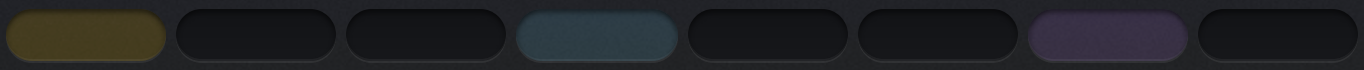
MAX FOR LIVE · ABLETON LIVE 11 / 12

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

VERSION
v1.6.0

EDITION
2026 · EN

ONLINE
tuple.live

One screen, all your harmony.

Tuple lays out **every valid chord** in your key as a playable grid — always visible, never hidden behind a menu — and lets you **place those chords in time** on a bar ruler, then write the result to a clip.

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.

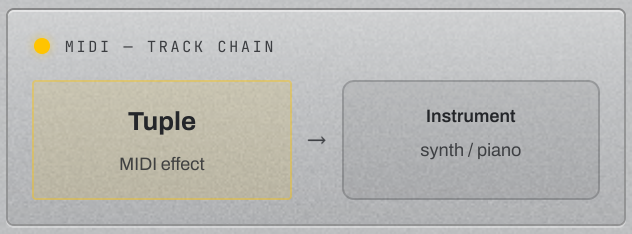
> KEY IDEA
>
> Tuple outputs **the chord only** — every voicing stays a coherent chord you can play with one hand.

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02 Quick start p.5
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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.



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.

Installation

Choose the method for your OS:

Windows

01 Download `Tuple-Installer.exe` from tuple.live and run it.

02 The installer places the Tuple folder in your **User Library › Presets › Max MIDI Effect** automatically.

03 Restart Ableton — Tuple appears under Max MIDI Effect in the browser.

macOS

01 Download `tuple.zip` from tuple.live and unzip it.

02 Double-click `Install Tuple.command`. If macOS blocks it, right-click → **Open** first.

03 Pick your **User Library › Presets › Max MIDI Effect** folder when prompted.

04 Restart Ableton — Tuple appears under Max MIDI Effect.

Manual (all platforms)

01 Unzip `tuple.zip` and **keep all files in the same folder**.

02 In Live, drag `tuple.amxd` onto a **MIDI track**.

03 Place Tuple **before the instrument** in the MIDI effect chain.

04 Arm the track: the chords you play feed the instrument.

Your first progression in 60 seconds.

01 **Set the tonality.** Click KEY and SCALE, or press SYNC ♭♯ to import Live's current scale.

02 **Open the grid.** Click OPEN to reveal the full window with every chord.

03 **Play a chord.** Click a cell in column `I` — it sounds and its notes appear in the Monitor.

04 **Move on.** Jump to columns `IV`, `V`, `VI`... With **Voice Leading** on, transitions stay smooth.

05 **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 IN LIVE'S DEVICE RACK, AT ITS REAL SIZE.

1. **Tuple** — about, version, updates
2. **SYNC** — import key & scale from Live
3. **KEY** — the root
4. **SCALE** — the mode
5. **OCTAVE** — −2 to +2
6. **LEADING** — Off / Anchor / Follow
7. **VOICING** — the spacing
8. **The screen** — degree, chord name, notes, keyboard
9. **OPEN** — lifts the full window

LEFT — SIX KEYS SHAPE THE CHORD

- **Sync** — import the key & scale straight from Live's own scale setting.
- **Key · Scale** — the tonal centre and mode the whole grid is built from. ↳ Ch. 4
- **Octave** — shift the whole chord up or down, `-2` to `+2`.
- **Leading** — smooth the motion from one chord to the next: `Off · Anchor · Follow`.
- **Voicing** — how the notes are spread: six spacings, `Default` to `Two Hands`. ↳ Ch. 5

RIGHT — THE SCREEN

- **Monitor** — the chord you're playing, its note names and a mini-keyboard, on the strip's screen.
- **Open** — the push-button unfolds the full chord grid in its own window (Fig. 3.2).

Tuple, in the flesh.

The same device, unfolded: one bar of controls, the whole grid, and the progression drawer underneath.



FIGURE 3.2 — THE FULL WINDOW IN C MAJOR, AT ITS REAL SIZE OF 1200 × 700.

