

Tuple

Every chord in your
key, one click away.

A chord-grid instrument for Ableton Live: explore, perform
and record harmony in real time — triads, sevenths, ninths,
borrowed chords and secondary dominants, all voiced and
voice-led.



Document

User Manual

Edition

2026 · EN

Online

tuple.live

One screen, all your harmony.

Tuple is not a sequencer. It is a composition and performance tool that lays out **every valid chord** in your key as a playable grid — always visible, never hidden behind a menu.

Pick a key and a scale: Tuple instantly generates the full grid of diatonic chords, column by column, from degree I to degree VII. **Borrowed chords** and **secondary dominants** stay inside the same grid — no wizard, no separate page.

Click a cell (or hit a pad on the Push 2): the chord plays at once, already voiced and voice-led from the previous one. Your hands stay on the music.

KEY IDEA

Tuple outputs **the chord only** — every voicing stays a coherent chord you can play with one hand.

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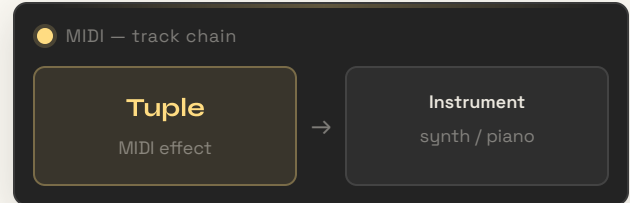
Getting Tuple onto a track.

Requirements

- Ableton Live 11 or 12, Suite edition — or Standard/Intro with the **Max for Live** add-on.
- About **50 MB** of disk space.
- **Push 2** — optional, to play the grid on the pads.
- An **instrument** (synth, piano...) on the same track to hear the chords.

Installation

- 1 Download the latest .amxd archive from tuple.live (or the maxforlive.com page).
- 2 Unzip the archive and **keep all files in the same folder** — the interface loads from these files.
- 3 In Live, drag `tuple.amxd` onto a **MIDI track**.
- 4 Place Tuple **before the instrument** in the MIDI effect chain.
- 5 Arm the track: the chords you play feed the instrument.



Chain order. Tuple → instrument, on the same MIDI track.

IMPORTANT

Do not rename or move the files shipped alongside the device: the interface loads from the folder. Keep the bundle intact.

DID YOU KNOW

Tuple outputs the chord only, leaving the rest of your arrangement on its own tracks — you keep full control of the low register.

Your first progression in 60 seconds.

- 1 **Set the tonality.** Click **KEY** and **SCALE**, or press **SYNC** **b#** to import Live's current scale.
- 2 **Open the grid.** Click **OPEN** to reveal the full window with every chord.
- 3 **Play a chord.** Click a cell in column I — it sounds and its notes appear in the Monitor.
- 4 **Move on.** Jump to columns IV, V, VI... With **Voice Leading** on, transitions stay smooth.
- 5 **Record.** Arm the track, hit record, and perform the grid live.

A progression to start with

In **C Major**, try the classic I - V - vi - IV:

C → **G** → **Am** → **F**

Then move up one row to switch to sevenths (CM7

• G7 • Am7 • FM7): the grid stacks richness vertically, from simplest to most colorful.

PERFORMANCE TIP

The **BORROWED column** (far right) adds color and tension without leaving the key: drop a bVII or a V/vi into the middle of a diatonic progression.

SHORTCUT

Instead of setting KEY/SCALE by hand, put Tuple on a track whose Live scale is already defined, then press SYNC.

The control strip.

Inside Live's rack, Tuple sits in a compact strip: controls on the left, Monitor on the right. The full grid opens in a second window.

