

Music Mouse™

User Guide

Eventide®

Copyright 2026, Eventide Inc.
P/N: 209382, Rev 1

Eventide is a registered trademark of Eventide Inc.
Music Mouse is a trademark of Laurie Spiegel.

macOS is a trademark of Apple, Inc.

All other trademarks contained herein are the property of their respective owners.

Eventide Inc.
One Alsan Way
Little Ferry, NJ 07643
201-641-1200
www.eventideaudio.com

Contents

1 Welcome **1**
1.1 About This Product . . . 1
1.2 Why Music Mouse? - An Introduction . . . 2

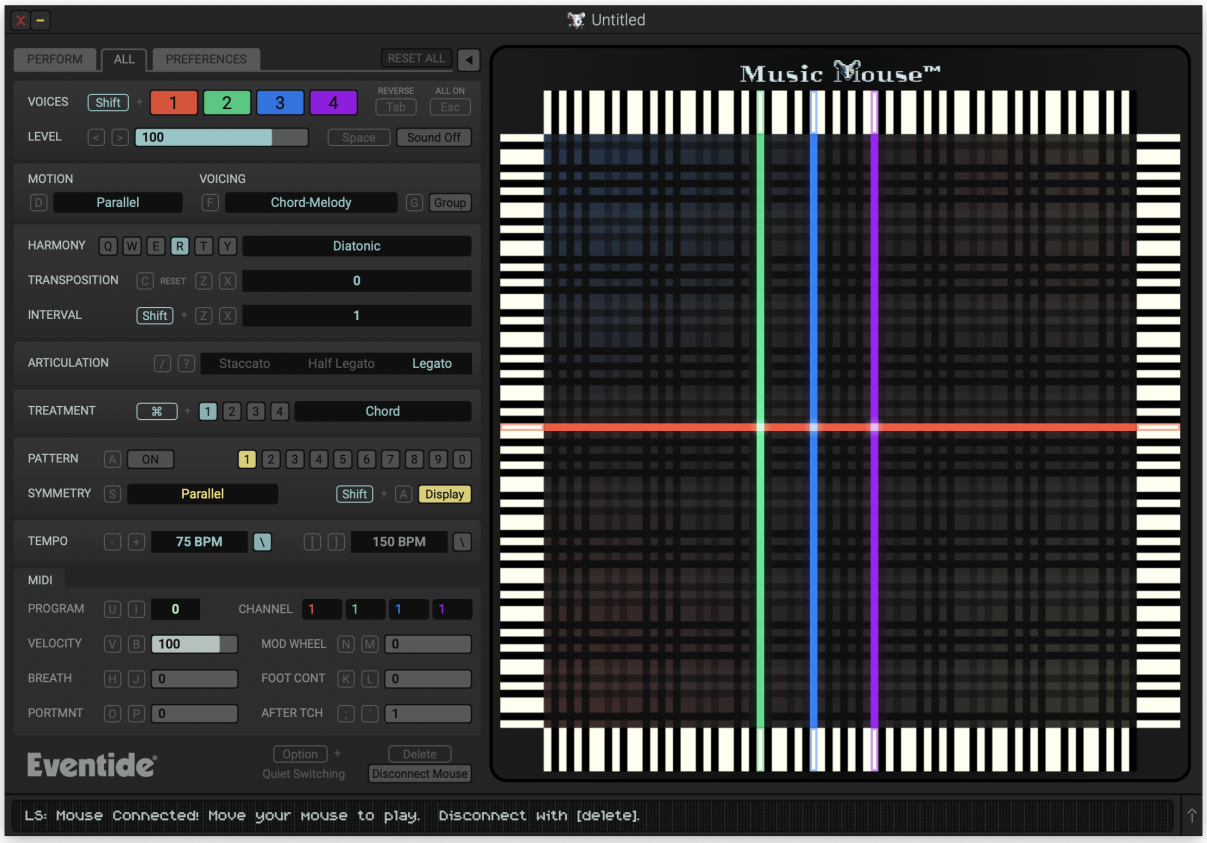
2 Music Mouse **3**
2.1 Navigating the Application Window . . . 3
Perform . . . 3
All . . . 3
Preferences . . . 3
2.2 Types of Parameters . . . 4
Selector . . . 4
Switch . . . 4
Fader . . . 4
Cycler . . . 4
Specifier . . . 4
2.3 Performance Parameters . . . 5
Polyphonic Cursor . . . 5
Voices . . . 5
Level . . . 5
Sound On/Off . . . 5
Motion . . . 5
Voicing . . . 6
Group . . . 6
Harmony . . . 6
Transposition . . . 6
Interval . . . 6
Articulation . . . 7
Treatment . . . 7
Pattern . . . 7
Symmetry . . . 7
Display . . . 7
Tempo . . . 7
2.4 Sound Parameters . . . 8
Program . . . 8
Velocity . . . 8
Pitch Mod . . . 8
Filter . . . 8
Tremolo . . . 8
2.5 MIDI Parameters . . . 9
Program . . . 9
Channel . . . 9
Velocity . . . 9
Mod Wheel . . . 9
Breath . . . 9
Foot Cont . . . 9
Portmnt . . . 9
After Tch . . . 9
2.6 Additional Controls . . . 10
Reset All . . . 10
Expand/Collapse Panel (◄) . . . 10
2.7 Preferences . . . 11
Audio . . . 11
Output . . . 11
Channels . . . 11