1. **The control bar** — every control, always visible
2. **The grid** — I to VII, plus Borrowed
3. **The drawer** — progression, then clip

TOP — THE CONTROL BAR

One hardware-style bar: **KEY · SCALE · SYNC**, then **VOICING · LEADING · SMART · EXPRESSION · OCTAVE**, then **PUSH** and **SETTINGS**. Everything that shapes the chord is one press away; EXPRESSION opens its panel of faders (Strum, Ramp, Curve, Humanize).

CENTRE — THE GRID

Every valid chord for the key, color-coded by degree: seven columns `I`–`VII` plus a Borrowed column. The **screen** at the bottom carries the progression — ruler, cards, commands and status line, always visible — and the **Monitor** lives on it.

SETTINGS

The SETTINGS plate holds the once-in-a-while switches: **LAYOUT**, ♭/♯, **EXT**, **AVOID NOTES**, **ALWAYS ON TOP** and **THEME** — Tuple ships in its **Night** look, one press for Day — plus **ABOUT** and the manual. The window itself is resizable: the whole face scales as one, nothing reflows or truncates.

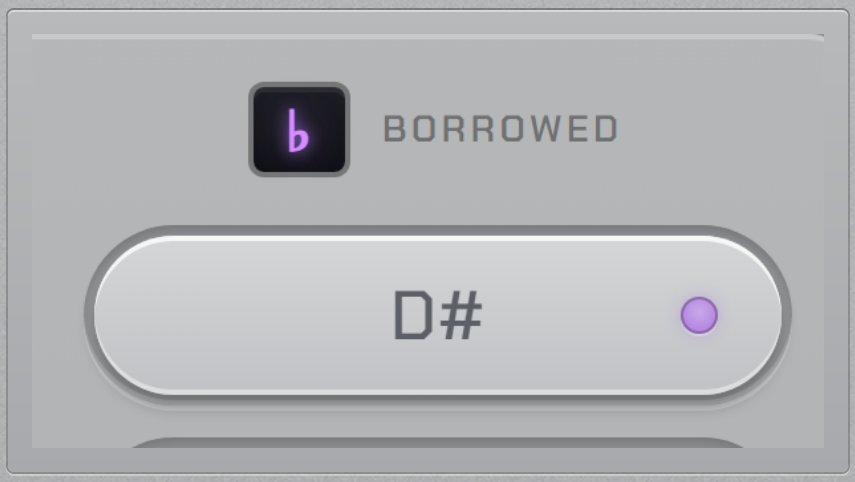
The full window (grid).

One click on **OPEN** unfolds the whole grid: seven degree columns and the BORROWED column. Nothing shares the space with them — the controls are on the bar above, the progression on the screen below.



FIGURE 3.3 — THE GRID IN C MAJOR: SEVEN DEGREE COLUMNS I–VII + BORROWED, EVERY VALID CHORD FOR THE KEY. THE CHORD BEING PLAYED IS OUTLINED; BORROWED CHORDS SIT IN THE LAST COLUMN.

THE EIGHTH COLUMN



THE BORROWED COLUMN. SAME SHAPE AS THE SEVEN DEGREES, ONE COLOUR APART — VIOLET IN EVERY LAYOUT, SO A BORROWED CHORD NEVER PASSES FOR A DIATONIC ONE.

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.

BEYOND THE GRID

- **Push** (control bar) — grabs the Push 2 pad grid.
- **SETTINGS** — Layout (the degree color logic), ♭/♯, EXT, Avoid notes, Always on top, Theme (Night / Day), About.
- **Logo (?)** — click the logo (top-left) to open About: version, links, and the update panel when a new version is available.

A CELL, UP CLOSE



ONE CELL, CLOSE UP. THE HEAD CARRIES THE ROMAN NUMERAL AND THE DEGREE NAME; EVERY CELL IN THE COLUMN REPEATS ITS COLOUR AS A DOT ON THE RIGHT, SO YOU CAN FIND A COLUMN WITHOUT READING A SINGLE WORD.

The control bar, cell by cell.

Ten cells, four groups, one row. Every one of them carries its own label, so nothing here needs to be memorised — this page only says what each one changes.