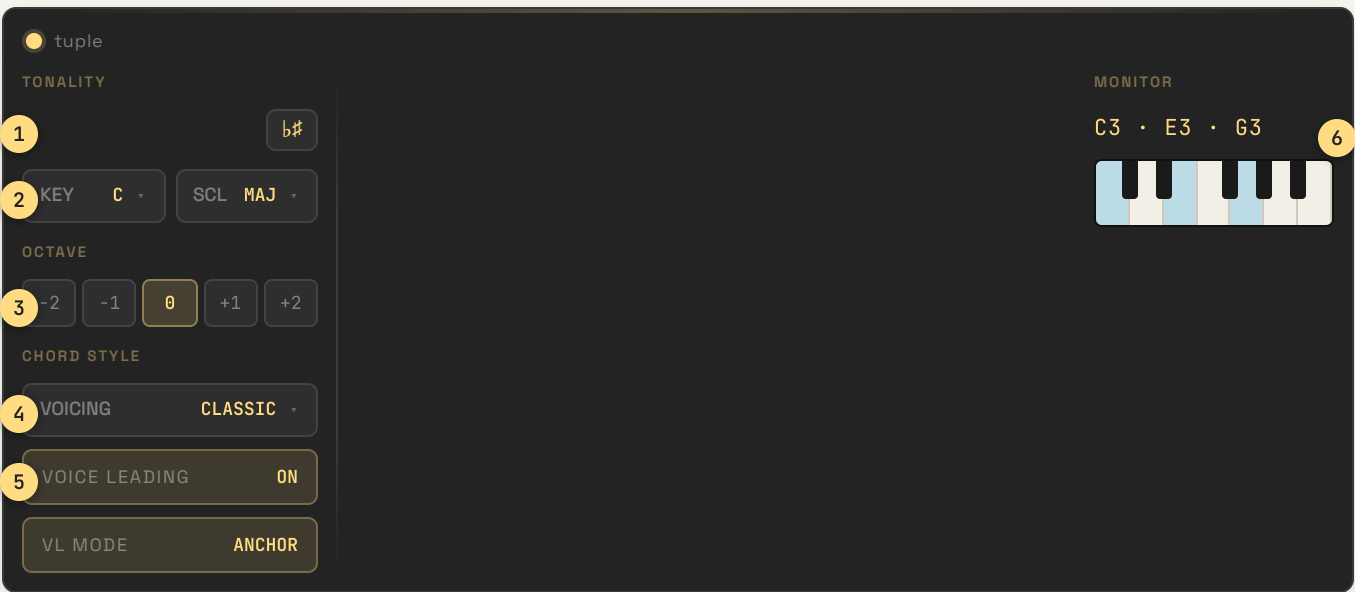


Figure 3.1 — The compact strip as it appears in Live's device rack.

- | | |
|--|---|
| 1 Sync b# — import key & scale from Live | 2 Key / Scale — root note and scale |
| 3 Octave — transpose the register (-2...+2) | 4 Voicing — note layout (15 modes) |
| 5 Voice Leading + Mode — chord linking | 6 Monitor — played notes + mini-keyboard |

The full window (grid).

One click on **OPEN** unfolds the whole grid: seven degree columns, the **BORROWED** column, and a tool column on the right.

