of the score, after the selected bar, or at the beginning) and their time signature.
- **Insert** adds one bar before the selected bar.
- **Add Measure** in the Info Bar, or Cmd M, adds a bar at the end.



The Add Bars sheet.

Stems, staves and voices

- X, or **Common › Edit › Flip Stem**, turns a stem the other way. For a beamed group, the whole beam flips.
- **Note Inputs › Cross-staff › Above** or **Below** moves the selected notes to the neighbouring staff of the same instrument, as in piano music where the hands cross. **Reset** puts them back. The notes sound the same.
- **Note Inputs › Voices › Swap** exchanges voices 1 and 2 in the bar.

Transformations

Enoch Composer. Note Inputs › Transformations reworks a selected passage:

Command	What it does
Retrograde	Plays the passage backwards.
Invert	Mirrors every interval: up becomes down. The first note stays where it is.
To Compound	Rewrites the bars in the compound partner of their metre (2/4 to 6/8, 3/4 to 9/8), sounding the same.
To Simple	The reverse of To Compound.
Double / **Halve**	Doubles or halves every note value.
TAB Voicing	Re-fingers chords on a guitar tablature staff, starting from the string you choose.

Go To

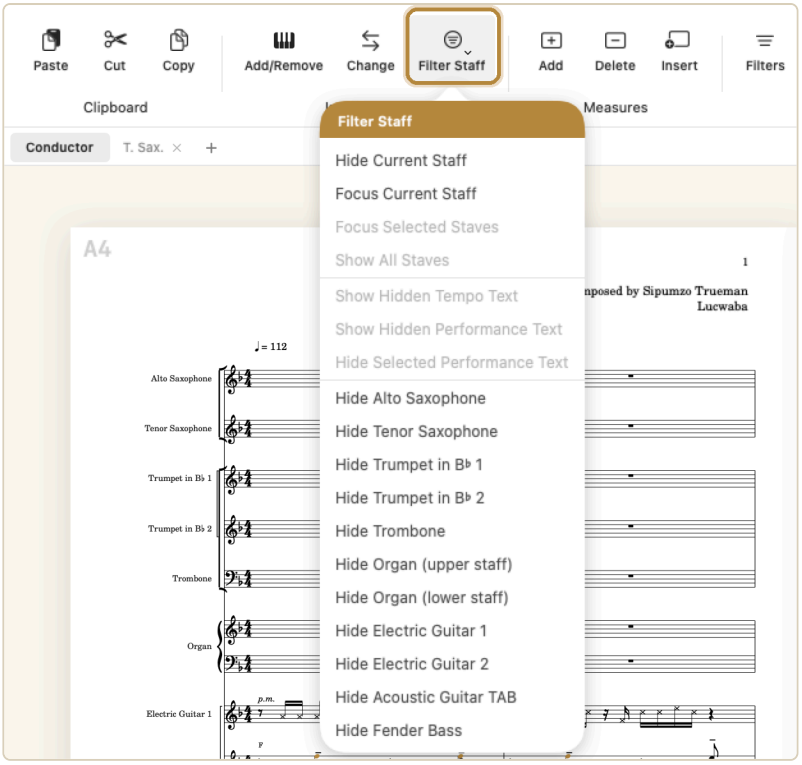
Common › Edit › Go To (Cmd G) jumps to a bar number and selects that bar.

Hiding and focusing staves

Common › Instruments › Filter Staff changes which staves you see while you work. Don't confuse it with **Common › Select › Filters** (see Selection filters): Filters picks things out of a selection so you can act on them; Filter Staff selects nothing and only changes what is on screen. It is a view setting only: it doesn't change the score, isn't saved and doesn't print.

- **Hide Current Staff** hides the staff the caret is on.
- **Focus Current Staff** shows only that staff; **Focus Selected Staves** shows only the staves in the selection.
- **Show All Staves** brings everything back.
- The list below these commands shows or hides each instrument by name.
- **Show Hidden Tempo Text** and **Show Hidden Performance Text** bring back tempo and style words you have hidden.

A grey marker at the left edge of the system shows where staves are hidden.



Common › Instruments › Filter Staff.

Moving markings

Every marking Enoch places (dynamics, hairpins, slurs, text, tempo marks, rehearsal marks, voltas, chord symbols, lyrics) has a standard position worked out by Enoch. Drag it to put it somewhere else. Enoch remembers your position and keeps the marking clear of other things around it.

Undo

Every edit can be undone with Cmd Z and redone with Shift Cmd Z.

CHAPTER 6

Notation

This chapter covers everything you add to the notes: clefs, keys and metres, barlines and repeats, slurs and hairpins, dynamics and articulations, tempo marks, lines, ornaments and the rest. Most of these live on the **Staff Inputs** tab and in the **Notation Palette**.

How markings are placed

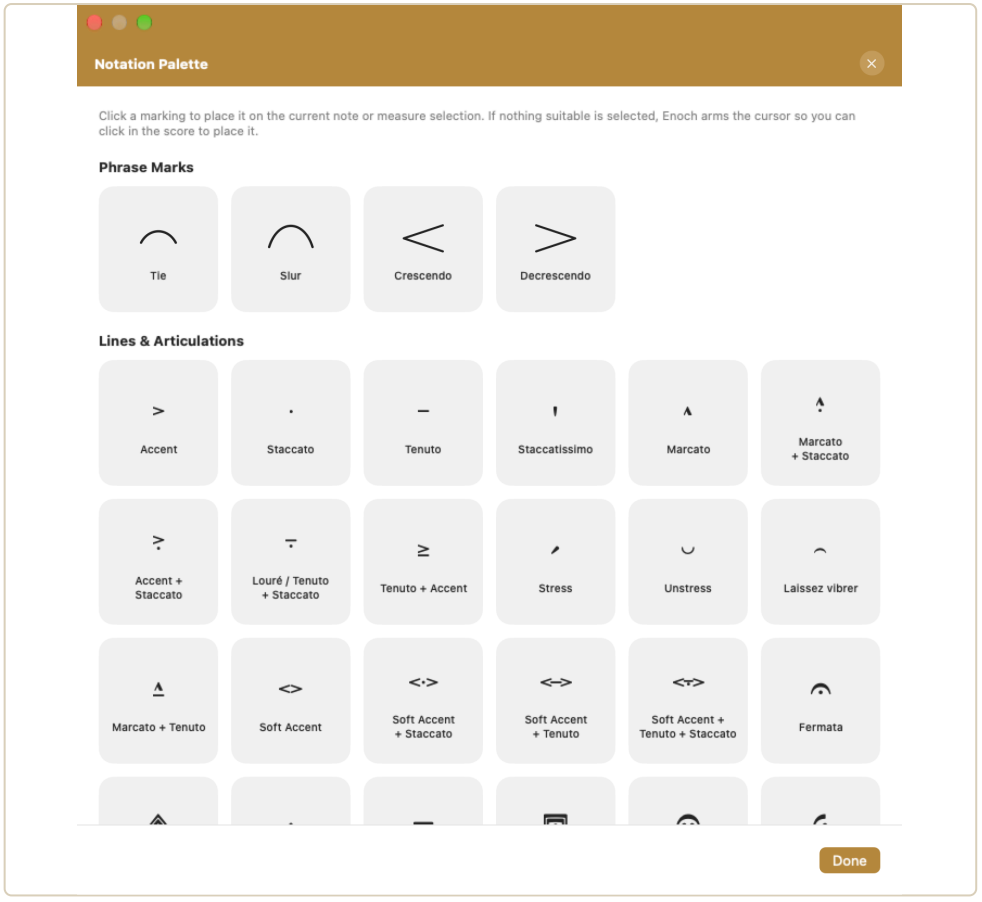
Enoch places a marking in one of two ways, depending on what is selected when you choose it:

- **Something is selected.** The marking goes straight onto the selected note, notes or bars. A crescendo over a selected passage runs from its first note to its last.
- **Nothing is selected.** The marking is *armed*: the pointer changes, and the next click in the score places it. For a slur or hairpin, click the first note and then the last. Press Esc to cancel.

Every marking is placed where engraving convention puts it and kept clear of the notes and of other markings. Drag it if you want it elsewhere; Enoch remembers your position.

The Notation Palette

Staff Inputs › Lines & Articulations › More, or Option E, opens the Notation Palette. It holds every marking Enoch can place, grouped as: Phrase Marks, Lines & Articulations, Repeats & Navigation, Repeat Endings, Dynamics, Symbols, and more symbols. Click a marking to apply it to the selection, or to arm it.



The Notation Palette.

Clefs

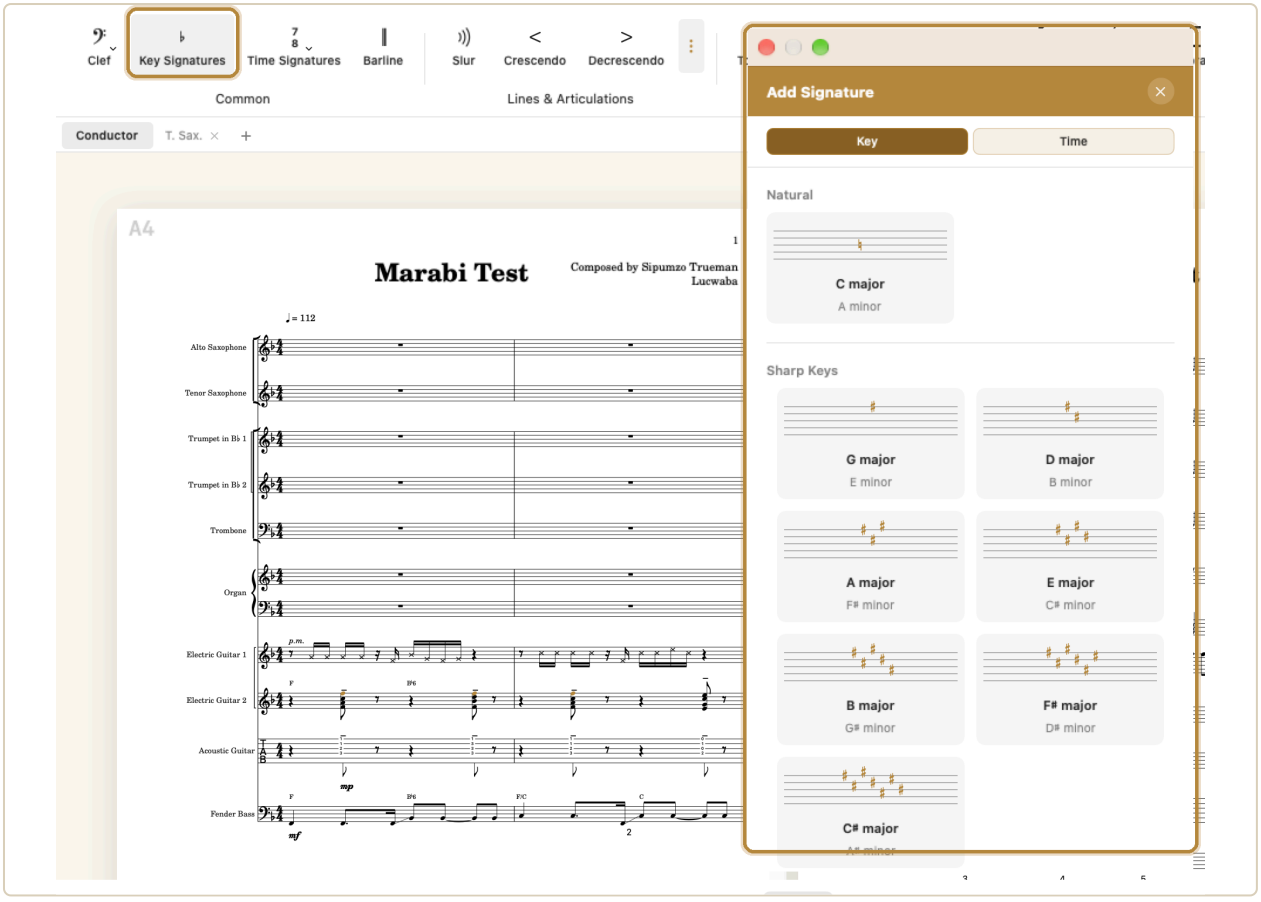
Staff Inputs › Common › Clef shows each clef as it will be drawn: treble, bass, alto, tenor, and the octave clefs (treble 8vb as used for guitar and tenor voice, treble 8va, bass 8vb, bass 8va). Choose one to change the clef from the selected bar onward. You can also double-click a clef in the score to change it.

A clef change never changes how the music sounds: the notes are re-drawn in the new clef at the same pitch.

Key signatures

Staff Inputs › Common › Key Signatures (or Q) opens the **Add Signature** panel. Choose a key from the list of major and minor keys, or **Natural** (no sharps or flats), and click **Apply**. The key applies from the selected bar, or the bar at the caret, until the next key change.

For transposing instruments, Enoch writes each part in its own written key automatically.



The Add Signature panel.

Time signatures

Staff Inputs › Common › Time Signatures lists the common metres: common time (𝄴), cut time (𝄵), 4/4, 2/2, 3/4, 2/4, 5/4, 6/4, 6/8, 7/8, 9/8 and 12/8. **Custom…** lets you type any number of beats over 4, 8, 16 or 32.

The new metre applies from the selected bar. If only some bars are selected, the bar after them goes back to the metre it had. The music is re-barred to the new metre: notes that no longer fit a bar are split and tied across the barline. The bars that change are highlighted briefly so you can see what moved.

Barlines

Staff Inputs › Common › Barline opens the Barlines panel: single, double, final, start repeat, end repeat, start-and-end repeat, dashed, dotted, short and tick. Choose one, then click the barline to change.

Repeats and endings

Repeat barlines

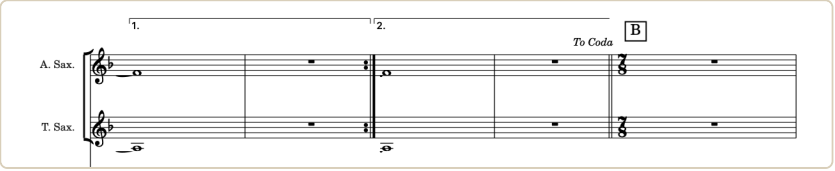
A start-repeat and an end-repeat barline enclose a passage that is played twice. To play it more times, set **Play count** in the bar's **Measure Properties** (right-click the bar). Playback follows repeats, so what you hear matches what a player would do.

First and second endings

Endings (also called voltas or first- and second-time bars) are the numbered brackets above the bars that differ on each time through.

1. Select the bar or bars the ending covers.
2. Open the Notation Palette (Option E) or the Repeat picker (Shift Cmd R), and choose from **1st Ending**, **2nd Ending**, **3rd Ending**, **4th Ending**, **1.–2. Ending** (the same bars for the first two times) or **Open Ending** (no closing hook, for the last ending).

An ending always sits above everything on its staff, including high notes, clefs, chord symbols, text and tempo marks, and never touches the staff. When an ending runs past the end of a line, it continues on the next system without repeating its number. Endings that meet, such as a first ending followed by a second, sit at the same height.



First and second endings over a repeat.