Sample Rate 11
Buffer Size 11
MIDI 11
Mode 11
External Clock Sync 11
External Port:
Destination 11
External Port:
Source 12
View 12
Scale 12
Panel 12
Hints 12
Grid Lines 12
2.8 Keyboard Maps 13
macOS 13
Windows 14

3 Conclusion **15**

Welcome

PART 1



1.1 About This Product

Thank you for your purchase of Music Mouse™. Laurie Spiegel's Music Mouse transforms the computer itself into a playable musical instrument, utilizing the mouse and keyboard to control an array of expressive parameters.

Thank you for your purchase, and before you forget, please take a few minutes to register online. This helps us keep you informed of any important software updates, and any special offers that may only be available to registered users.

1.2 Why Music Mouse? - An Introduction

In January, 1986 Laurie Spiegel came out with a program to turn the computer into a unique musical instrument that has by now come to be described as "historic". Here is her Preface to that initial software release:

"Up to this time, of the new powers which computers bring to music, commercially available music software has focused mainly on precision and memory. These are wonderful attributes, but one of the computer's greatest strengths remains barely touched. Logic, the computer's ability to learn and to simulate aspects of our own human intelligence, lets the computer grow into an actively participating extension of a musical person, rather than just another tape recorder or piece of erasable paper.

I firmly believe that logic, when used well, does not conflict with intuition, emotion, or other aspects of music which are often considered contrary to it. Rather than constraining musicality, logical structures can serve to support, extend, and amplify our ability to express and embody the undefinable qualities of aesthetic meaning which we are forever trying to capture.

This is a very exciting time for music. With the advent of computers, many of music's past restrictions can begin to fall away, so that it becomes possible for more people to make more satisfying music, more enjoyably and easily, regardless of physical coordination or theoretical study, of keyboard skills or fluency with notation. This doesn't imply a dilution of musical quality. On the contrary, it frees us to go further, and raises the base-level at which music making begins. It lets us focus more clearly on aesthetic content, on feeling and movement in sound, on the density or direction of experience, on sensuality, structure, and shape – so that we can concentrate better on what each of us loves in music that lies beyond the low level of how to make notes, at which music making far too often bogs down.

This simple program hopes to provide an introduction to the vast and still-barely-explored realm of musical intelligence in software which doubtless includes possibilities beyond anything we conceive of now. For those who have wanted to do music but have lacked the background, computer intelligence may make it possible. For those of us who have already gone a long way in music, it may let us go further than we ever imagined before. This program is a small beginning, written to some extent as a pointer."

- Laurie Spiegel
New York City, 1986

Music Mouse PART 2

Music Mouse differs from other music programs currently available in that it is not designed for the storage, editing, and replay of musical compositions using keyboards or involving notation. Instead, it turns the computer itself into a musical instrument which you can play.

Unlike traditional musical instruments, however, Music Mouse doesn't require years of practice, or knowledge of music theory or notation. It has a variety of options built into it for harmony and melodic patterning, freeing its player to focus on the movement of melodic lines, the shape and density of their elaboration, their electronic "orchestration", and on the overall form and expressive content of the music itself. It is a controller program designed to let your computer function either as a stand-alone musical instrument, using the application's SOUND, or as a control interface for MIDI synthesizers. Also it can send the music you play to audio, MIDI or music notation software, where Music Mouse will show up as a selectable input device just like a hardware controller.