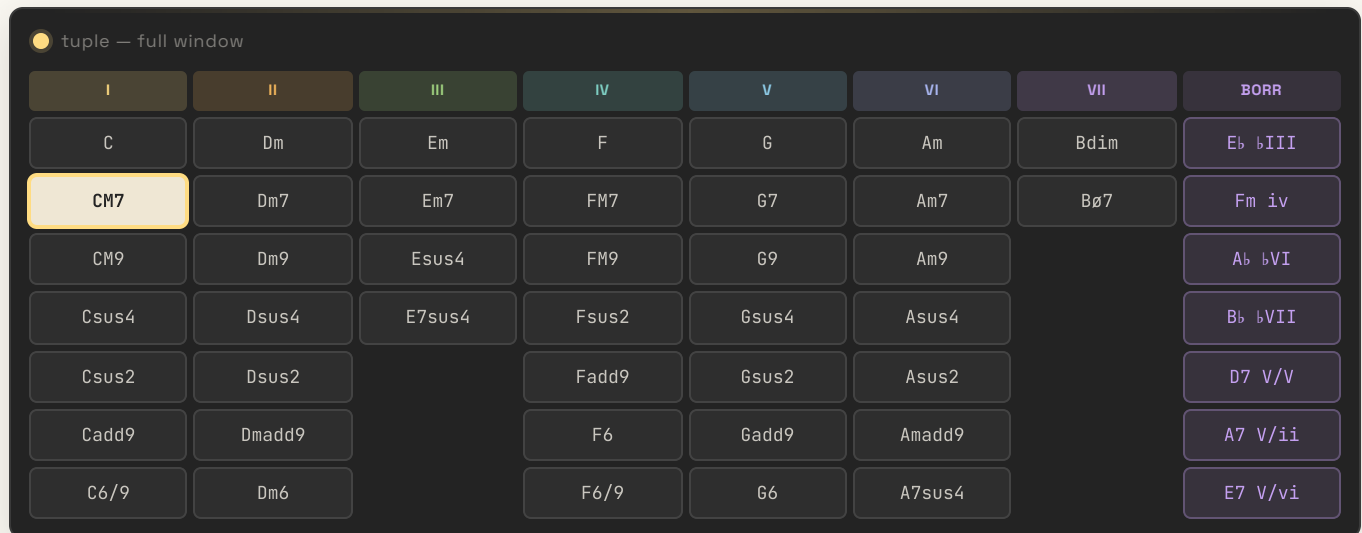


Figure 3.2 — The grid in C Major. Active cell in gold (CM7), borrowed chords in purple.

Reading the grid

- **Columns** = the seven degrees, from I (tonic) to VII (leading tone).
- **Rows** = chord families, ordered from simplest (triad) to most colorful (extensions).
- **Right column** = borrowed chords & secondary dominants.

Tools (right column)

- **Layout** — changes the degree color logic.
- **Push** — grabs the Push 2 pad grid.
- **Always on top · Open/Close** — window management.

Tuple, in the flesh.

The diagrams on the previous pages are simplified. Here is the real device, captured live — the same controls, colors and grid you'll meet in Ableton.



Figure 3.3 — The full window in E Minor : degree columns I–VII + Borrowed, the left controls and the Monitor. The Em) is gold.

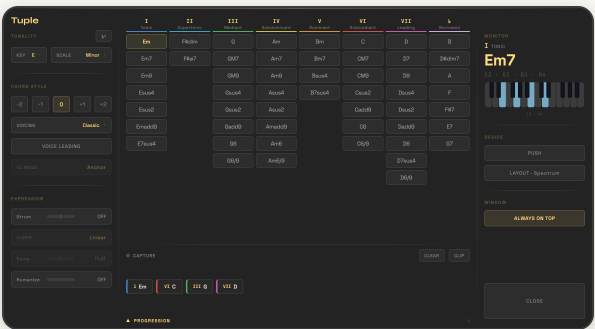


Figure 3.4 — Progression drawer open (see Chapter 11): captured chords as colored cards, ready to write to a clip.

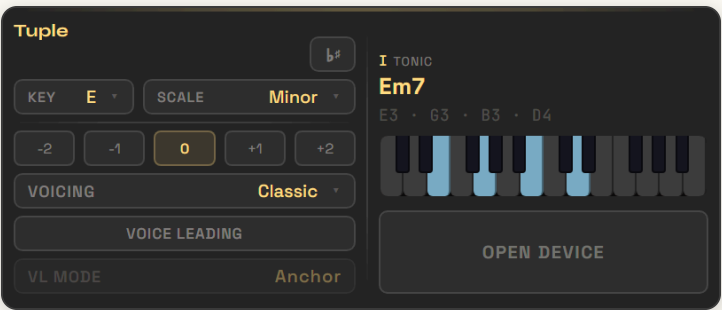


Figure 3.5 — The compact strip as it sits in Live's rack.