Segno, Coda and the jump instructions

These tell the player to jump to another place in the music. Choose them from the Notation Palette's **Repeats & Navigation** section, or the Repeat picker (Shift Cmd R):

Mark	Meaning	Where it is drawn
Segno (𝄋)	A place to jump back to.	At the start of its bar.
Coda (𝄌)	The start of the ending section.	At the start of its bar.
To Coda, **al Coda**, **To Sign**	On the last time through, jump to the Coda at the end of this bar.	At the end of its bar, right-aligned to the barline.
D.C. (Da Capo)	Go back to the beginning.	At the end of its bar.
D.C. al Fine	Go back to the beginning and stop at *Fine*.	At the end of its bar.
D.C. al Coda	Go back to the beginning and take the To Coda jump.	At the end of its bar.
D.S. (Dal Segno)	Go back to the Segno.	At the end of its bar.
D.S. al Fine, **D.S. al Coda**	As above, from the Segno.	At the end of its bar.
Fine	The end of the piece, on the last time through.	At the end of its bar.

Each instruction can be written abbreviated (*D.S. al Coda*) or in full (*Dal Segno al Coda*); the palette offers both, and they play the same. Playback follows every jump.

A faint dashed line on screen shows which barline each instruction acts at. It is an editing aid and never prints.

Slurs and ties

- **Slur** (S, or **Staff Inputs › Lines & Articulations › Slur**). With a note selected, the slur starts there: click the last note. With a passage selected, the slur covers it. With nothing selected, click the first note and then the last.
- A slur over several staves at once becomes one slur on each staff.
- Drag a slur's ends to move them to other notes, and drag its middle to change its curve.
- **Ties** join notes of the same pitch: press T (see Dots and ties).

Hairpins

- **Crescendo** (H or <) and **Decrescendo** (Shift H or >), also on **Staff Inputs › Lines & Articulations**.
- Over a selection, the hairpin runs from the first note to the last. With nothing selected, click the start and end notes.
- A hairpin between two dynamics fits between them, and lines up with them.

Dynamics

Cmd E opens the dynamic entry field at the selected note, bar or caret. Type a dynamic such as *mf*, *ff*, *sfz* or *fp* and press Return, or choose one from the list. The Staffpad's **Dynamics** view has the full set on three pages: soft, loud and attack dynamics. With bars selected on several staves, a dynamic chosen from the Staffpad or the Notation Palette goes on every one of them.

Dynamics sit below the staff, except on vocal staves, where they go above so that lyrics stay under the notes. Playback follows them: an *f* plays louder than a *p*, and hairpins change the volume gradually.

Articulations

Staccato, tenuto, accent, marcato and the rest go on the selected notes. Use the Staffpad's **Articulations** view (see The Articulations view) or the Notation Palette. Applying an articulation a note already has removes it. Articulations affect playback: staccato notes are shorter, accents are louder.

Fermatas, breath marks and caesuras

- **Fermatas:** normal, very short, short, long, very long, and the Henze long and short fermatas. A fermata can sit over a note or a rest, and playback holds it.
- **Breath marks:** comma, tick, up-bow style and Salzedo.
- **Caesuras:** normal, thick, short, curved and single-stroke, and the curlew sign.

Ornaments

Trill, short trill, mordent, turn and inverted turn, on the Staffpad's **Tremolos** view and in the Notation Palette.

Tremolos

Single-note tremolos of one to five strokes through the stem, and the buzz roll, from the Staffpad's **Tremolos** view. Playback repeats the note at the speed the strokes indicate.

Jazz and brass articulations

Scoop, plop, fall and doit, from the Notation Palette's **Symbols** section.

Arpeggios and glissandi

- **Arpeggio**, **Arpeggio Up** and **Arpeggio Down** draw a wavy line beside the chord, as tall as the chord.
- **Glissando** (Option G): select the first note, press Option G, then click the note the glissando slides to.

Octave lines

8va, **8vb**, **15ma alta** and **15ma bassa**, from the Notation Palette. Select the passage first and the line covers it, across system breaks if need be. The notes under an 8va sound an octave higher than written (8vb an octave lower, 15ma two octaves), and playback follows the line. Drag the line to move it as one piece.

Tempo marks

Shift Cmd T opens the Tempo Mark panel:

- **Tempo words** with their usual speed: Grave, Largo, Lento, Adagio, Andante, Andantino, Moderato, Allegretto, Allegro, Vivace, Presto, Prestissimo.
- **Gradual changes:** rit., accel., rall., and their poco and molto forms. A gradual change is drawn with a dashed line to the bar where it ends, and playback slows down or speeds up over those bars.
- **a tempo**, to return to the previous speed.
- A metronome mark (such as ♩ = 96) with any beat unit, including dotted notes.

The opening tempo is set with the score (see Creating a new score) and shown at the top of the first bar. Double-click the number of any metronome mark to type a new one.

Pressing Delete on a tempo mark asks whether to **hide** it or **delete** it. A hidden tempo still plays at its speed but isn't printed; bring hidden tempo text back with **Common › Instruments › Filter Staff › Show Hidden Tempo Text**.



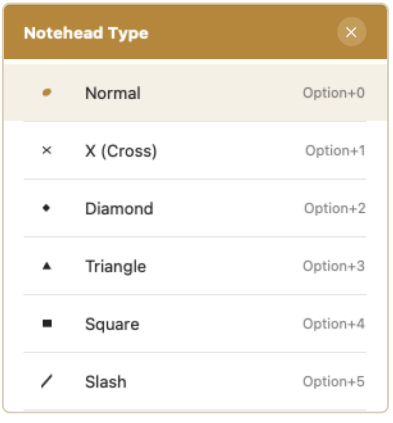
The Tempo Mark panel.

Technique text

Cmd T (or Option T) opens the technique field. Type an instruction such as *pizz.*, *arco*, *con sord.*, *senza sord.*, *slap*, *mute* or *ord.*, or choose a common one. Playback understands many of them: after *pizz.*, a string part plays pizzicato until *arco*.

Noteheads

Option 0 to Option 5 set the notehead of the selected note, or arm it for the next note you enter: normal, cross (X), diamond, triangle, square and slash. Like ordinary noteheads, the diamond, triangle, square and slash are open for a half note or longer and filled for a quarter note or shorter; Enoch chooses the right one from the note's length. **Note Inputs › Noteheads › Type** lists every notehead Enoch has, including circled and cue-size shapes.



The Notehead Type panel.

Accidentals

Besides sharps, flats, naturals and their doubles, the Notation Palette has quarter-tone accidentals: quarter sharp and flat, three-quarter sharp and flat, and the natural-sharp and natural-flat combinations. To show an accidental that the key signature makes unnecessary (a courtesy accidental), select the note

and apply the accidental it already has.

Cue notes and small notes

Cue Notes on the Staffpad's Tremolos view switches cue-size entry on: the notes you enter next are drawn small. Use it for cues from another instrument and for optional notes.

Measure repeats and slashes

- **Repeat 1 Bar**, **Repeat 2 Bars** and **Repeat 4 Bars** in the Notation Palette fill bars with the measure-repeat sign (𝄏), meaning "play the previous bar (or bars) again".
- **Slash notation**: right-click a bar and choose **Slash Options…** to show a player's bars as rhythm slashes, typical for a rhythm-section part. The written notes are kept underneath and still play. You choose whether chord symbols, dynamics, technique and other text stay visible over the slashes, and can add a second slash voice.

Beams

Enoch beams notes by the beat of the metre. **Staff Inputs › Beams** changes how beams treat rests:

- **To/From Rests** lets a beamed group begin or end with a rest.
- **Over Rests** lets a beam continue over a rest in the middle of the group.
- **Stemlets** draws short stems from the beam down to rests under it.

With rests selected, each button applies to those rests only. With nothing selected, it changes the rule for the whole score. **Appearance › Note Styles › Beam Groups** sets how each time signature groups its beams, including odd metres such as 7/8 (2+2+3 or 3+2+2). **Enoch Composer**

Brackets and braces

Enoch Composer. Staff Inputs › Bracket/Brace draws a **Bracket**, **Brace** or **Sub-bracket** at the left of the system. Choose one, then click the first and last staves it should join. Click a bracket and press Delete to remove it.

Multirests

A run of empty bars in a part is shown as one bar with a number: a multirest. Switch them on or off in **Layout › Breaks › More › Multirests**. **Split Multirests** breaks one at the selected bar, for example where a rehearsal mark falls.

CHAPTER 7

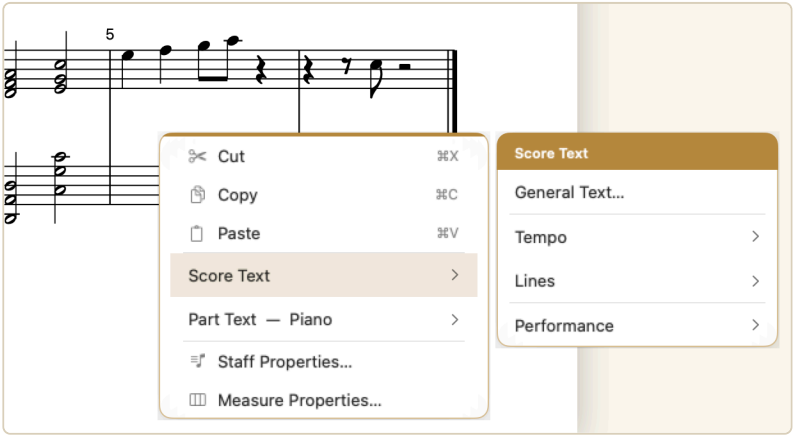
Text, Lyrics and Chord Symbols

Score text and part text

Right-click a bar to add text to it:

- **Score Text** appears once, above the top staff, and in every part: tempo directions, general instructions, performance styles and ending lines. Its submenu offers **General Text…**, **Tempo**, **Lines** and **Performance**.
- **Part Text** belongs to one player and appears over that player's staff and in their part only: **Custom Text…**, **Chord Symbol…**, **Technique Text** and **Lines & Articulations**.

Text is typed straight onto the page. Press Return to finish or Esc to cancel. Double-click existing text to edit it, and drag it to move it.



Right-click a bar for Score Text and Part Text.

Formatting text

Select a text item and use **Text Inputs › Text Format** to change its **Font**, **Style** (regular, italic, bold) and **Size**.

Text Inputs › Notation Styles sets the fonts for the whole score:

Menu	What it sets
Music font	The notation font for noteheads, rests, clefs and every symbol.
Dynamics font	The font for dynamics such as *p*, *f* and *sfz*.
Chord font	The font for chord symbols.
Technique font	The font for technique text such as *pizz.* and *con sord.*

Default returns a role to Enoch's own choice, and **Match system** uses the system font.

Score language

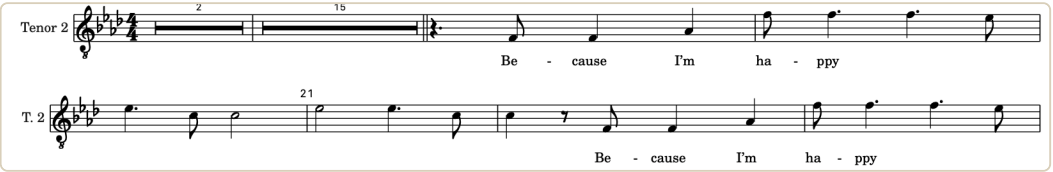
Text Inputs › Score Language sets the language of instrument names and other labels printed in the score (for example *Violin* or *Violine*), independently of the language of Enoch itself. Change it when preparing a score for musicians who read another language.

Lyrics

1. Select the first note that has words.
2. Press L (or Control L). A text field opens under the note.
3. Type the first syllable, then:
   - Space or Tab moves to the next note for the next word.
   - - (hyphen) ends a syllable in the middle of a word; Enoch draws the hyphen between the notes.
   - _ (underscore) holds a syllable over the next note (a melisma); Enoch draws an extender line.
4. Press Esc or Return to finish.

Text Inputs › Lyrics › Above and **Below** set which side of the staff the lyrics go. **Lines** adds further verses (Line 2, Line 3, Line 4) under the same notes, for extra verses or a chorus. A verse stays on one baseline across the system even when a low note would push one syllable down, and syllables are spaced so that they never collide.

Click a lyric syllable to select it; Delete removes it.



Lyrics under a vocal part, with hyphens between syllables.

Chord symbols

Entering chord symbols

1. Select the note or bar where the first chord goes.
2. Press Cmd K, or click **Text Inputs › Chord Symbols**.
3. Type the chord, for example Cmaj7, F#m7b5, Bb7(#11) or D/F#.
4. Press Space to move to the next beat, or Return to finish.

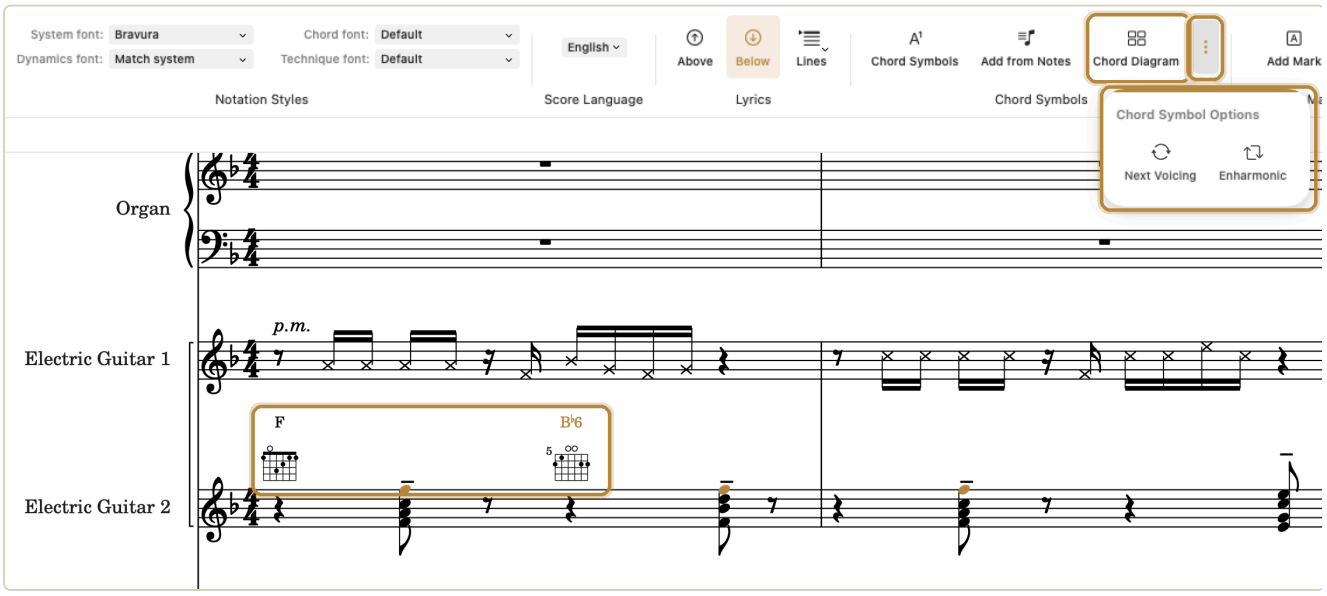
Enoch understands all the usual ways of typing a chord and prints every symbol in one consistent spelling. Choose that spelling in **Appearance › Engraving Rules › Chord Language** (also reached from **Preferences › Engraving**): Pop/Rock (the default) writes F minor seventh as *Fm7*, while the jazz styles write *F−7* and use the triangle for major sevenths (*F△9*). Changing the language re-spells every chord symbol in the score.

Chord symbols from the notes

Add from Notes looks at the notes you have selected and writes the chord symbol they spell over them. Select a passage to name every chord in it.