2.1 Navigating the Application Window

The Music Mouse user interface consists of two primary areas:

The POLYPHONIC CURSOR shows a grid of note pitches with piano keyboards in each axis, providing a domain for translating mouse cursor position into pitches.

The PARAMETER PANEL offers three tabs:

PERFORM	A minimal set of performance parameters.
ALL	All parameters alongside keypress hints.
PREFERENCES	Application-level settings including Audio, MIDI, and View.

2.2 Types of Parameters

SELECTOR A SELECTOR key represents a single option from a group of choices. Only one member of any selector group is in use at any time.

SWITCH A SWITCH key toggles a value between two states. Some switches turn their option on and off, and others switch between two states. Holding a switch down for more than the duration of a normal keypress will produce a rapid alternation, which may be musically useful in some cases (and musically undesirable in others). For example, you can get a nice tremolo by holding down F, but if you hold down the spacebar for more than a normal keyhit's-worth of time, you won't know until you move the mouse again whether you've left yourself in a "sound" or "silent" state.

FADER A FADER key moves a value higher or lower when pressed. If held down, it will continue to move the value further in the same direction until it is released. FADERS always occur in pairs on the keyboard, where the left key decreases and the right key increases the value. FADERS clip, rather than wrapping at their extreme values (they will stay at their highest or lowest value after they've reached it even if they're still held down). When a FADER key is combined with shift, a FADER will set its value to its minimum or maximum value.

CYCLER A CYCLER key moves a value repeatedly through a range. When a CYCLER reaches the extreme value in whichever direction it is moving (to the bottom or top of its range), the value wraps back to the minimum/maximum value. Like FADERS, CYCLER keys move only one step each time they are pressed in a normal typewriting manner, and they continue moving as long as they are held down. When a CYCLER key is combined with shift, the CYCLER will set its value to its minimum or maximum value.

SPECIFIER A SPECIFIER key sets a parameter to a specific pre-defined value (so holding a specifier key will have no effect).

2.3 Performance Parameters

Polyphonic Cursor

To connect the computer mouse to the application, press delete or backspace, click on the Polyphonic cursor or Connect Mouse button.

Once engaged, the mouse cursor will disappear and the application will begin tracking the mouse position. The mouse's position will determine the selected pitches for each Voice. Any changed Voices will play on the next Tempo beat.

To disconnect the computer mouse from the application, press delete or backspace.

To move the Polyphonic Cursor quietly, press and hold the mouse button while moving.

Voices

Turn each of the Voices on or off using Switch keys shift + 1, 2, 3 or 4. Reverse the states of all Voices using Specifier key tab and turn all Voices on using esc.

Level

Control the output volume of either the Sound or MIDI Global Channel Volume value using Fader keys < and >. Use shift+< to set the value to 0, and shift+> to set to 100.

Sound On/Off

Mute and unmute playback using Switch key space.

Motion

Change the paradigm for the direction and movement of Voices using Switch key D.

When set to Parallel, all voices follow the mouse cursor position. When set to Contrary, Voices in the same axises move in opposite directions. Holding D will alternate between the two modes at the key-repeat rate.

VOICING

Set how VOICES 1, 2, 3, 4 should be assigned to each axises using SWITCH key F.

When set to CHORD-MELODY, VOICE 1 is assigned to the horizontal (left-to-right) axis and VOICES 2, 3, 4 are on the vertical (top-to-bottom) axis, where the intersection of VOICES 1 AND 2 follows the mouse position.

When set to VOICE PAIRS, VOICES 1, 3 are on the horizontal axis and VOICES 2, 4 are on the vertical axis, where the intersection of VOICES 1, 3 follows the mouse position.

Holding F will alternate between the two modes at the key-repeat rate.

GROUP

When enabled using SWITCH key G, all VOICES will play when at least one VOICE has changed. When disabled, each VOICE will only play when it's position is changed. Holding G will repeat playback of all VOICES at the key-repeat rate.