Key - Scale - Sync.

The Tonality section defines the harmonic world: the whole grid is recomputed the moment you change root or scale.

Key — the root

Choose one of the twelve chromatic roots, from **C** to **B**. This is the tonal center the degrees I–VII are built around.

Scale — the mode

Seven scales determine the color of the degrees and the available chords:

SCALE	CHARACTER	TYPICAL DEGREE I
Major	Bright, stable — the tonal reference	I maj
Minor	Dark, natural minor (Aeolian)	i m
Dorian	Minor with a major sixth — jazz, modal	i m
Phrygian	Tense minor, minor second — Spanish color	i m
Lydian	Dreamy major, augmented fourth	I maj
Mixolydian	Major with a minor seventh — groove, blues	I 7
Harmonic Minor	Dramatic minor, raised leading tone	i m

Why these seven? They cover the everyday major and minor modes. Other scales (melodic minor, Lydian dominant, symmetric or exotic) aren't built in — pick the nearest mode and reach for the **borrowed** chords in the grid to add colors from outside the scale.

Sync **b#** — import from Live

On load, Tuple imports Live's key & scale

automatically — the grid starts matched to your project, nothing to set up.

The **SYNC** button (the $\flat\sharp$ scale icon) re-imports the key and scale set in Live on demand — handy after you change the key mid-session.

If you then change KEY or SCALE by hand, Tuple unsyncs from Live until the next click on SYNC.

WORKFLOW

Set the scale in Live once, then sync all your Tuple devices to it. Change the key in Live and re-sync to transpose a whole session.

Octave - Voicing - Voice Leading.

Four settings, in this order: the register, then how the notes are spread, then how they move from one chord to the next.

Octave

Transposes the whole chord, from -2 to +2 octaves. Direct selection — click the value you want. Handy to seat chords in the right register within your arrangement.

Voicing

Defines how the chord's notes are spread across the register. Fifteen voicings, from close position to wide pads and genre grips — see the [reference on p.12](#).

DESIGN RULE

Every voicing is playable with one hand, root included. Only PIANO is deliberately two-handed (low root + right-hand chord).

Voice Leading

When on, **Voice Leading** pulls each new chord close to the previous one: the voices move as little as possible, so transitions become smooth and musical instead of jumpy.

Two linking modes

Anchor	Anchors the voices around a fixed register — stable and predictable.
---------------	--

Flow	Minimal movement from the previous chord — the smoothest, most legato.
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IN PRACTICE

For legato pads, keep VL ON in Flow mode. For repeated rhythmic stabs, turn it off so every chord lands in the same place each time.

Expression (full window)

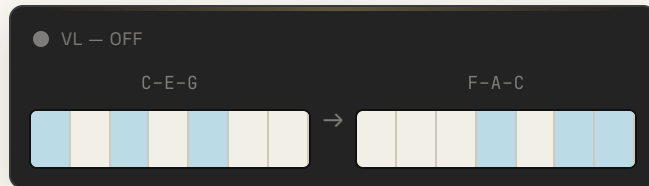
The full window adds four performance controls. Drag or scroll each; center / 0 = off.

Strum	Spreads the chord over time. Left = down (high→low), right = up (low→high); larger values turn the chord into an arpeggio.	±250 ms
Curve	Shape of the strum spacing: Linear, Accelerate or Decelerate.	3 shapes
Ramp	Velocity ramp across the strummed notes. Left = fade (first note loudest), right = build.	±100
Humanize	Subtle, random velocity & timing variation for a less mechanical feel.	0 = off

What Voice Leading changes.