Chord diagrams

Select a chord symbol and click **Text Inputs › Chord Symbols › Chord Diagram** (the grid icon) to draw a guitar chord diagram above it at its first playable voicing. The ⋮ button beside Chord Diagram holds two more: **Next Voicing** moves to the next way of playing the same chord, and **Enharmonic** respells the symbol itself (D♯ becomes E♭). Click a diagram and press Delete to remove the diagram and keep the symbol.



Chord Diagram, the ⋮ button with Next Voicing and Enharmonic, and diagrams on a guitar part.

Rehearsal marks

Enoch Composer. Select a bar and click **Text Inputs › Rehearsal Marks › Add Mark**, or press Cmd R. The mark takes the next letter or number in sequence. Choose the sequence style in the same place: **Letters** (A, B, C…), **Numbers** (1, 2, 3…) or **Letter + Number** (A1, A2, A3…). Enoch renumbers every mark automatically when you add one earlier in the score, and a mark always sits at the start of its bar, clear of the bar number and the tempo.

Bar numbers

Text Inputs › Bar Numbers controls how bars are numbered:

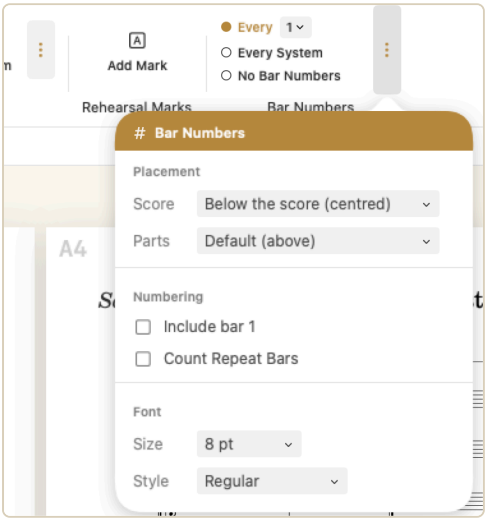
- **Every** prints a number every so many bars (set the number beside it).
- **Every System** numbers the first bar of each line.
- **No Bar Numbers** switches them off.

The ⋮ button beside them holds more options. **Enoch Composer**

- **Placement:** where the numbers sit in the score (for example, below the score, centred) and, separately, in the parts.

- **Include bar 1:** number the first bar too.
- **Count Repeat Bars:** count a repeated passage each time it is played, rather than once.
- **Font:** the size and style of the numbers.

Bar numbers keep clear of everything else on the page. To start a section again from bar 1, or to leave a pickup bar out of the count, use the bar's **Measure Properties** (right-click the bar).



Bar number options.

CHAPTER 8

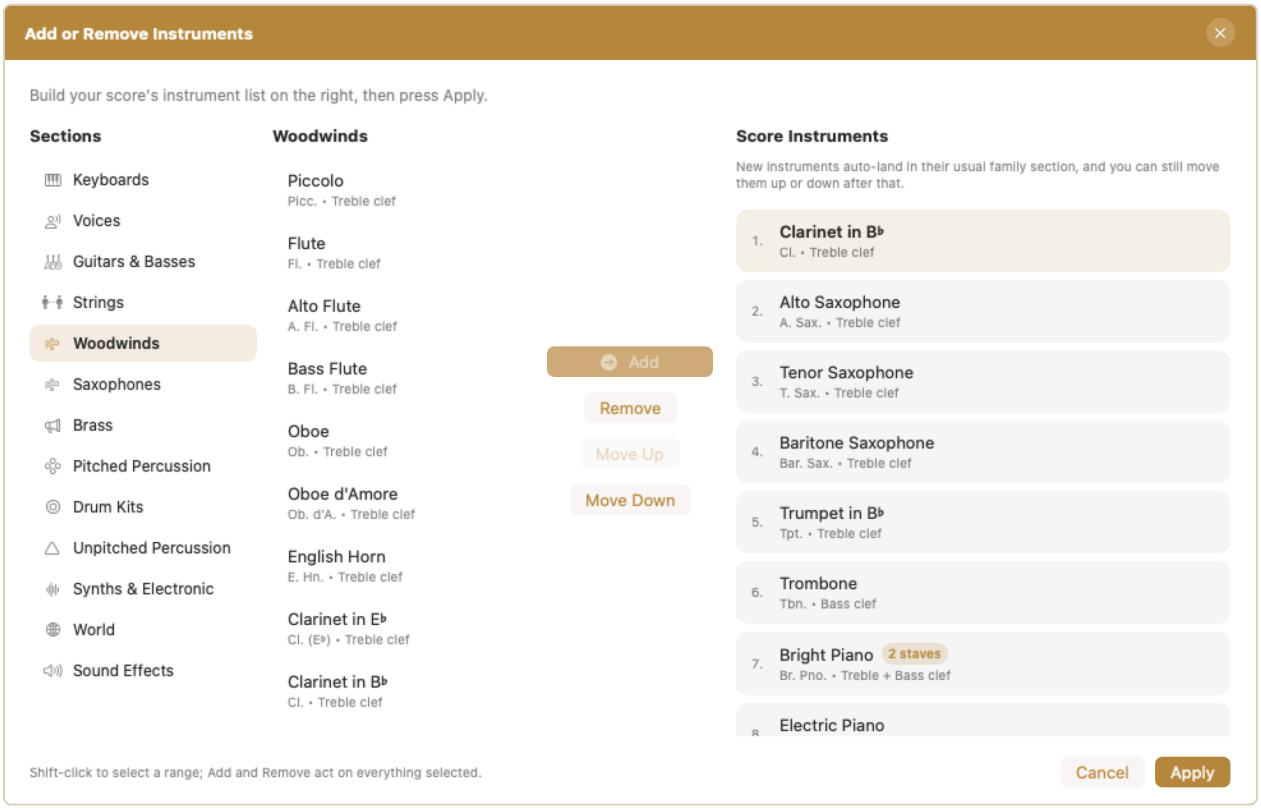
Instruments, Staves and Parts

Adding, removing and changing instruments

Common › Instruments › Add/Remove (or I) opens the Instruments panel.

- The instrument list is grouped by family: woodwinds, brass, percussion, keyboards, plucked strings, voices, strings and more. Search it by name.
- Click **Add** to add an instrument to the score. It goes into its conventional place in the score order.
- Select an instrument in the score list and click **Remove** to take it out. If it has music in it, Enoch asks first, and the removal can be undone.
- **Move Up** and **Move Down** change the order.

Change (Shift Cmd I) swaps the selected player's instrument for another, keeping the music. The new instrument brings its own clef, transposition, range and sound.



The Instruments panel.

Transposing instruments and concert pitch

Instruments such as the B♭ clarinet, the alto saxophone or the horn in F are written at a different pitch from the one they sound. Enoch handles this for you: you enter and hear the notes at the right pitch whichever view you use.

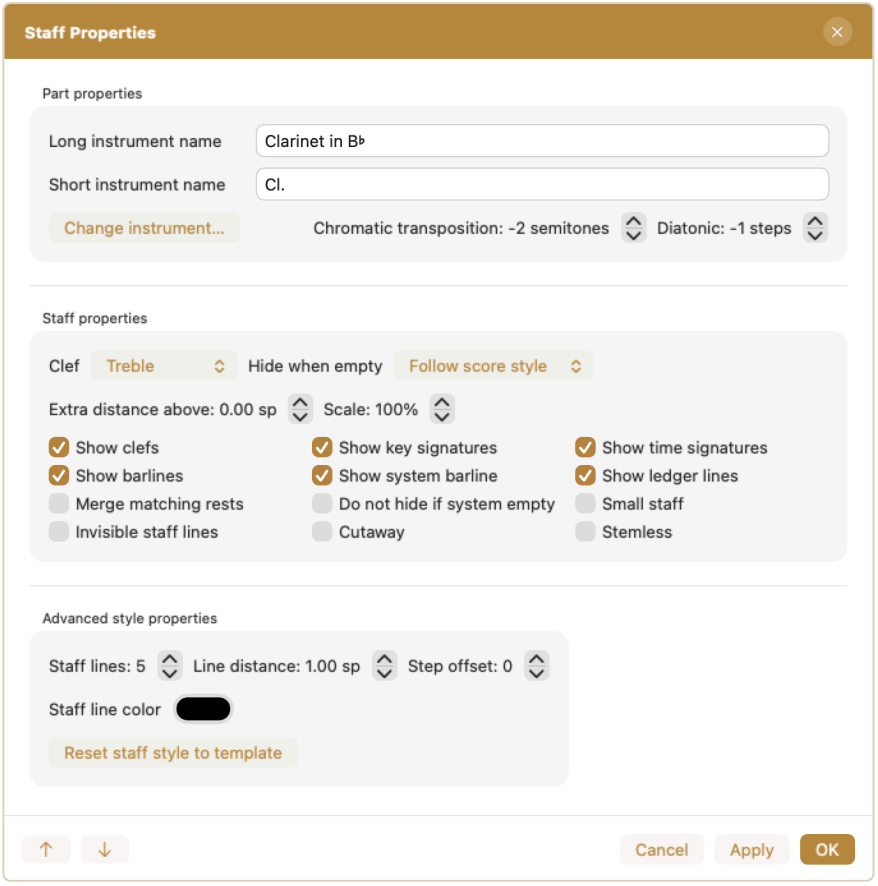
Layout › Score View switches the full score between the two views: **Concert** shows every instrument at the pitch it sounds, and **Transposed** shows the written pitch each player reads. Parts are always transposed. **Enoch Composer**

Octave-transposing instruments, such as the guitar, the double bass and the piccolo, are written an octave from where they sound in both views, as players expect.

Staff properties

Right-click a staff and choose **Staff Properties…** to change how that player's staff looks:

- **Long** and **short instrument names**: the name at the start of the first system and the abbreviation on later ones.
- **Clef** and **transposition** (chromatic and diatonic).
- **Staff lines** (one to five), **Line distance**, **Scale** and **Small staff**.
- **Show** or hide **clefs**, **key signatures**, **time signatures**, **barlines**, **ledger lines** and the **system barline**.
- **Stemless** notes and **invisible staff lines**.
- **Hide when empty**: leaves the staff out of systems where it has nothing to play.
- **Cutaway**: shows the staff only where it plays.
- **Merge matching rests** in several voices into one.
- **Extra distance above** the staff.
- **Change instrument…** from a given bar.



Staff Properties.

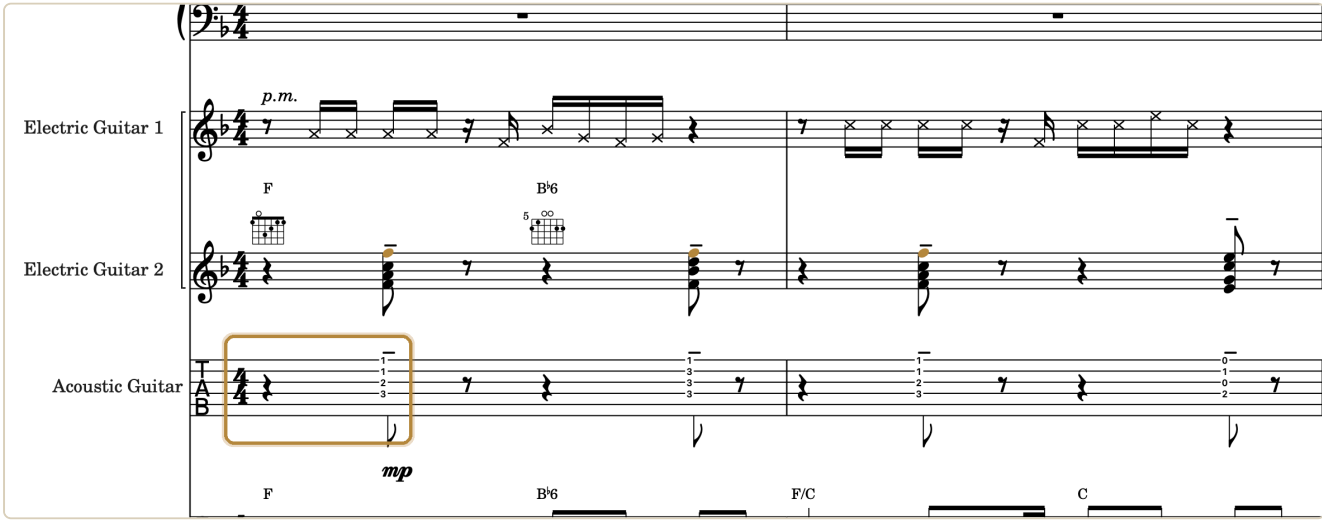
Measure properties

Right-click a bar and choose **Measure Properties…** for settings that belong to that bar:

- **Actual length** (numerator and denominator), for a bar that is shorter or longer than its time signature, such as a pickup.
- **Exclude from measure count**, so a pickup bar doesn't take a number, and **Add to measure number** to offset the numbering.
- **Measure number mode**: show or hide this bar's number.
- **Play count** for a repeated section.
- **Break multimeasure rest** at this bar.
- **Layout stretch** to make the bar wider or narrower than its rhythm needs.

Guitar and bass tablature

Guitar, bass and other fretted instruments can be shown as standard notation, as tablature (TAB), or both. The frets are chosen for you from the notes; to prefer another string, select the chords and use **Note Inputs › Transformations › TAB Voicing**. **Enoch Composer**



Guitar in standard notation and tablature.

Percussion

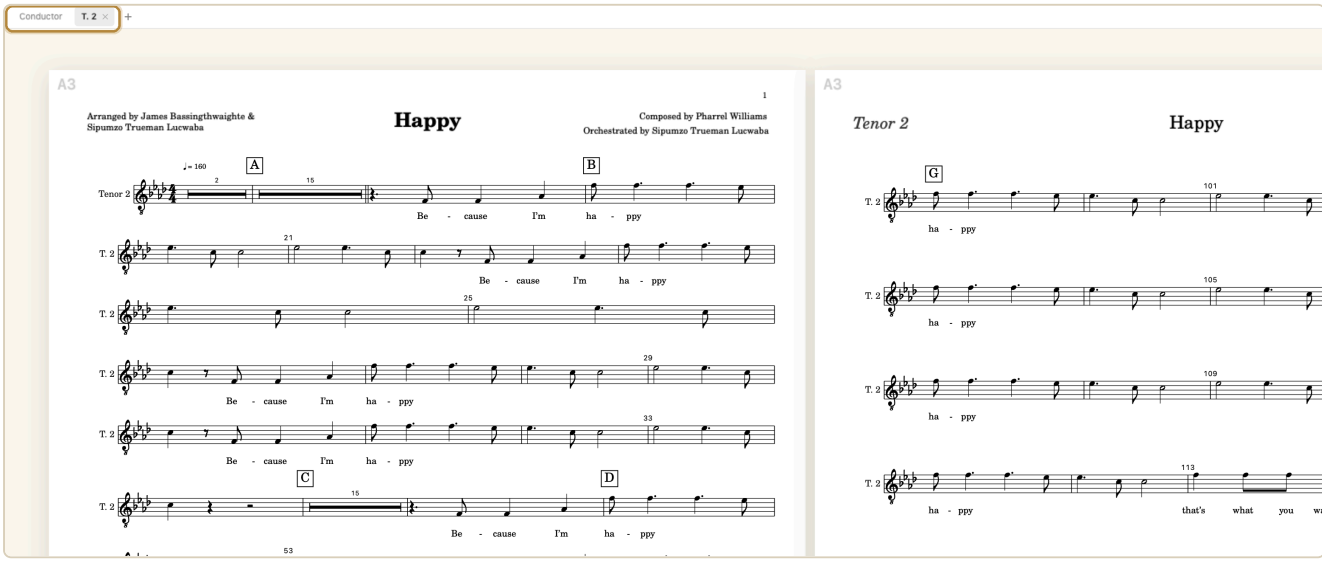
Drum kits and other unpitched percussion use a percussion staff. Each letter you type goes to its own instrument: F the bass drum, C the snare, and so on, and noteheads such as the cross for cymbals and hi-hats (Option 1) play the right sound. A drum kit staff has two voices: hands with stems up, feet with stems down.