HARMONY

Set the harmonic mode for pitch quantization using the following SELECTOR keys:

Q - Chromatic
W - Octatonic
E - Middle Eastern
R - Diatonic
T - Pentatonic
Y - Quartal

When a different mode is selected, any pitches that have changed will be played immediately. To switch quietly, combine with option / alt.

TRANSPOSITION

Set the number of semitones to transpose pitches, using CYCLER keys Z and X, which will be increment and decremented by the INTERVAL amount. Changing the TRANSPOSITION will cause immediate playback; combine with option / alt to change quietly.

INTERVAL

Set the number of semitones to increment/decrement by when TRANSPOSITION keys are pressed using the CYCLER keys shift+Z and shift+X. Changing the INTERVAL has no immediate effect; this parameter only sets how much TRANSPOSITION should change.

ARTICULATION

Set the duration of notes using CYCLER keys [/] and [?].

STACCATO - sixteenth note
HALF LEGATO - quarter note
Full Legato - infinite; release when a new note has played

When set to FULL LEGATO, all active VOICES will play immediately. Combine with [option] / [alt] to change quietly.

TREATMENT

Determines the rhythmic timing to apply to VOICE playback. Select using [⌘] or [ctrl] with SELECTOR keys:

[1] - Chord: play all VOICES at once.
[2] - Arpeggio: play all VOICES within a single beat.
[3] - Line: play one VOICE every beat.
[4] - Improv: randomly play a subset of VOICES every beat.

PATTERN

Turn on sequenced pitch changes using SELECTOR [A]. Use the numbers [1 - 0] to change the selected PATTERN sequence:

[1] - 10-note cycle (0, 4, 5, 0, 4, 3, 4, 5, 0, 4),
[2] - 6-note triadic arpeggio (0, 2, 4, 7, 4, 2),
[3] - 8-note cycling scale - (0, 1, 2, 3, 4, 3, 2, 1),
[4] - 14-note cycling scale - (0, 1, 2, 3, 4, 5, 6, 7, 6, 5, 4, 3, 2, 1),
[5] - 8-note extended triadic arpeggio - (0, 4, 7, 11, 7, 4, 7, 4),
[6] - 16-note stepwise cycle - (0, 1, 0, 1, 2, 1, 2, 3, 2, 3, 4, 3, 2, 1, 2, 1),
[7] - 10-note cycle - (0, 2, 3, 4, 5, 6, 5, 4, 3, 2),
[8] - 16-note cycle - (0, 7, 1, 6, 2, 5, 3, 4, 5, 2, 4, 5, 2, 6, 1, 7),
[9] - 8-note cycle - (0, 1, 4, 1, 0, 4, 0, 4),
[0] - 16-note cycle - (0, 7, 0, 0, 2, 1, 2, 4, 3, 2, 1, 2, 0, 0)

SYMMETRY

Set the direction and movement of how PATTERN pitch changes are applied to each VOICE using SWITCH key [S]. This is similar to MOTION, where PARALLEL applies pitch changes such that all VOICES move in the same direction, and CONTRARY causes VOICES on the same axises to move in opposite directions.

DISPLAY

Determine whether the POLYPHONIC CURSOR should display pitch changes from PATTERN sequences, using SWITCH key [shift] + [A] to toggle on/off. This will have a visible effect only when PATTERN is enabled.

TEMPO

There are two TEMPO parameters available, with their own sets of keys.

TEMPO 1 defaults to 75 BPM, and can be set using FADER keys [-] and [+].
TEMPO 2 defaults to 150 BPM, and can be set using FADER keys [[ ] and [ ]].
Switch between TEMPO 1 and 2 using SWITCH key [\ ].
Set the currently selected TEMPO to its default value using SPECIFIER key [shift] + [\ ].
Combining [shift] with any of the decrement or increment keys will set the corresponding TEMPO to the minimum (12 BPM) or maximum (240 BPM) value.

2.4 Sound Parameters

When the application MODE is set to SOUND, the MIDI generated will played only through Music Mouse's internal synthesizer, which includes a selection of presets created by Laurie Spiegel.

Combining any of the following FADER keypresses with shift will set parameter to the minimum or maximum value.

PROGRAM Select a synthesizer preset using U and I.

VELOCITY Change the MIDI note VELOCITY using V and B.

PITCH MOD Set the amount of pitch modulation to apply using N and M.

FILTER Set the amount of filtering to apply using H and J.