Without Voice Leading

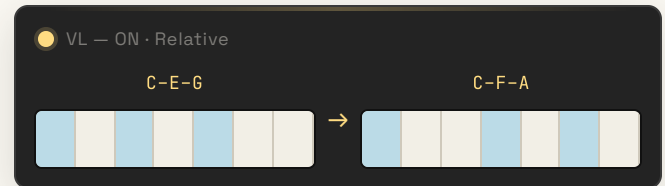
Each chord plays at its root position. The voices jump from one chord to the next.



C → F : the hand "jumps" to the right.

With Voice Leading

The target chord is rearranged to stay near the previous one. The fingers barely move.



C → F : C is shared, only two voices glide by a step.

BY EAR

Voice Leading doesn't change **which** chord you play — only **how** it's laid out. The harmonic function stays identical; what changes is the smoothness of the transition.

Every valid chord, never hidden.

Tuple’s principle: show the maximum number of valid chords for the chosen scale, and keep borrowed chords inside the same grid.

The diatonic degrees

Each column is a degree of the scale, named by its function:

I	Tonic — rest
II	Supertonic
III	Mediant
IV	Subdominant — the lift
V	Dominant — the tension
VI	Submediant — the relative
VII	Leading tone — instability

The rows stack the degree’s chord families, from triad to extensions. A column stops where the scale no longer yields a valid chord — hence the uneven column heights.

The Borrowed column

The last column gathers **borrowed chords** (modal interchange) and **secondary dominants** — colors from elsewhere that enrich the key without leaving it.

IN MAJOR	ROLE
bIII bVI bVII	Borrowed from the parallel minor
iv	Minor subdominant
V/V V/ii V/vi	Secondary dominants


INSTANT COLOR

A minor **iv** right before returning to the I is one of the most moving borrowings in pop.

Layout – reading the grid in color.

The **LAYOUT** button cycles through five color logics. The grid stays the same; only the way you read it changes.

I	II	III	IV	V	VI	VII
LOGIC	WHAT THE COLOR ENCODES				USE IT TO...	
 Spectrum	A distinct hue per degree, rainbow-style (the bar above).				spot the column instantly.	
 Function	 tonic ·  subdominant ·  dominant.				think in tension/rest.	
 Tension	 home → tense, by dissonance.				pace the color of a progression.	
 Fifths	 near → far on the circle of fifths.				compose by fifth motion.	
 Quality	 major ·  minor ·  dim ·  aug.				sort chords by type.	

 In every logic, **borrowed** chords stay violet.

ADVICE



Start in **Spectrum** to memorize where the degrees are, then switch to **Function** once you think in tonic / subdominant / dominant.

Where to go next.

Turn **SMART** on and, as you play, Tuple lights up the chords that follow naturally from the one you just played. It's a guide laid over the grid — every chord stays playable; nothing is hidden or forced.

How to read it

The **hue** is always the degree color of your current Layout, so the grid still reads the same. The **brightness** carries the suggestion: **brighter = stronger**. Empty cells stay dark, and the chord you just played stays highlighted as the anchor.

MODE	WHAT BRIGHTNESS MEANS	USE IT TO...
 Function	Harmonic strength — how strongly a chord wants to follow, by function (resolutions, dominants, set-ups, surprises, color).	find the convincing next move.
 Voice leading	Smoothness — how little the notes move to get there, measured on your current voicing & octave .	keep the motion seamless.

The **SMART** button cycles **Off → Function → Voice leading**. Suggestions are grouped by harmonic function, so you always see a spread of options — a few resolutions, a few tension moves, a few colors — never a whole row lit at once.

GOOD TO KNOW

Smart works in **any** Layout — it's a mode, not a color scheme. And because Voice leading reads your actual voicing, changing the **Voicing** re-ranks the suggestions: the same progression can light up differently in Classic vs. Spread.

The fifteen voicings.

The voicing decides how the notes are spread. All are playable with one hand (except Piano; Spread and the Drop voicings run wide by design), with the root staying in register.