Parts

Every instrument has a part, created automatically. The part shares its music with the full score but has its own layout: its own page breaks, staff size, bars per line and multirests.

- Click **+** in the part tabs and choose a part to open it. Click **Conductor** to go back to the full score.

- A note changed in a part changes in the score, and the other way round.



A part open beside the score.

Custom parts

Parts › Transform Parts makes parts that combine or split instruments, for example one part for both trumpets, or a part holding the piano's left hand only:

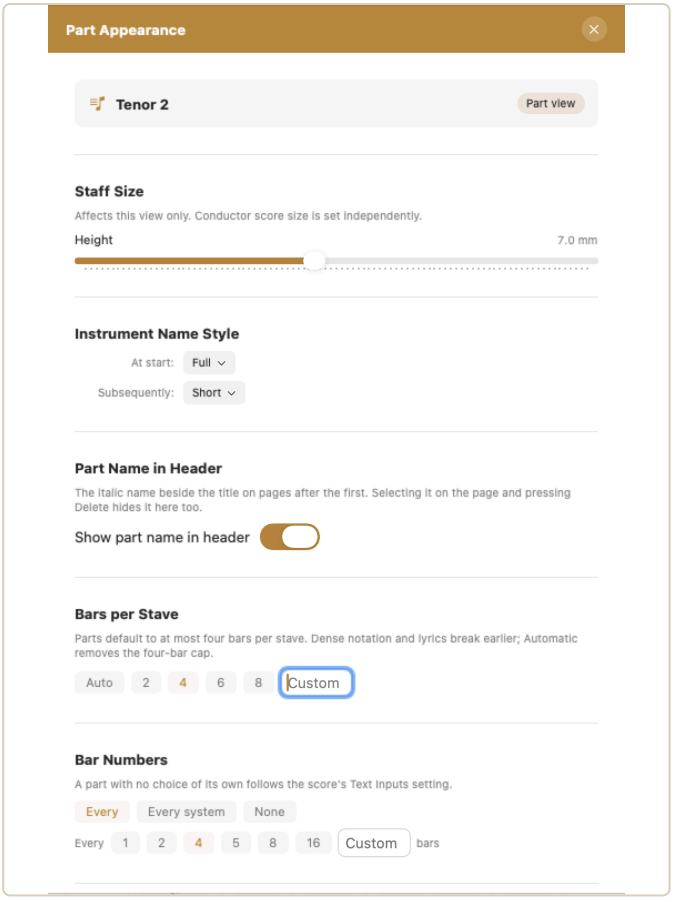
- **New** opens the part builder with the score's instruments listed and the new part empty. Add instruments to it, choose their order, name it, and click **Create Part**.
- **Transform** opens the builder on the part you are viewing, to change it.
- **Delete** removes a custom part. The instruments in it stay in the score with their music.

Part appearance

Parts › Part Appearance sets, for one part or several at once:

- **Staff size**, independently of the full score.
- **Bars per stave**: **Auto**, or a fixed number of bars per line.
- **Bar numbers**: every bar, every system, or none.
- **Instrument names** at the start of the first system and on later systems, full or abbreviated.
- **Show part name in header** on the pages after the first.
- **Import Layout** copies these settings from another Enoch score, matching parts by name.

Parts › Reset › Score Design returns a part to the full score's design, and **Original Part** to Enoch's factory design for the page size. Neither touches the music.



Part Appearance.

CHAPTER 9

Playback and the Mixer

Enoch plays your score with its own built-in instrument sounds, following everything on the page: dynamics, hairpins, articulations, tempo changes, repeats and jumps, and playing techniques such as *pizz.* and *con sord.*

Playing the score

To	Do this
Play from the beginning, or from where the playback position slider rests; or pause and resume	Space
Play from the selected note	P
Stop, and go back to the beginning	**Stop** in the Info Bar or on **Playback › Transport**
Go back to the beginning	**Rewind**
Jump ahead five seconds	**Fast Fwd**
Move to any point in the score	Drag the playback position slider in the Info Bar or under the movie
Silence everything, or bring it back	Shift Cmd M (**Playback › Mute All Playback** in the menu bar)

While the music plays, a playhead moves through the score and the view follows it, turning pages in page view.

Tempo

- The tempo field in the Info Bar sets the score's tempo in beats per minute. Double-click it and type a number, or use its arrows.
- Tempo marks in the music change the tempo where they occur, and gradual changes (*rit.*, *accel.*) change it smoothly over their length.
- **Tap Tempo** (**Playback › Live Tempo**) sets the tempo by feel: tap Space in time, and the tempo follows your tapping. **Clear** forgets the taps so far.

The metronome

Metronome, in the Info Bar or on **Playback › Transport**, switches the click on or off. The click accents the first beat of each bar and follows every time signature and tempo change. Before a recording it counts you in; the count-in never goes into the score.

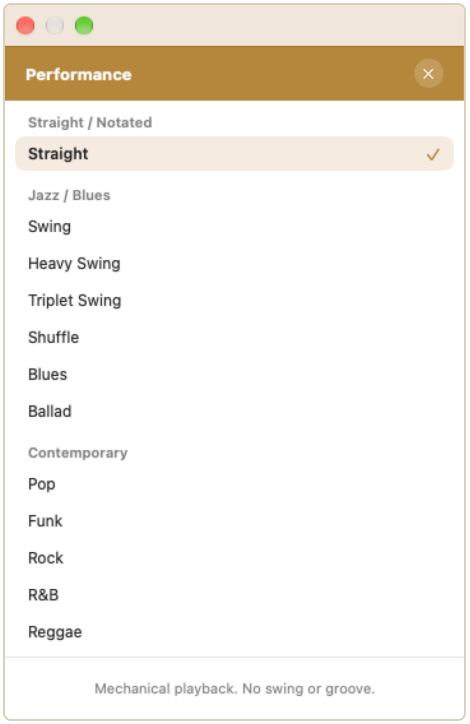
Interpretation and performance styles

Enoch Composer. A performance style changes how the notes are played, not how they are written: eighth notes written straight can be played swung, for example. Open **Playback › Interpretation › Performance**, or click the style shown in the Info Bar:

Group	Style	How it plays
Straight	Straight	Mechanical playback, with no swing or groove.
Jazz / Blues	Swing	Triplet-based eighth-note swing with a relaxed lay-back, for jazz standards.
	Heavy Swing	Exaggerated 3:1 swing, for big band and bebop.
	Triplet Swing	A pure 2:1 triplet feel with a rounded, vocal quality.
	Shuffle	Dotted-eighth blues shuffle: a gritty, hard groove.
	Blues	Slow or medium blues with a heavy laid-back feel.
	Ballad	Slow and expressive, with deliberate rubato.
Contemporary	Pop	Straight eighths, a slight push, backbeat on 2 and 4.
	Rock	Straight eighths, heavy on beats 2 and 4.
	Funk	A clipped sixteenth groove with ghost notes and syncopation.
	R&B	A laid-back sixteenth groove, smooth and behind the beat.
	Reggae	One-drop feel: emphasis on beat 3, relaxed tempo.
	Gospel	Triplet feel, strong on beats 2 and 4, vocal phrasing.
	House	Four on the floor, on a tight grid.
African / World	Afro-beat	A polyrhythmic pocket implying 12/8, on top of the beat.
	Kwela	Swinging South African street jazz, on top of the beat.
	Marabi / South African Jazz	Township jazz: straight and laid back over a cyclic groove.
Cinematic / Concert	Classical / Orchestral	Gentle humanisation, no groove, respecting every marking.
	Film / Cinematic	Wide dynamics and a slight legato bias.
	Choral	Long notes, almost no staccato, soft timing variation.

A style can apply to the whole score, or change at a tempo mark so that each section of a piece has its own feel. The words for the style (such as *Swing*) can be printed beside the tempo.

Repeats switches whether playback follows repeats and jumps, or plays straight through.



The Performance panel.

Expressive playback and Live Playback

Enoch Composer. On **Playback › Live Playback**:

- **Expressive** (on by default) shapes the playback like a musician would: phrases rise and fall, strong beats are slightly stressed, slurred notes are joined, and the timing breathes a little. It never changes the notes or affects recording.
- **Live Playback** plays a recorded take exactly as you played it, with your own timing and dynamics, instead of the notation. Switched off, playback follows the notation.
- **Rewrite** re-notates a recorded passage so that it reads more cleanly for the current performance style. Its options let you set the shortest note value to use and remove very soft stray notes. **Rewrite (Swing Aware)** suits most takes; see Recording from a MIDI keyboard.

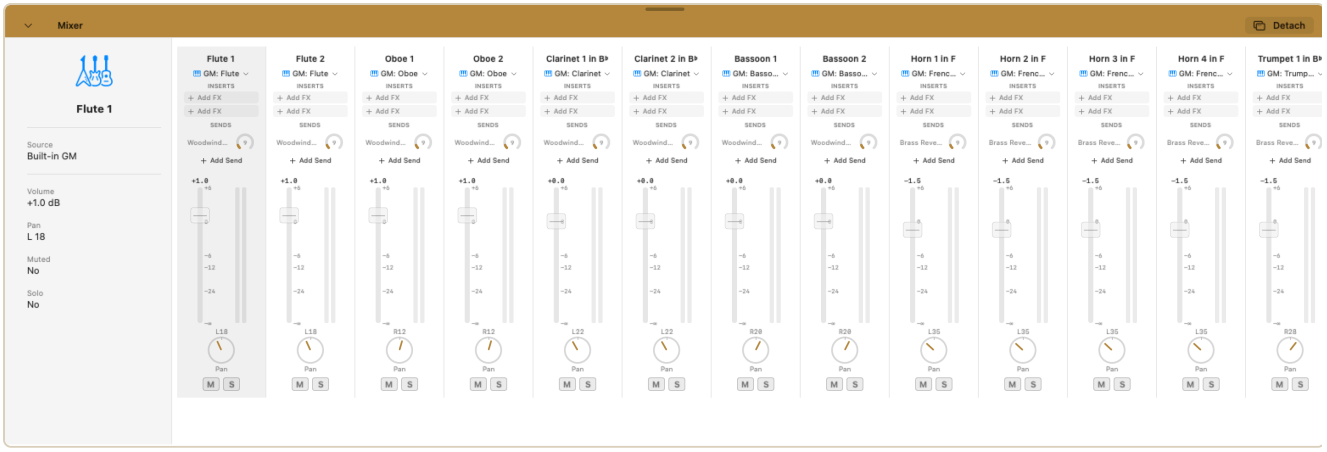
The Mixer

Open the Mixer with **Playback › Setup › Mixer**, or Option M. Each instrument has a channel strip:

- **Volume** fader and **Pan** knob.
- **Mute** and **Solo**.
- **Sound**: the instrument sound the channel plays. Right-click the channel to choose the sound source:
  - **Built-in GM**: Enoch's built-in General MIDI sounds.
  - **Custom Sound Bank (.sf2/.dls)…**: a SoundFont or DLS file of your own. **Clear Custom Sound Bank** goes back to the built-in sounds.
  - **Hosted MIDI Instrument…**: an Audio Unit instrument installed on your Mac, such as a sample library. Apple's own instruments are free to use; third-party plug-ins are **Enoch Composer**.

  - **External MIDI**: sends the channel to a hardware synthesiser or another app over MIDI. **Enoch Composer**

- **Inserts**: up to several effects on the channel. Enoch's built-in effects are **Reverb**, **Compressor** and **Noise Filter**; Audio Unit effects installed on your Mac can be used too. Click an effect to edit it.
- **Sends** to aux tracks, for shared effects such as one reverb for the whole band. Right-click the aux area to **Add Aux**; right-click an aux to delete it.
- The **Master** strip controls the overall level.



The Mixer with the music stopped.



The same Mixer while the music plays: each channel shows its level.

Articulation maps

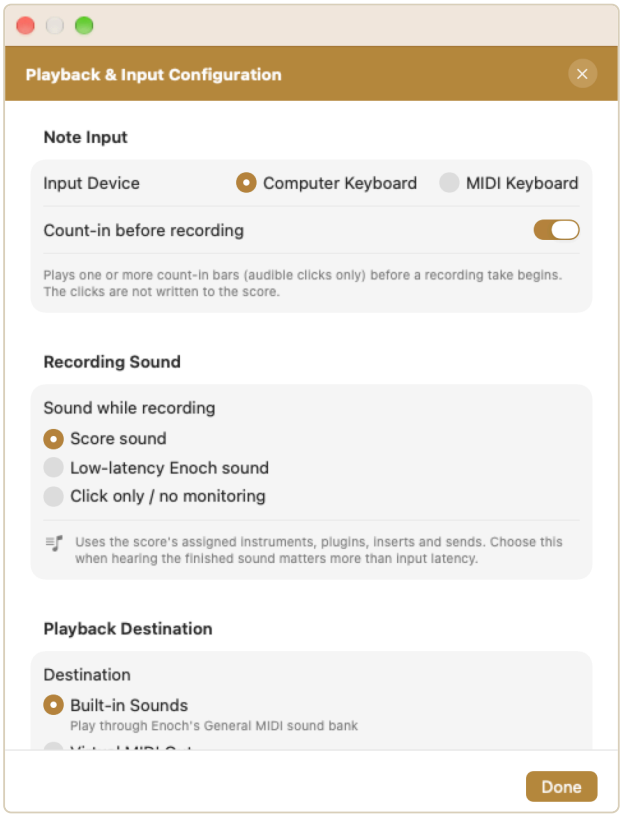
Sample libraries often switch between playing techniques (staccato, pizzicato, muted) with key switches. The channel's details panel can **Import Articulation Map…** from a file, or **Capture Articulation Set…** by listening to the library, so that Enoch switches techniques as the score asks.

Playback and input configuration

Playback › Setup › Configure (or the speaker button in the Info Bar) opens the configuration panel:

Setting	What it does
Output Device	The speakers, headphones or audio interface that play the sound.

Setting	What it does
Buffer Size	Smaller is quicker to respond; larger is safer on a busy Mac.
Destination	Where playback goes: Enoch's own sounds, or MIDI out.
Global Sound Bank	The default sounds for every channel without a sound of its own.
Input Device	The MIDI keyboard for note input and recording.
Count-in before recording	A bar of clicks before recording starts.
Sound while recording	What you hear as you play in.



Playback and input configuration.

Video

Enoch Composer. Playback › Movie › Video › Attach Video… attaches a movie to the score. It plays in step with the score, in the Inspector or in a window of its own (**Detach Window**), so you can write music to picture. **Reveal in Finder** shows the file, and **Remove Video** detaches it. The controls under the movie are the score's own transport: **Rewind**, **Play/Pause**, **Stop**, **Fast Fwd** and the same playback position slider as the Info Bar. Dragging either slider moves the playback line through the score and the picture together. Closing the movie's window puts the movie back in the Inspector.