TREMOLO Set the amount of tremolo to apply using K and L.

2.5 MIDI Parameters

When the application MODE is set to MIDI, the application directly outputs all generated MIDI via the "Music Mouse" MIDI Output Port and the selected EXTERNAL PORTS - DESTINATION.

Combining any of the following FADER keypresses with shift will set parameter to the minimum or maximum value.

PROGRAM Send a MIDI Program Change message using U and I. When Music Mouse is launched, no message will be sent until the value is explicitly changed.

CHANNEL Assign each VOICE to a MIDI Channel (1-16). All MIDI Parameter change messages generated will be sent to all of the selected channels.

VELOCITY Change the MIDI note VELOCITY using V and B.

MOD WHEEL Send a MIDI Controller Change message for CC 1 using N and M.

BREATH Send a MIDI Controller Change message for CC 2 using H and J.

FOOT CONT Send a MIDI Controller Change message for CC 4 using K and L.

PORTMNT Send a MIDI Controller Change message for CC 5 using H and J.

AFTER TCH Send a MIDI Channel Pressure change message to all selected MIDI CHANNELS using K and L.

2.6 Additional Controls



Reset All

The Reset All button within the tab bar is used to reset all the Music Mouse to the current preset's settings. If no preset is opened, this will reset parameters to their default settings.

Expand/Collapse Panel (◄)

The ◄ button within the tab bar is used to hide the Parameter Panel, showing only the Polyphonic Cursor.

When collapsed, click the Expand button to show the Parameter Panel.

2.7 Preferences

The Preferences tab consists of all the application-level Audio, MIDI, and Display settings.

Audio

Output Select the audio output device.

NOTE: an Audio Output device is required for playback, even when using an external MIDI destination device.

Channels Select a stereo-pair of channels for audio output.

Sample Rate Set the sampling rate.

Buffer Size Set the buffer size.

MIDI

Mode Set the application Mode to Sound or MIDI.

When Sound mode is selected, Music Mouse's internal synthesizer is the destination for generated MIDI messages.

When MIDI mode is selected, Music Mouse can receive and send MIDI messages.

MIDI generated by the application will be sent to the virtual MIDI port "Music Mouse " and to the selected External Port: Destinaton.

In MIDI mode, External Clock Sync can be enabled to sync Music Mouse to another MIDI Clock source, either from the virtual port "Music Mouse " or the External Port: Source.

External Clock Sync When enabled, Music Mouse can sync to an external MIDI clock source.

Your MIDI clock source must output MIDI clock messages either to the application MIDI Port "Music Mouse " or to the MIDI device selected in Preferences » External Port - Source.

External Port: Destination Select a MIDI port to send MIDI messages generated by Music Mouse.

External Port: Source — Select a MIDI port to receive MIDI Start, Stop and Clock message.

View

Scale — Set the percentage to scale the application window.