VOICING	LAYOUT	BEST FOR
Classic	Close position, notes stacked as tightly as possible.	neutral, all-purpose reference
Piano	Low root + the rest of the chord grouped above (two hands).	piano parts, ballads
Open	Second voice raised an octave — airy chord.	pads, clarity
Spread	Every other voice raised — wide and open.	strings, cinematic pads
House	Rootless stab cluster anchored in C3.	house, deep house
Prog	Wide prog-techno pad: low + third / high extensions.	prog, melodic techno
Rootless A	No root, structure as is (3-5-7-9).	jazz, when the root is covered elsewhere
Rootless B	No root, lower half raised (7-9-3-5).	alternating jazz comping
Drop 2	2nd voice from the top dropped an octave.	guitar/jazz, balanced sound
Drop 3	3rd voice from the top dropped an octave.	wide voicings, open low end
Jazz	Rootless cluster locked in the C3 comping zone.	jazz / electronic left-hand comping
Nu-House	Rootless, airy — every other voice up an octave.	nu-house, deep & open
Trap	Dark close cluster locked low.	trap, hip-hop
Trance	Anthem grip: root + 3rd (+7th) + root octave on top.	trance, supersaw anthems
Funk	“Tenth” grip: root + the 3rd raised an octave.	funk / soul, Rhodes

REMINDER

The **Rootless** voicings shine when the root is covered elsewhere: they free up the low end and keep the chord light.

The chord families.

Each column stacks these families, in the priority order below. The engine only shows a family when the scale makes it valid for that degree.

FAMILY	EXAMPLE LABELS	DESCRIPTION
Triad	maj · m · dim · aug	The three-note chord — always available.
Seventh	M7 · m7 · 7 · dim7 · ø7	Adds the 7th — depth and direction.
Ninth	M9 · m9 · 9	Extends to the major 9th.
Sixth	6 · m6	Soft color, without seventh tension.
Add9	add9 · madd9	Triad + 9th, no 7th — bright.
Sus4	sus4 · 7sus4	Fourth instead of the third — suspension.
Sus2	sus2	Second instead of the third — open.
Six/Nine	6/9 · m6/9	Sixth + ninth — rich and stable.
mMaj7	mMaj7	Minor with major 7th — dramatic color.
7b9 / 7#9	7b9 · 7#9	Altered dominants — strong tension.

ENGINE LOGIC

Tuple detects the real quality of each chord from the scale: the same degree will sound M7, m7 or 7 depending on context, automatically.

See & organize.

Monitor

The right panel shows the **notes of the current chord** in real time (in gold) and highlights them on a **mini-keyboard**. It's instant visual feedback — useful to learn voicings or check the register.

The dual-window workflow

Tuple splits performance into two surfaces:

- The **compact strip** in the rack — controls and Monitor always in view.
- The **full window** with the entire grid, opened via **OPEN**, one click away.

The grid is never shrunk: the rack's limited height would hide it, so it lives in its own window — full access stays immediate.

Always on top

Keep the grid window in front while you work in Live: enable **ALWAYS ON TOP** in the Window group.

RECOMMENDED SETUP

Grid window "always on top" on one side of the screen, Live underneath: you compose at the grid while keeping the arrangement visible.

Build it, then bounce it.

Stack chords into a progression inside Tuple, then write the whole thing straight to a MIDI clip — no re-playing your chords into a record track.

Open the drawer

In the full window, click the **Progression** bar at the bottom of the grid. The drawer opens inside the grid area — it never covers your menus.

Capture

- 1 Turn on **CAPTURE**.
- 2 Click (or play) chords on the grid — each one is added as a card.
- 3 Turn **CAPTURE** off when the progression is done.

You can also **drag a chord straight from the grid** into the drawer to add it, capture on or off.

Write to a clip

Select an empty clip slot in Live, then press **CLIP**. Tuple writes the whole progression, **one chord per bar**. It never overwrites a slot that already holds a clip — pick an empty one.