Reference audio

Enoch Composer. Playback › Audio › Audio Files › Attach Audio File… attaches a recording, such as a demo or a reference track. **Preview** plays it on its own, and it can play alongside the score. **Remove Reference Audio** takes it away.

Timing diagnostics

Playback › Show Timing Diagnostics in the menu bar shows how evenly Enoch is delivering audio on your Mac. If playback ever stutters, use **Copy Timing Diagnostics** or **Export Timing Diagnostics…** and send the result with your report.

CHAPTER 10

Layout and Engraving

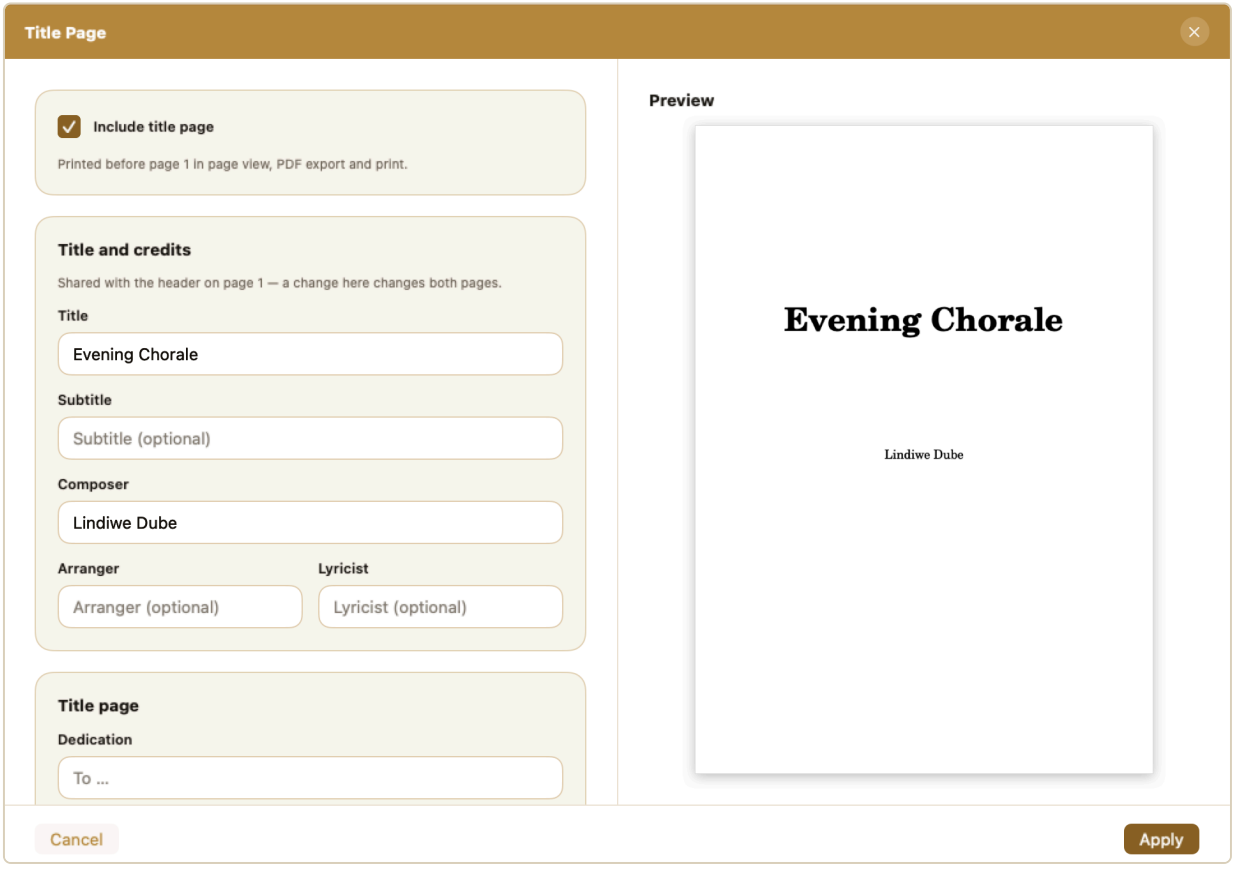
Enoch lays out the page for you as you write: it spaces the notes, decides how many bars go on each line, keeps every marking clear of the others and fits the systems to the page. This chapter covers the controls for shaping that layout yourself.

Page setup

Layout › Document Setup:

- **Size**: the paper size: A4, A3, A5, US Concert (9 × 12 inches, the usual size for band and orchestral scores) or US Choral (6¾ × 10½ inches, the choral octavo).
- **Orientation**: Portrait or Landscape.
- **Staff Size**: the height of the staff, which scales the whole score. Smaller staves fit more music on a page.
- **Title Page** adds a cover page to the score, and **Title Page Details** sets what it shows.

The score re-flows onto the new page as soon as you change a setting.



Title Page Details.

Spacing between staves and systems

Layout › Staff Spacing:

- **Staves** sets the gap between the staves of a system, and **Systems** the gap between one system and the next.
- Drag a staff up or down in the score to adjust that one gap.
- **Reset Spacing** goes back to automatic spacing.
- **Enhance** re-runs the whole layout to resolve any remaining collisions, reducing the staff size where pages overflow.

Staff visibility

Layout › Staff Visibility has the same controls as **Filter Staff** on the Common tab: **Hide** the current staff, **Focus** on it, or **Show All**. These are view settings and are not printed. To leave empty staves out of the printed score, use **Hide when empty** in Staff Properties.

Breaks

Layout › Breaks:

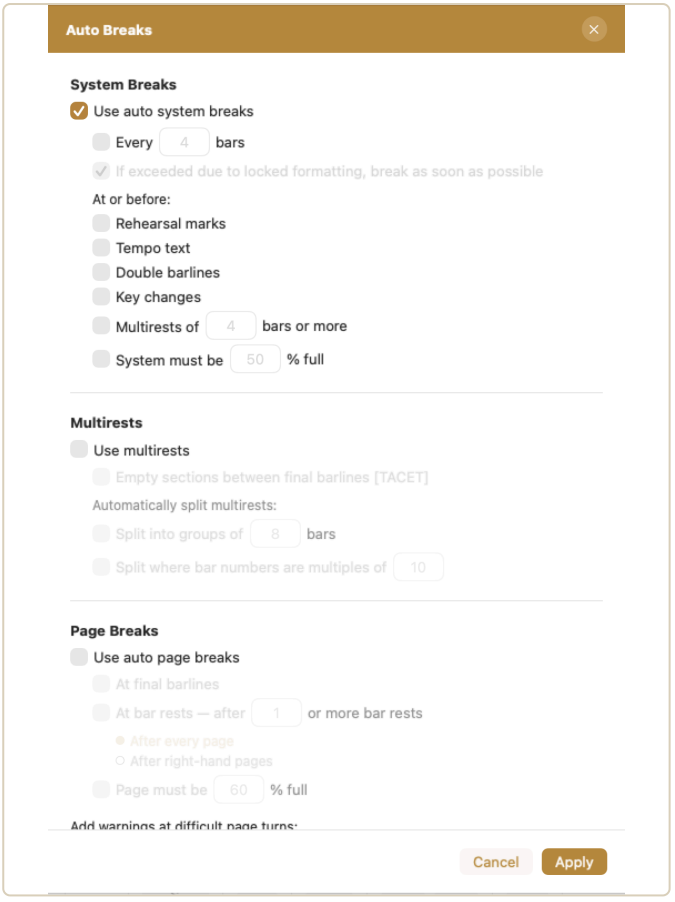
- **System Break** starts a new line at the selected bar. **Enoch Composer**
- **Page Break** starts a new page after the system that holds the selected bar.
- **Auto Breaks** opens the rules Enoch follows when it breaks lines and pages itself (see below).
- **More › Split Multirests** breaks a multirest at the selected bar, and **More › Multirests** switches multirests on or off.

Select the bar again and click the same button to remove a break.

Auto Breaks

The Auto Breaks panel sets the rules for automatic line and page breaks:

- **Use auto system breaks**, with a fixed number of bars per system if you want one (**Every** *n* bars).
- **System breaks at** rehearsal marks, tempo text, double barlines and key changes, once a system is at least a given percentage full.
- **Multirests**: on or off, a system to themselves once they are long enough, split into groups of a given length, or split where the bar number is a multiple of a given number. Empty sections between final barlines can be labelled **TACET**.
- **Use auto page breaks**, at final barlines, or after bar rests (after every page, or after right-hand pages only), once a page is at least a given percentage full.
- **Page-turn warnings**: *V.S.* or glasses (👓) at difficult page turns.



The Auto Breaks panel.

Format

Layout › Format:

- **Make System** puts the selected bars on one system of their own.
- **Make Page** puts the selected bars on one page of their own.
- **Keep Bars Together** keeps the selected bars on the same system. **Enoch Composer**
- **More › Lock Format** freezes the current layout, so that later edits don't change which bars go on which line and page; **Unlock Format** releases it. **Enoch Composer**

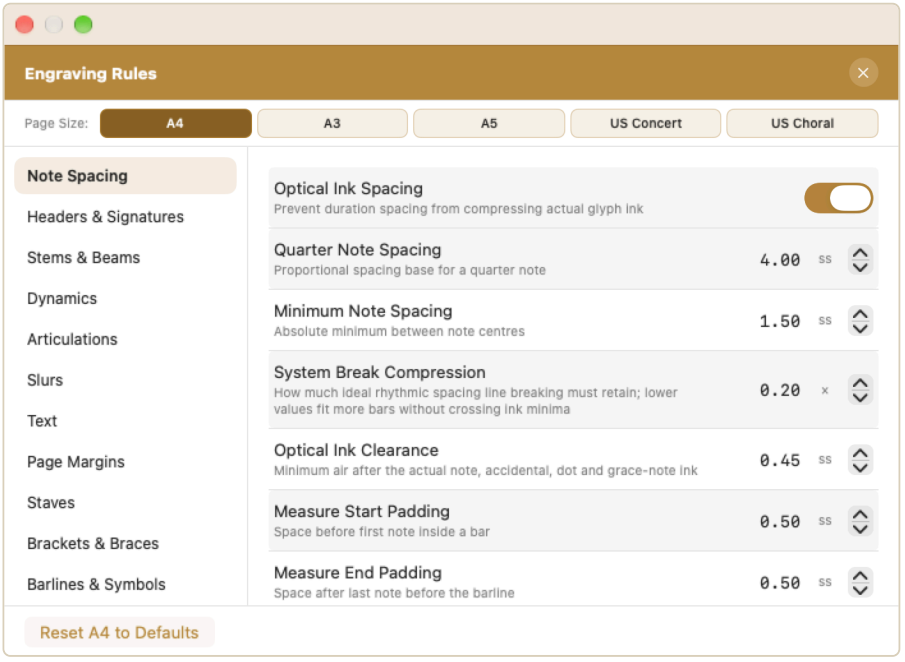
Engraving Rules

Appearance › Workspace Style › Engraving Rules (or **File › Engraving Rules…** in the menu bar) controls the detail of the engraving. The rules are grouped:

Group	What it covers
Note Spacing	How widely notes are spaced, and optical spacing.
Headers & Signatures	Clefs, key and time signatures, and whether time signatures show on every page.
Stems & Beams	Stem lengths, beam thickness and slopes.
Dynamics	Distance from the staff and alignment of dynamics and hairpins.

Group	What it covers
Articulations	Placement of articulations.
Slurs	Slur and tie shapes.
Text	Fonts and sizes of the title, composer, lyricist and other header text; subtitle on later pages.
Page Margins	Page margins, two-sided margins, and the distance from the header to the first staff.
Staves	Distances between staves and systems.
Brackets & Braces	Their thickness and placement.
Barlines & Symbols	Barline weights, repeat dots, and the size of segno and coda signs.
Chord Language	How chord symbols are spelled.
Page Numbers	Whether and where page numbers print, and their font.

Rules are kept for each page size, so an A4 and a US Concert version of the same score can each be set up as you like. **Reset** returns a page size's rules to the factory defaults.



Engraving Rules.

Beam groups

Enoch Composer. Appearance › Note Styles › Beam Groups chooses how notes are beamed in each time signature: the standard grouping, by the compound beat, one group per beat, the whole bar, or a custom pattern such as 3+3+2 in 8/8.

Instrument names

Appearance › Instrument/Staff Names chooses how instrument names print **At start** (the first system), **Subsequently** (later systems) and at a **New section**: in full, abbreviated, or not at all. **Enoch Composer**

Collision avoidance

Enoch keeps every element of the score clear of every other: dynamics clear of notes and hairpins, lyrics clear of each other, text clear of the staff, endings clear of everything below them, bar numbers clear of the marks near the barline. When there isn't room, Enoch moves the marking outward or opens up the space between staves. You never need to fix a collision by hand, though you can always drag a marking where you prefer.

CHAPTER 11

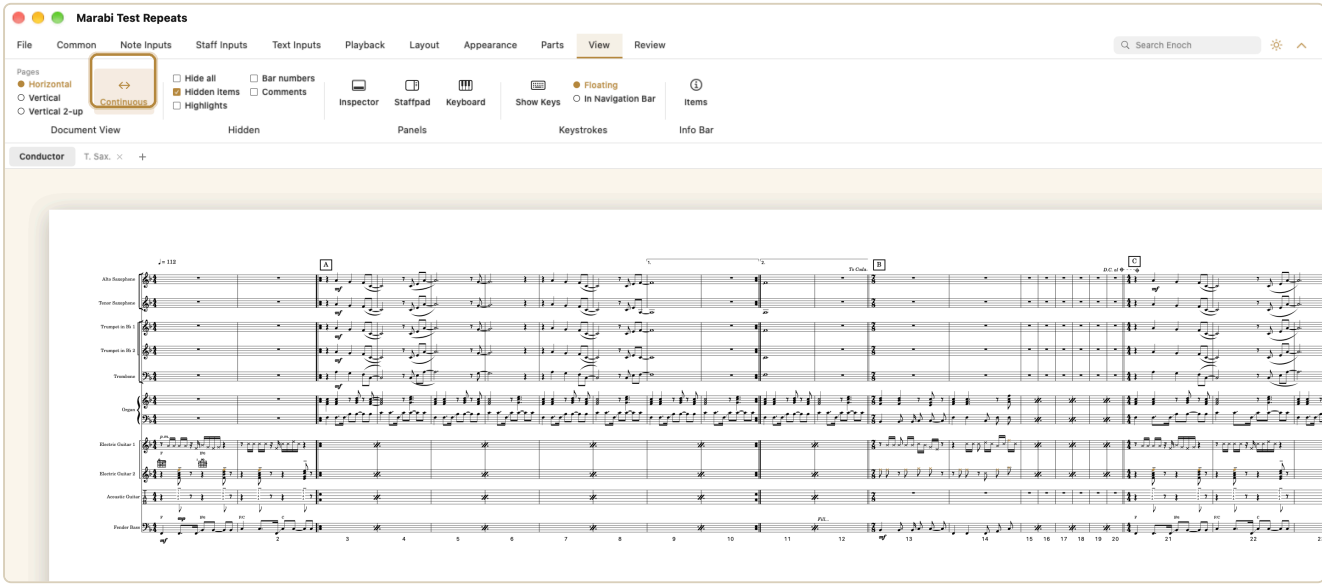
Viewing the Score

Nothing in this chapter changes the score or how it prints; these settings only change what you see while you work.