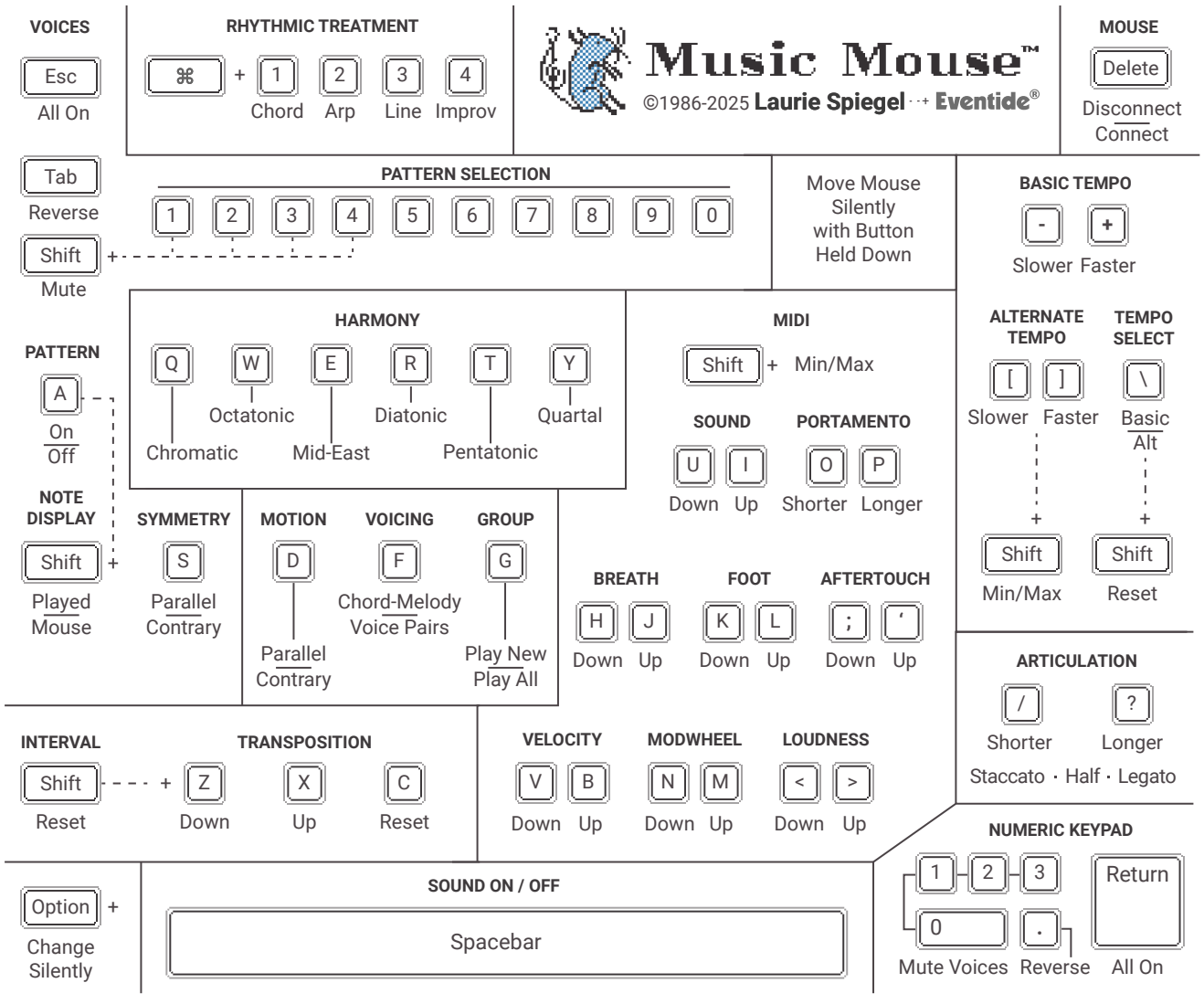
Panel — Set the Parameter Panel to appear on either the left or right side of the Polyphonic Cursor.

Hints — Show or hide the Hint Bar at the bottom of the application window.