Shape the progression

- **Re-order** — drag a card left or right.
- **Insert** — the + on a card marks where the next captured chord drops in.
- **Remove** — the × deletes a card.
- **Audition** — press & hold a card to hear that chord; it sounds until you release, just like a grid cell.

GOOD TO KNOW

The progression holds up to **8 chords**. Each card stores the chord exactly as you captured it — already voiced and voice-led — so the clip sounds like what you heard.

A FULL-WINDOW FEATURE

Writing to an Ableton clip needs Live, so the **→ CLIP** export is device-only. You can still build, re-order and audition progressions in the browser demo (there it exports a MIDI file instead).

The grid, under your fingers.

With a Push 2, play the chord grid straight on the pads — one chord per pad, the colors mirroring the screen.

Enable

- 1 Connect the Push 2 and open Tuple's full window.
- 2 Click **PUSH** in the Device section: Tuple grabs the pad grid.
- 3 The pads light up according to the current color logic (Layout).
- 4 Hit a pad: the chord plays, voiced and voice-led, just like on screen.

Push **extends** the grid, it doesn't replace it: columns = degrees I–VII + Borrowed, rows = chord families.

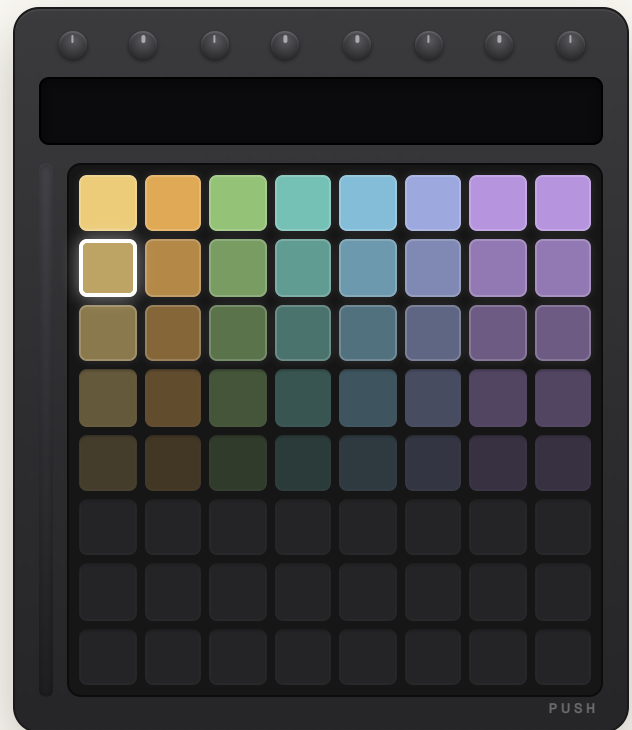


Figure 12.1 — One chord per pad, colors synced with the screen.

PADS & MIDI

A pressed pad lights up brighter while held. Tuple exposes **8 controls** — Octave, Voicing, Voice Leading, VL Mode, Strum, Strum Ramp, Humanize and Layout — to MIDI mapping (Cmd/Ctrl+M): mappable, automatable, saved with your set. Push is optional; everything works via the mouse too.

Capture the take.

Progression → Clip (Ch. 11) writes a fixed progression. To capture a live performance instead — especially when you play on Push — record Tuple's MIDI output onto a second track.

The routing

- 1 Add a second MIDI track.
- 2 Set its **MIDI From** to Tuple's track, and the chooser below to **Post FX** — that taps Tuple's generated chords, just before the instrument.
- 3 Set the new track's **Monitor** to **In**. This is the step most people miss — without it the track receives nothing.
- 4 Arm the track, press record, and play the grid.

AVOID DOUBLING

For playback, give the record track its own instrument and mute Tuple's — otherwise both sound at once.

In Push mode

When Tuple is driving Push, add one setting on the record track: set its **MIDI To** to **No Output**, so the monitored notes aren't echoed back and doubled.