Page view and continuous view

View › Document View:

- **Horizontal** lays the pages out side by side, left to right.
- **Vertical** stacks the pages one below the other.
- **Vertical 2-up** stacks them in pairs, like an open book.
- **Continuous** shows the music as one long line with no page or system breaks. It is the most comfortable view for entering notes, because the music never jumps to the next line under the caret.



Continuous view.

Zoom

- Pinch on a trackpad, or hold **Cmd** and scroll.
- Use the zoom slider in the Info Bar; click the percentage for presets.
- **Appearance › Zoom** has the same presets on the NavBar.

Showing and hiding things

View › Hidden:

- **Hide all** hides every annotation, leaving just the notes, which is useful for proof-reading pitches and rhythms.

- **Bar numbers** hides or shows the bar numbers.
- **Hidden items** shows elements you have made invisible as grey, so you can find and select them again, or leaves them out entirely.
- **Comments** and **Highlights** show or hide review comments and highlights (see Reviewing a Score).

Colours on screen

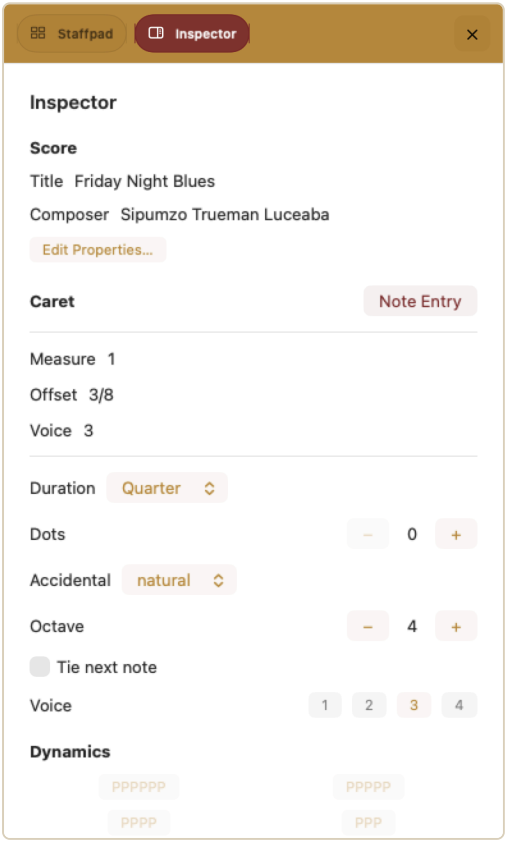
While you edit, Enoch colours some things to help you, and never prints the colours:

- Each **voice** has its own colour when selected: voice 1 green, voice 2 blue, voice 3 dark green and voice 4 pink.
- Notes **outside the comfortable range** of their instrument are shown in brass (playable by professionals only) or oxblood red (outside the instrument's range altogether).
- The **caret** in note input takes the colour of the voice you are writing in.

Panels

View › Panels shows or hides the **Inspector** (Shift Cmd D), the **Staffpad** (Cmd Option K) and the **Keyboard** (**Enoch Composer**).

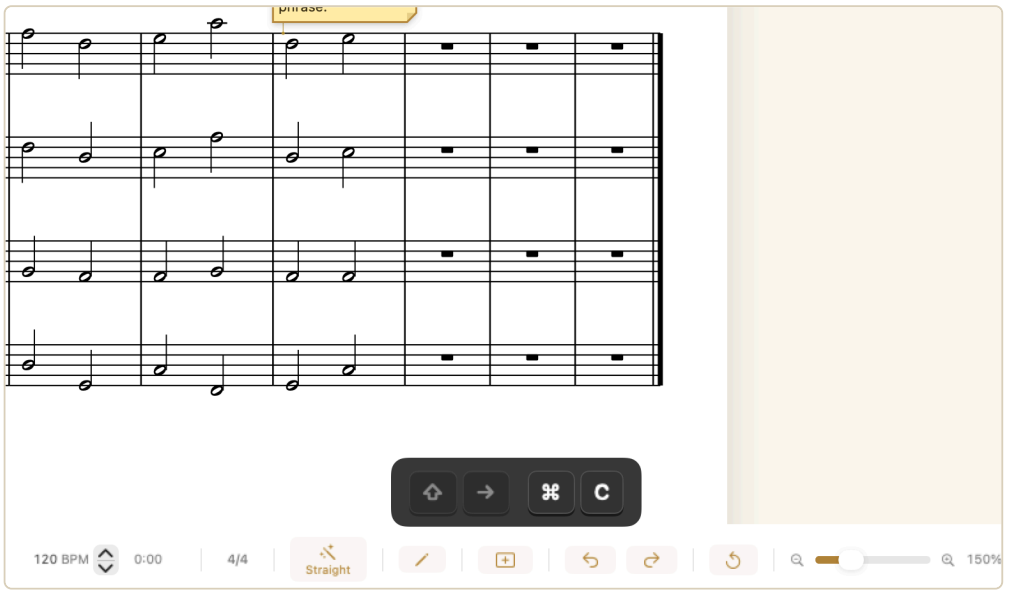
The Inspector shows the properties of what is selected, such as a note's duration, accidental, tie and playback velocity, and opens the Staff and Measure Properties panels.



The Inspector.

The keystroke display

View › Keystrokes › Show Keys displays each key you press, with its modifiers, as you press it. It is made for teaching, tutorials and screen recordings, so that viewers can see what you typed. Choose where it appears: **Floating** in its own small window that you can drag anywhere, or **In Navigation Bar** at the top of the window.



The keystroke display.

The Info Bar

View › Info Bar › Items chooses which controls appear in the Info Bar at the bottom of the window (see The Info Bar).

Light, dark and themes

Appearance › Workspace Appearance sets the workspace to **Light**, **Dark** or **System** (following macOS). The choice applies to every score and to the Welcome and new-score screens, and is remembered between sessions. **Themes** offers alternative colour schemes for the window. The score page stays white, as it will print.

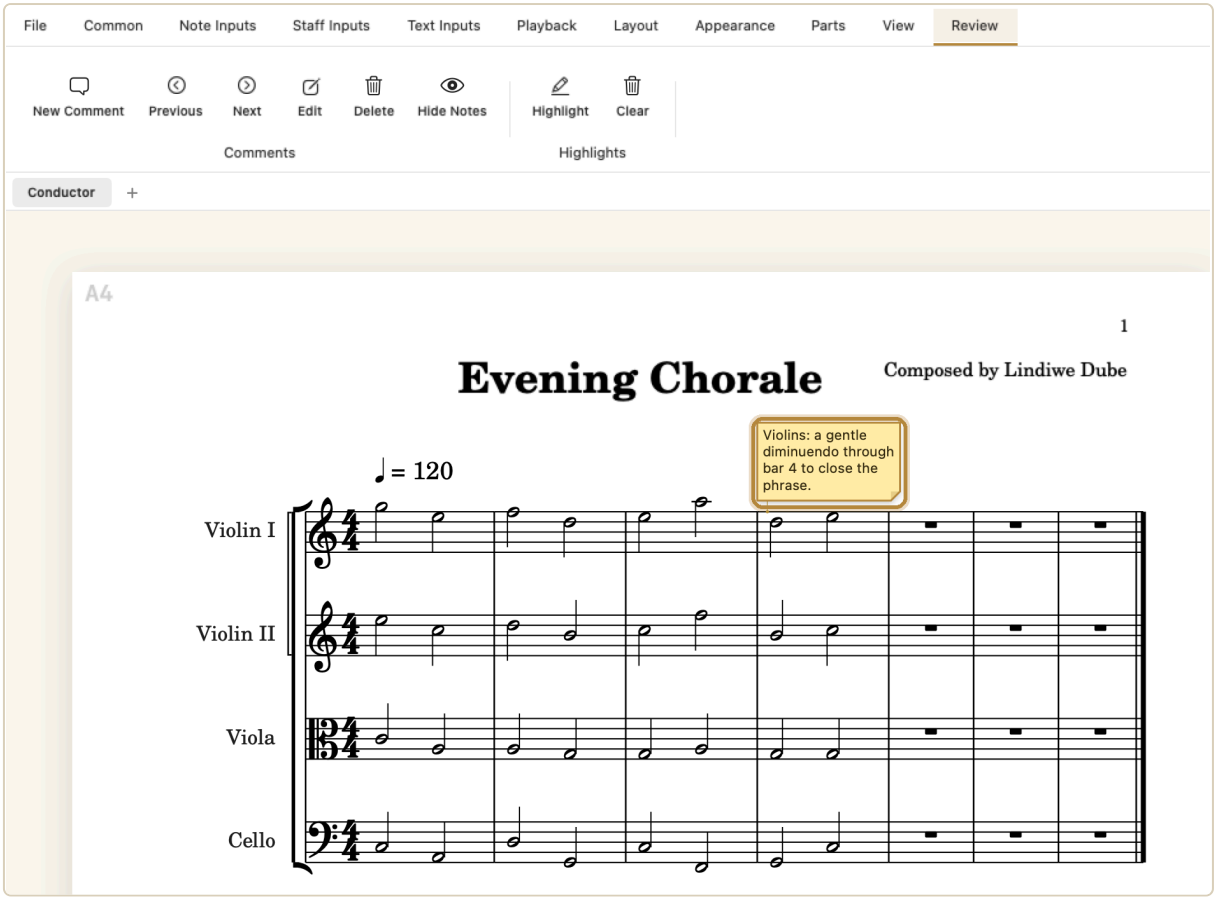
CHAPTER 12

Reviewing a Score

The **Review** tab holds tools for marking up a score while you check it, or while someone else checks it for you. Comments and highlights are shown on screen only and never print.

Comments

- Select a bar (or a staff within a bar) and click **Review › Comments › New Comment**. Type the comment and click **Add**. A comment marker appears on the page.
- Click a marker to read its comment. Drag it to move it.
- **Previous** and **Next** step through the comments in the score.
- **Edit** changes the selected comment; **Delete** removes it after asking.



A comment in the score.

Highlights

Select a passage and click **Review › Highlights › Highlight** to mark it with a coloured band, for example to show where something needs checking. **Clear** removes the highlight from the selection.

View › Hidden › Comments and **Highlights** hide them all while you read the music.

CHAPTER 13

Printing, Exporting and Sharing

Printing

File › Print (Cmd P) prints the score through the macOS print dialog. Each page prints exactly as it appears in page view, in black: the on-screen colours for voices, selections and out-of-range notes never print.

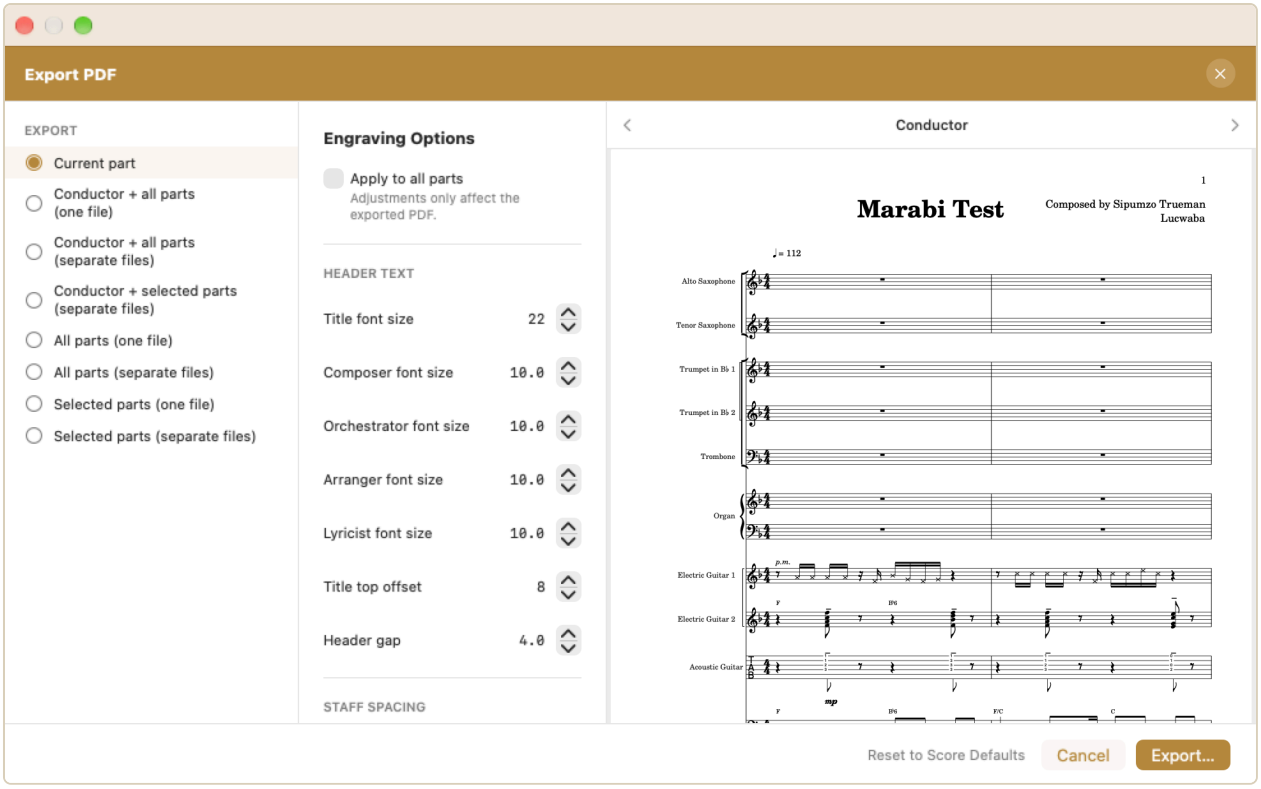
To print parts, open the part and print it, or choose **Print** in the PDF export panel's **Parts** list (see below).

Exporting a PDF

File › Export PDF (Shift Cmd E) opens the PDF Export panel, with a live preview of the pages.

- **Export:** the conductor score, all parts, selected parts, or the score and its parts together, as one file or as a separate file for each.
- **Engraving Options** fine-tune the exported pages only, without changing the score: the sizes of the title, composer, orchestrator, arranger and lyricist text, the title's distance from the top of the page, the gaps in the header, the distances between staves and between parts, and the gap from the header to the first staff.
- **Show page numbers** and **Include title page**.
- **Apply to all parts** uses the same options for every part. **Reset to Score Defaults** clears your adjustments.

Click **Export…** and choose where to save.



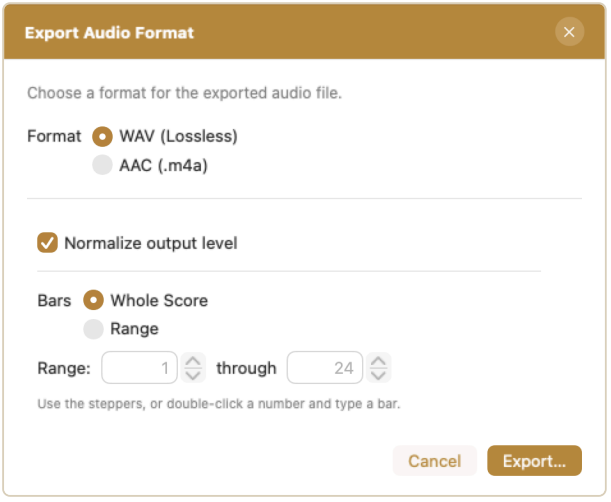
PDF Export.