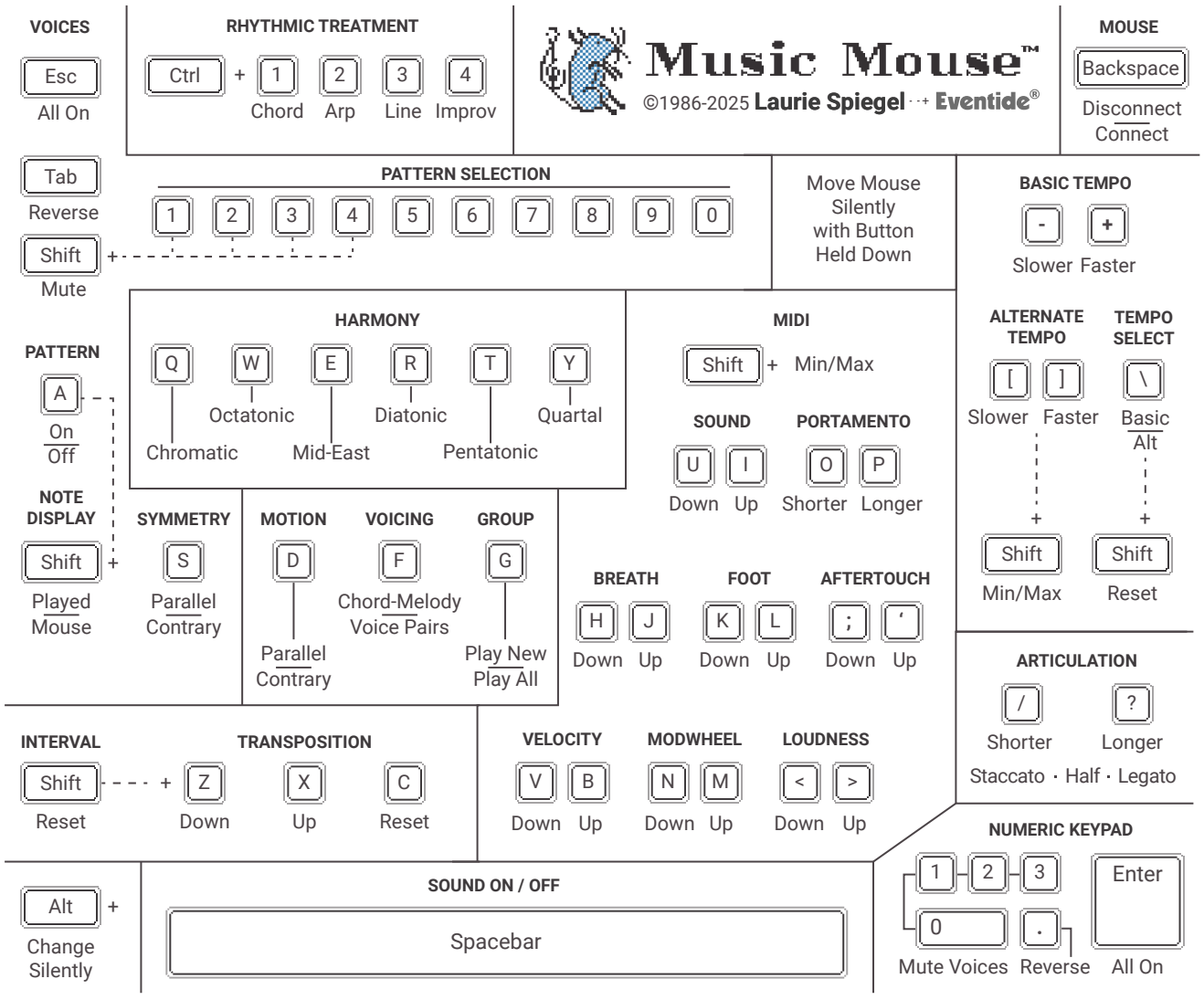
Grid Lines — Show or hide line separators between white keys in the Polyphonic Cursor bordering keyboards.

2.8 Keyboard Maps

macOS



Windows


VOICES
Esc
All On
RHYTHMIC TREATMENT
Ctrl + 1 2 3 4
Chord Arp Line Improv
Music Mouse™
©1986-2025 Laurie Spiegel Eventide®
MOUSE
Backspace
Disconnect
Connect
Tab
Reverse
Shift +
Mute
PATTERN SELECTION
1 2 3 4 5 6 7 8 9 0
Move Mouse Silently with Button Held Down
BASIC TEMPO
- +
Slower Faster
HARMONY
Q W E R T Y
Chromatic Octatonic Mid-East Diatonic Pentatonic Quartal
MIDI
Shift + Min/Max
SOUND
U I
Down Up
PORTAMENTO
O P
Shorter Longer
ALTERNATE TEMPO
[ ]
Slower Faster
TEMPO SELECT
\
Basic
Alt
PATTERN
A
On
Off
NOTE DISPLAY
Shift +
Played
Mouse
SYMMETRY
S
Parallel
Contrary
MOTION
D
Parallel
Contrary
VOICING
F
Chord-Melody
Voice Pairs
GROUP
G
Play New
Play All
BREATH
H J
Down Up
FOOT
K L
Down Up
AFTERTOUCH
; '
Down Up
Shift +
Min/Max
Shift +
Reset
ARTICULATION
/ ?
Shorter Longer
Staccato · Half · Legato
INTERVAL
Shift +
Reset
TRANSPOSITION
Z X C
Down Up Reset
VELOCITY
V B
Down Up
MODWHEEL
N M
Down Up
LOUDNESS
< >
Down Up
NUMERIC KEYPAD
1 2 3
0 .
Enter
Mute Voices Reverse All On
Alt +
Change
Silently
SOUND ON / OFF
Spacebar

Conclusion

PART 3

We hope you enjoy Music Mouse and put it to good use in your composing and performing endeavors.

For further questions or support, head over to the user forums.