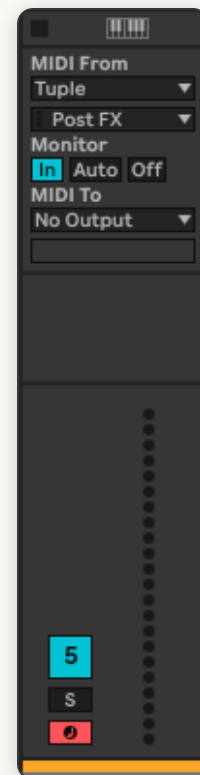


Figure 13.1 Record track in Push mode — From Tuple, Post FX, Monitor In, MIDI To No Output.

Going further.

Workflow tips

- Compose at the grid, record the MIDI, then edit the notes — Tuple seeds the ideas.
- Mix 2–3 borrowings into a diatonic progression for a chorus that “lifts off”.
- Change voicing between verse and chorus without changing the chords.
- Duplicate the track with a different voicing to double / layer textures.

Troubleshooting

No sound	Tuple must be before the instrument, track armed.
Blank interface	Files moved — keep the folder intact, reload the device.
Sync does nothing	Define a scale in Live first, then press SYNC.
Chords sound muddy	Try a Rootless voicing or raise the Octave.
A note won’t stop	Disarm then re-arm the track, or stop the transport.
Push pads stay dark	Toggle PUSH in the device; Push 2 must be connected.
Several Tuples at once	Fine — each instance is independent. One per track for different keys / voicings.

FAQ

Is Tuple a sequencer?

No. It’s a tool to choose, explore and perform chords in real time.

Do I need a Push 2?

No, it’s optional. Everything plays via the mouse or MIDI.

Does it follow my song key?

Yes — Tuple imports Live’s key & scale automatically when it loads.

Can I record what I play?

Yes — Tuple sends real MIDI notes. Arm the track, record, then edit the notes like any MIDI clip.

Are the controls automatable?

Yes — the 8 controls are Live parameters: automate them, MIDI-map them, saved with your set.

VERSION	CREATOR
Tuple v1.1 · 2026	c0re
COMPATIBILITY	CONTROLLER
Ableton Live 11 / 12 · Max for Live	Push 2 (optional)
LICENSE	CONTACT
MIT · free	c0re_m4l@proton.me
COMMUNITY	WEB & DEMO
discord.gg/N52jGhGE	tuple.live

Tuple

Every chord in your key, one click away. Try the demo in your browser before installing.

User Manual — Tuple v1.1 · 2026 Edition

tuple.live

Key terms, in one place.

A quick reference for the words used throughout this manual.

Diatonic	Chords built only from the notes of the current key & scale.	Inversion	The same chord with a note other than the root at the bottom.
Degree (I–VII)	A chord's position in the scale, in Roman numerals (I = tonic, V = dominant...).	Rootless voicing	A voicing that omits the root — your bass instrument supplies it.
Tonic • Subdominant • Dominant	The three harmonic functions: rest, lift, tension.	Drop voicing	One inner voice dropped an octave (Drop 2 / Drop 3) for a wider, open sound.
Borrowed chord	A chord taken from a parallel mode (modal interchange) for color — kept inside the grid.	Octave	Shifts the whole chord up or down in register.
Voicing	How a chord's notes are arranged and spaced (which note sits on top, the gaps between voices).	Layout	The color logic used to read the grid (Spectrum, Function, Tension...).
Voice leading	Moving each voice the smallest distance from one chord to the next, for smooth transitions.	Smart Chords	A guide overlay: as you play, the grid lights likely next chords — by function (strength) or voice leading (smoothness).
Anchor / Flow	Tuple's two voice-leading modes: fixed register vs. minimal movement.	Strum	Spreads a chord's notes over time (down or up), up to an arpeggio.
		Humanize	Small random velocity & timing variation for a less mechanical feel.