Exporting audio

File › Export Audio writes the playback to an audio file:

- **Format: WAV** (uncompressed, best quality) or **AAC** (`.m4a`, much smaller).
- **Bars:** the **Whole Score**, or a **Range** of bars.
- **Normalize output level** brings the loudest moment up to full level.

Everything you hear in playback is in the file: sounds, effects, the mixer settings and the performance style.

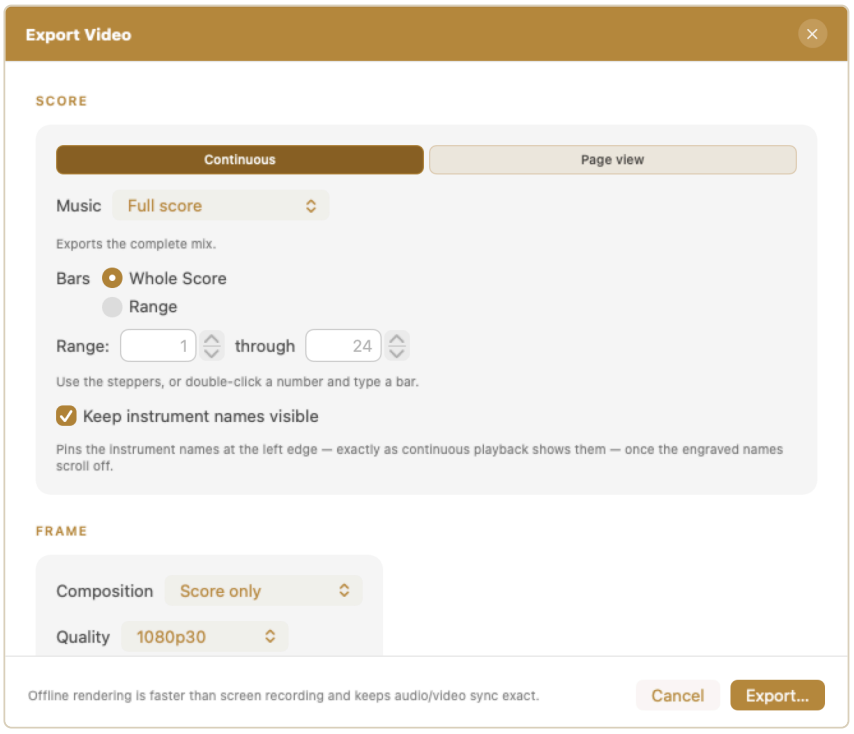


Export Audio.

Exporting video

File › Export Video makes a movie of the score playing, with the music scrolling in time with the sound: useful for sharing a piece online or for rehearsal tracks.

- **Layout:** the music as one scrolling line, or as pages turning. **Two pages at a time** shows a spread in each frame.
- **Music:** the full score or one part.
- **Keep instrument names visible** pins the names at the left edge as the music scrolls.
- **Composition:** when a movie is attached to the score, whether to show the movie, the music, or both.
- **Quality** and **Format:** the resolution, frame rate and file type.



Export Video.

MIDI

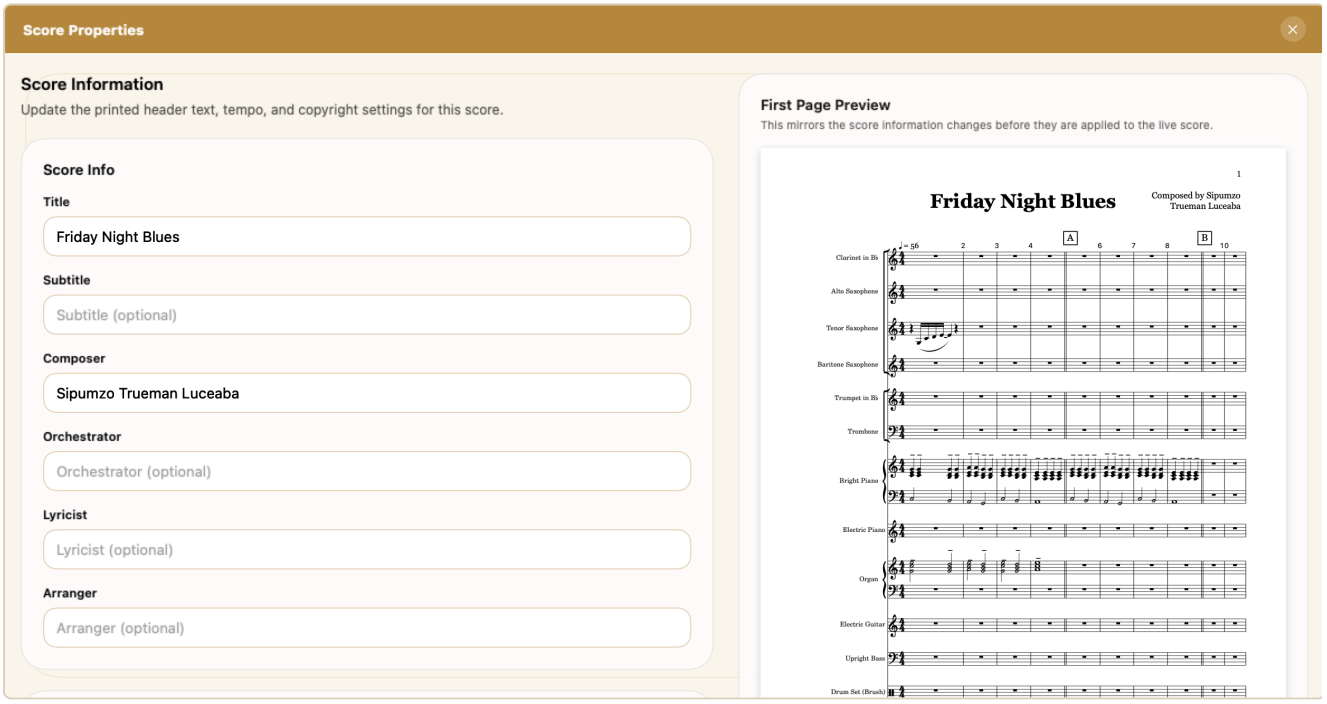
- **File › Export MIDI** writes a standard MIDI file of the score as it plays, for use in a digital audio workstation.
- **File › Import MIDI** makes a new score from a MIDI file. Enoch chooses the instruments from the file's tracks, and quantises the notes to a sixteenth-note grid so that they read cleanly.
- **File › Merge MIDI** brings a MIDI file into the score that is already open.

Sharing

File › Share opens the macOS share sheet for the score file: send it by Mail, Messages or AirDrop, or save it to another app.

Score information

File › Score Info opens the score's properties: title, subtitle, composer, lyricist, arranger and orchestrator; the copyright notice and whether it prints on every page; the key, time signature and opening tempo mark; the interpretation style; the notation font; and the score language.



Score Properties.

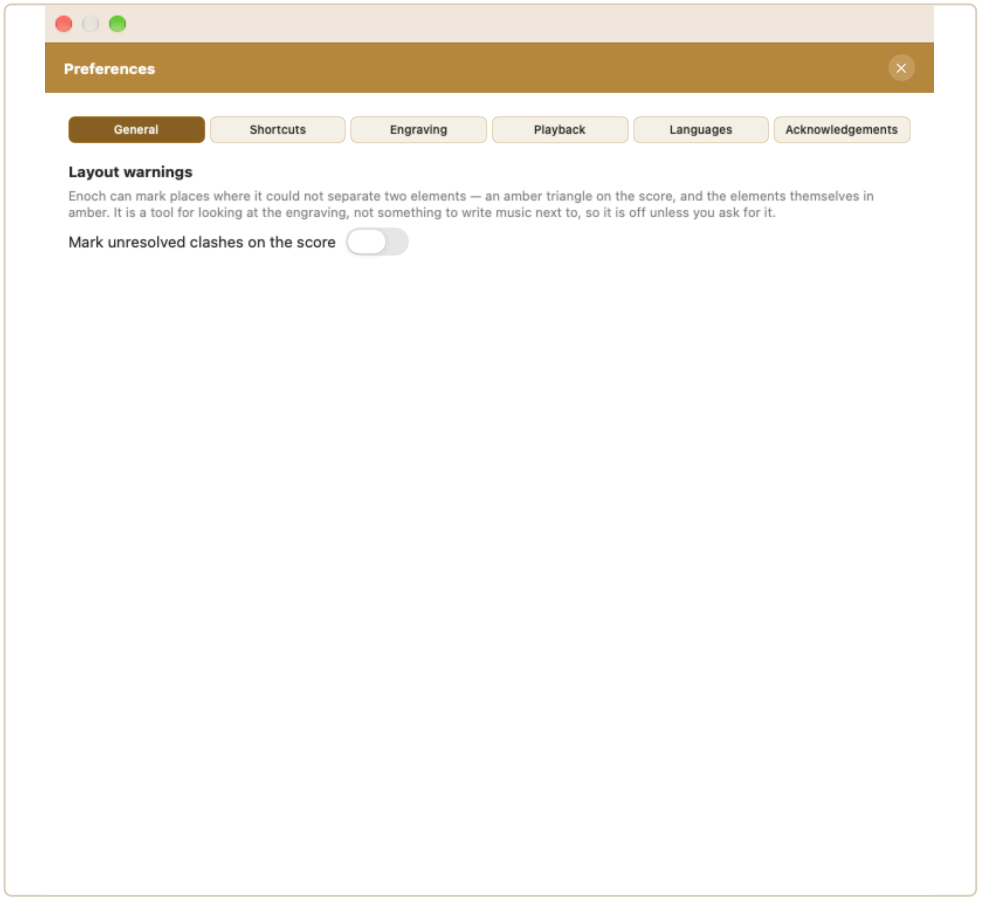
CHAPTER 14

Preferences

File › Preferences (Cmd ,) holds the settings that belong to Enoch rather than to one score. Choose a pane along the top.

General

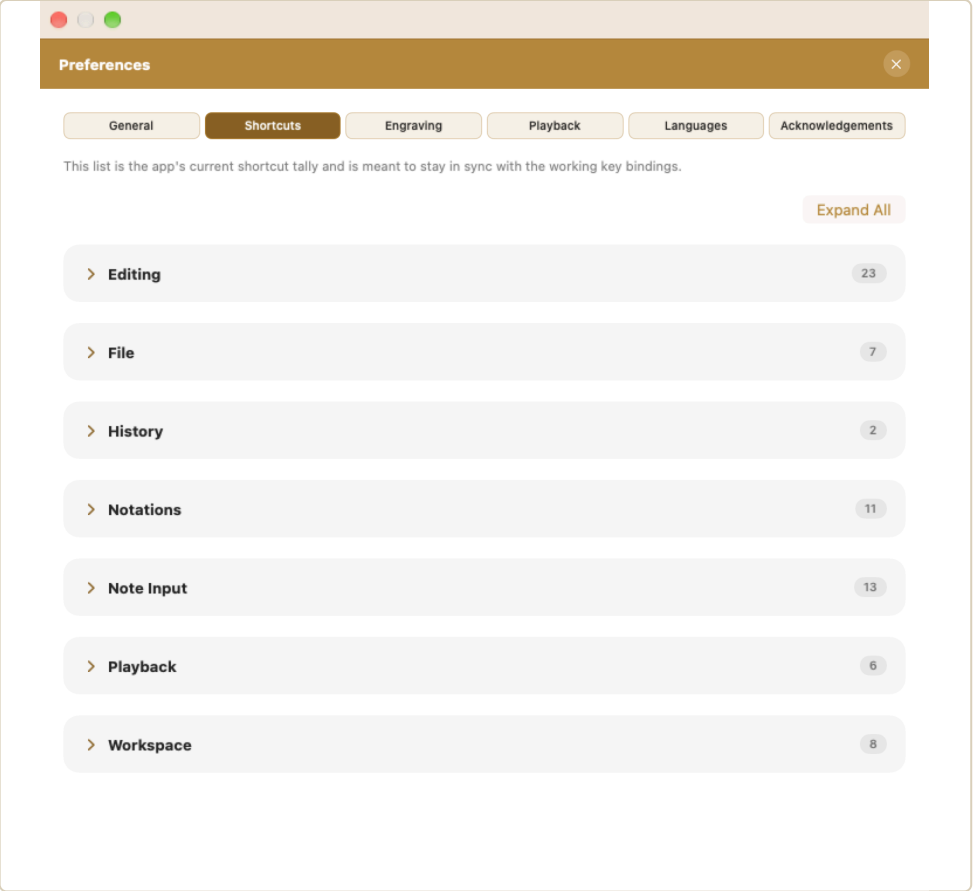
Layout warnings. Enoch keeps every marking clear of the others. When it cannot, it can show you where: **Mark unresolved clashes on the score** draws an amber triangle beside the place and colours the two elements amber. It is a tool for checking the engraving and is off by default. The marks never print.



Preferences › General.

Shortcuts

The complete list of keyboard shortcuts, grouped by what they do: Editing, File, History, Notations, Note Input, Playback and more. Click a group to open it, or **Expand All**. The list is taken from the shortcuts the app actually uses, so it is always current. The most-used shortcuts are also in the chapter Keyboard Shortcuts.



Preferences › Shortcuts.

Engraving

Opens **Engraving Rules**, the full set of engraving settings, which is also on **Appearance › Workspace Style › Engraving Rules**. Its sections include note spacing, headers and signatures, stems and beams, dynamics, articulations, slurs, text, page margins, staves, brackets and braces, barlines, and **Chord Language**, the spelling used for every chord symbol (see Engraving Rules).

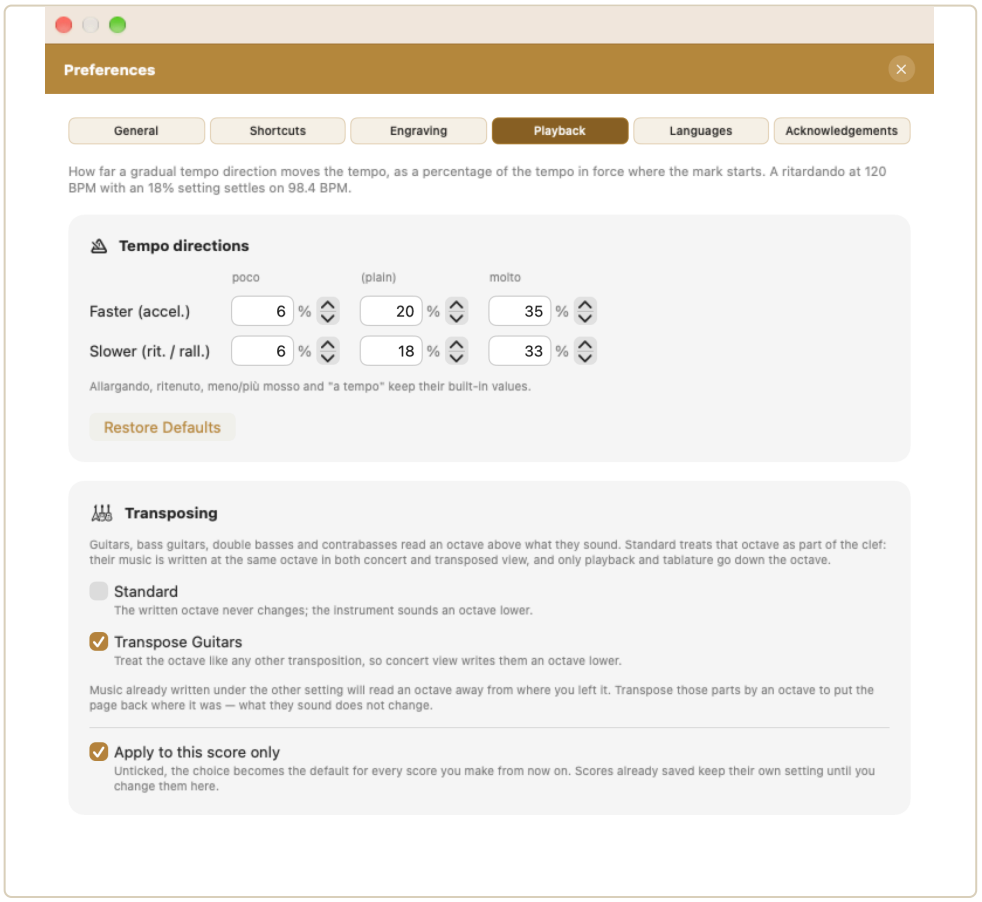
Playback

Tempo directions. How far a gradual tempo change moves the tempo, as a percentage of the tempo where the mark starts, for a *poco*, a plain and a *molto* direction, faster (*accel.*) and slower (*rit.*, *rall.*). A ritardando at 120 BPM with an 18 % setting settles on 98.4 BPM. **Restore Defaults** puts the standard amounts back. Allargando, ritenuto, *meno mosso*, *più mosso* and *a tempo* keep their own fixed behaviour.

Transposing. Guitars, bass guitars, double basses and contrabasses sound an octave below where they are written.

- **Standard** treats that octave as part of the clef: the music is written at the same octave in concert and transposed view, and only playback and tablature go down the octave. This is the usual convention.
- **Transpose Guitars** treats the octave like any other transposition, so concert view writes these instruments an octave lower.

Music written under one setting reads an octave away under the other; transpose those parts by an octave to put the page back (the sound does not change). **Apply to this score only** keeps the choice to the open score; unticked, it becomes the default for new scores.

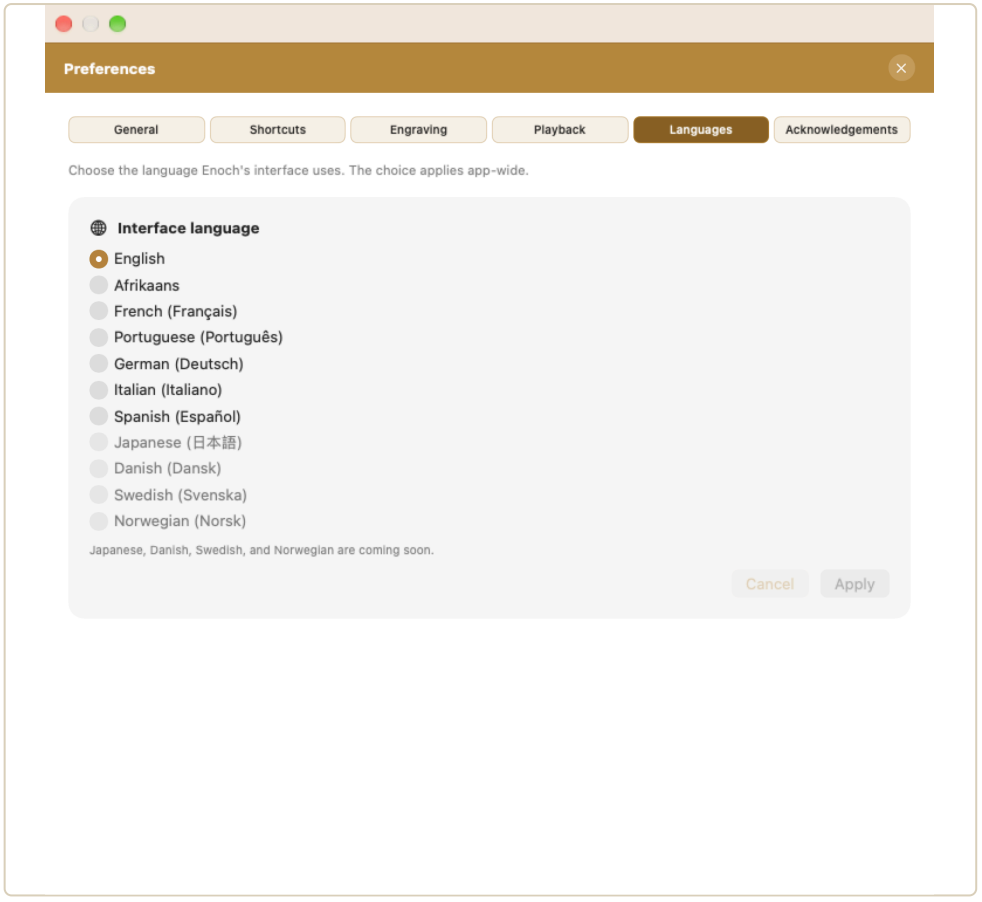


Preferences › Playback.

Languages

Choose the language of Enoch's menus, buttons and messages: English, Afrikaans, French, Portuguese, German, Italian or Spanish. Click **Apply**; the new language takes effect the next time Enoch opens, and Enoch offers to save your score and relaunch. Japanese, Danish, Swedish and Norwegian are coming.

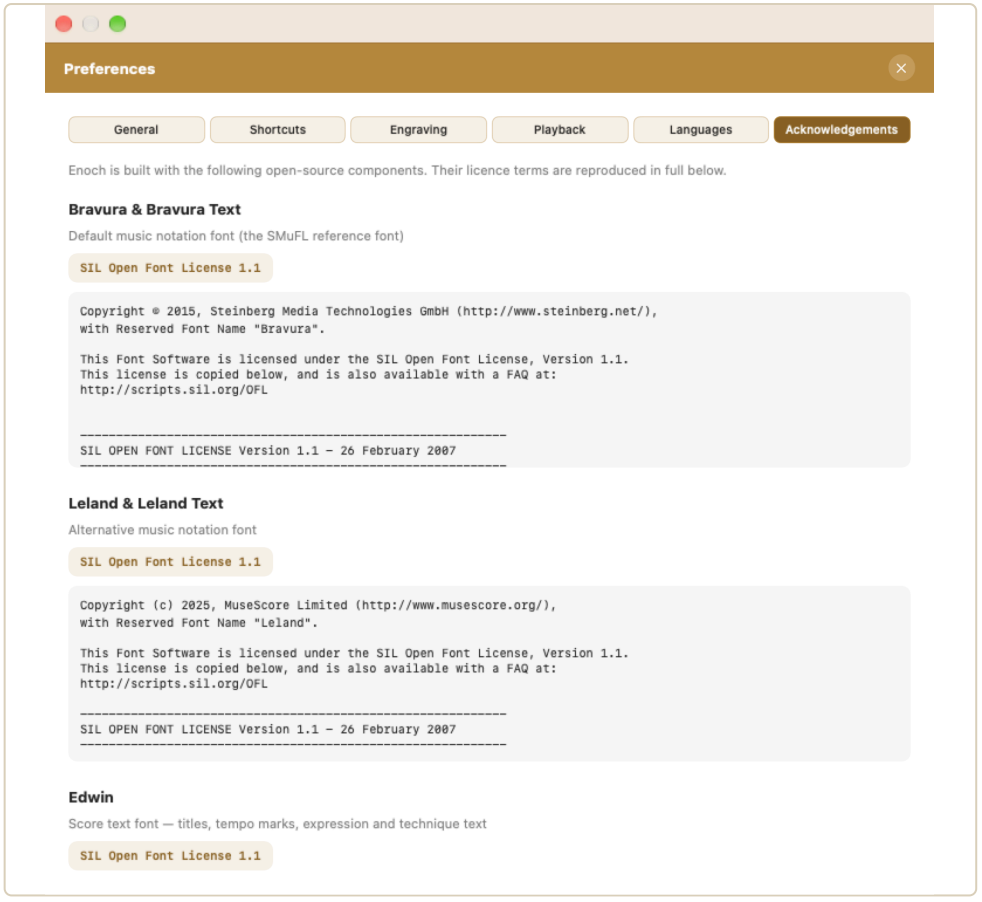
The language of the words printed in the score, such as instrument names and tempo words, is a separate setting: **Text Inputs › Score Language**.



Preferences › Languages.

Acknowledgements

The open-source fonts and sounds Enoch includes, such as the Bravura, Leland and Edwin fonts and the GeneralUser GS soundfont, with their full licence texts.



Preferences › Acknowledgements.

Upgrade

In Enoch Play, an **Upgrade** pane at the start of the strip shows what Enoch Composer adds and lets you buy it. It is not shown once you have Enoch Composer.

CHAPTER 15

Keyboard Shortcuts

The complete, always up-to-date list is in **File › Preferences › Shortcuts** (Cmd ,). While you are typing in a text field, such as a lyric, a chord symbol or a tempo, shortcuts are paused and every key types into the field.

Files and history

Shortcut	Action
Cmd N	New score
Cmd O	Open a score
Cmd S	Save
Shift Cmd S	Save As
Shift Cmd E	Export PDF
Cmd P	Print
Cmd ,	Preferences
Cmd Option N	Open the score in a second window
Cmd Z	Undo
Shift Cmd Z	Redo

Note input

Shortcut	Action
1 to 6 with nothing selected	Start note input
N / Z	Note-input or adjustment Staffpad (when docked)
A to G	Enter a pitch
1 2 3 4 5 6	Thirty-second, sixteenth, eighth, quarter, half, whole note
.	Dot
0	Rest
7 8 9	Flat, natural, sharp for the next note
Shift / Control + letter	Sharp / flat
Shift Control / Shift Option + letter	Double sharp / double flat
T	Tie

Shortcut	Action
Cmd 2 to Cmd 9	Tuplet (Cmd 3 for a triplet)
← →	Move the caret
↑ ↓	Move the note a step, or change the octave for the next note
Cmd ↑ Cmd ↓	Move the note an octave
Option I	Re-input (overwrite instead of insert)
Option 0 to Option 5	Notehead: normal, X, diamond, triangle, square, slash
Esc	Leave note input

Selecting and editing

Shortcut	Action
Cmd A	Select all (**Enoch Composer**)
Shift ← Shift →	Extend the selection by a beat
Esc	Clear the selection
Cmd C / Cmd X / Cmd V	Copy / cut / paste
R	Repeat the selection to the next beat or bar
Option-click	Copy the selection to the clicked bar
Delete	Delete the selection (notes become rests)
Cmd Delete	Delete the selected bars
1 to 0 with a note selected	Add an interval above (1 doubles, 0 a tenth)
Shift 1 to Shift 0	Add an interval below
J	Respell enharmonically
X	Flip stem
Cmd G	Go to bar
Cmd M	Add a bar at the end
I	Instruments
Shift Cmd I	Change instrument

Notation and text

Shortcut	Action
S	Slur

Shortcut	Action
H or <	Crescendo
Shift H or >	Decrescendo
Cmd E	Type a dynamic
Cmd T or Option T	Type technique text
Shift Cmd T	Tempo mark
Option G	Glissando
Q	Key and time signatures
Option E	Notation Palette
Cmd R	Rehearsal mark (**Enoch Composer**)
Shift Cmd R	Repeats, endings and jumps
L or Control L	Lyrics
Cmd K	Chord symbols

Playback

Shortcut	Action
Space	Play from the caret; pause and resume
P	Play from the selected note
Shift Option R	Record (**Enoch Composer**)
Return	Stop recording
Option M	Show or hide the Mixer
Shift Cmd M	Mute or unmute all playback

Panels

Shortcut	Action
Cmd Option K	Show or hide the Staffpad
Shift Cmd D	Show the Inspector

CHAPTER 16

Enoch Play and Enoch Composer

Enoch Play is free. Enoch Composer adds the tools below. Saving, exporting and printing are free in both editions, and always will be. A score made in Enoch Composer opens in Enoch Play with everything intact: a style, a bracket or a layout choice made in Composer still plays and prints the same, even though Enoch Play can't change it.

Feature	Enoch Play	Enoch Composer
Writing, editing, playing and printing scores of any size	✓	✓
Every notation symbol, lyrics, chord symbols, parts	✓	✓
PDF, audio, video and MIDI export	✓	✓
The Mixer, Enoch's sounds, SoundFonts and Apple's Audio Units	✓	✓
MIDI keyboard input and real-time recording		✓
Selection tools: All, None, Bars, System and Filters		✓
Transformations: Retrograde, Invert, To Compound, To Simple, Double, Halve, TAB Voicing		✓
Interpretation: performance styles and the Repeats switch		✓
Live Playback, Expressive playback and Rewrite		✓
Third-party Audio Unit instruments and effects		✓
External MIDI instruments		✓
Video and reference-audio import		✓
The on-screen Keyboard		✓
Beam groups		✓
Brackets and braces		✓
Rehearsal marks		✓
Concert and transposed score view		✓
System Break, Keep Bars Together, Lock and Unlock Format		✓
Bar number placement		✓
Instrument and staff name display		✓

Upgrading

Open **File › Preferences › Upgrade**. Enoch Composer is available as a monthly subscription, a yearly subscription, or a perpetual licence bought once; all three unlock the same features. A subscription can be changed or cancelled from **Manage Subscription**. If you reinstall Enoch or move to a new Mac, click **Restore Purchases**.

CHAPTER 17

Troubleshooting and Support

There is no sound

- Check that **Mute All Playback** isn't on (Shift Cmd M) and that no channel is muted, or another soloed, in the Mixer.
- Open **Playback › Configure** and check the **Output Device**.
- Turn up the channel's fader and the Master fader in the Mixer.

Playback stutters or crackles

- In **Playback › Configure**, choose a larger **Buffer Size**.
- Close other apps that use a lot of processing power or memory.
- If it continues, open **Playback › Show Timing Diagnostics** in the menu bar, play the passage, then **Copy Timing Diagnostics** and send the result to support.

My MIDI keyboard does nothing

- MIDI input needs Enoch Composer.
- Check the keyboard is connected and switched on, then choose it as the **Input Device** in **Playback › Configure**.
- In note input, play a key: the note is entered at the caret. To record in real time, use **Record**.

A button does nothing

Most buttons act on a selection. Look at the status line in the Info Bar: it says what to select first. A greyed button belongs to Enoch Composer.

Keyboard shortcuts type into a box instead

A text field has the keyboard, such as a lyric, a chord symbol or the tempo. Press Esc or click the score to leave it.

Something looks wrong on the page

Undo (Cmd Z) the last few steps to see which one caused it, and tell us what happened. Please include the score if you can.

Getting help in Enoch

- **Help › Enoch Help** opens the built-in help: short articles grouped by topic, with screenshots, and a search box. **File › Help** opens the same panel.
- **Help › Download Manuals…** opens the manuals page on the Enoch website, where this manual can be downloaded in every language Enoch speaks.
- **Search Enoch**, at the top right of the window, finds any button or panel by name.

Contacting support

- Email **support@enochmusic.co.za** with a description of the problem, the steps that lead to it, and the score file if possible.
- **Enoch › About Enoch › Reveal Diagnostic Reports…** shows the folder of crash reports, which you can attach to your email.
- The Enoch website is at **enochmusic.co.za**.