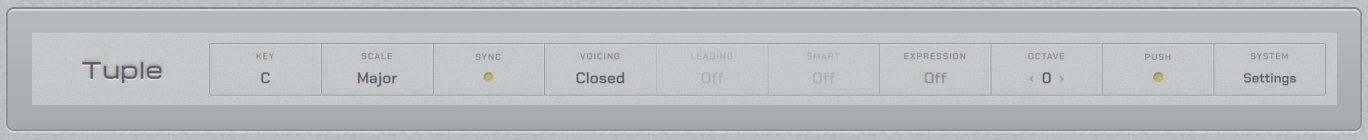


FIGURE 3.4 — THE CONTROL BAR AT ITS REAL SIZE, 1200 × 66.

CELL	WHAT IT CHANGES	CHAPTER
Key	The root the whole grid is built from.	04
Scale	The mode. Changing it rebuilds every column at once.	04
Sync	Imports key and scale from Live's own scale setting. The lamp stays lit while it follows.	04
Voicing	Chord spacing — six styles, from `Closed` to `Default`.	09
Leading	Voice leading: `Off`, `Anchor`, `Follow`.	05
Smart	Suggestions: `Off`, `Function`, `Voice-leading`. It is a cycler, not a switch.	08
Expression	Opens the panel: Strum, Ramp, Curve, Humanize. Also sent out as `CC 20–23`.	05
Octave	Shifts the whole chord, `-2` to `+2`.	05
Push	Grabs the Push 2 pad grid. The lamp says whether it holds it.	13
System	Opens SETTINGS — the switches you set once and forget.	—

Settings — set once, forget.

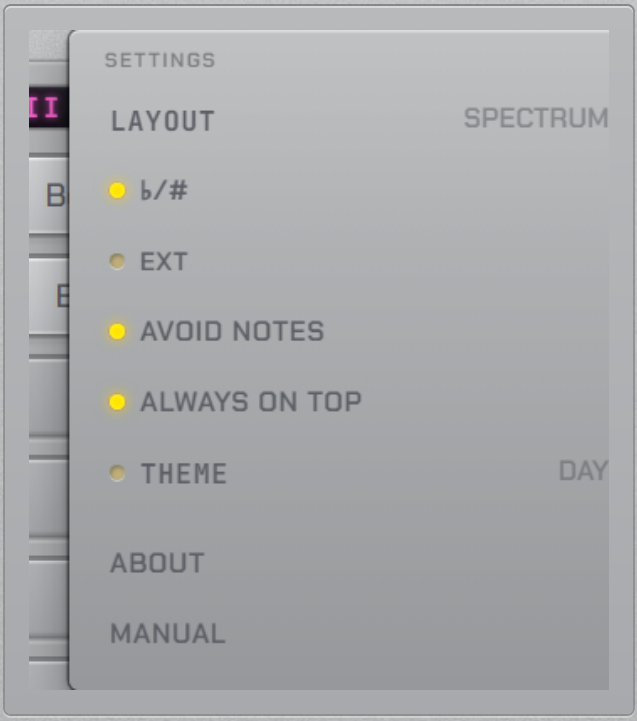


FIGURE 3.5 — THE SETTINGS PLATE, OPENED FROM THE FAR RIGHT OF THE BAR.

SWITCH	WHAT IT DOES
Layout	The degree colour logic: Spectrum, Function, Tension, Fifths, Quality. ↳ Ch. 7
♭/♯	Flat or sharp spelling for every name on the grid.
EXT	Extended: enriches the borrowed chords from what you play. The diatonic grid never changes. ↳ Ch. 6
Avoid notes	Filters the tensions that clash with the chord. Switchable, because some styles want them.
Always on top	Keeps the full window above Live.
Theme	Night or Day. Tuple opens in `Night`; this manual is shot in `Day`.
About	Version, links, and the update panel when a new build is out. ↳ Ch. 15

WHY SO FEW

Everything that shapes a chord lives on the bar, in the open. SETTINGS only holds what you decide once: how the grid is coloured, how notes are spelled, which window sits on top.

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

The scale sets 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`
Melodic Minor	Minor with a raised 6th & 7th — jazz minor	`i m`
Locrian	Diminished tonic, ♭2 & ♭5 — unstable, dark	`i°`
Lydian Dominant	Lydian with a ♭7 — the ♯11 dominant color	`I 7`
Major Pentatonic	Five notes, no semitone tension — open	`I maj`
Minor Pentatonic	Five-note minor — riffs, blues, lo-fi	`i m`

Why these? They cover the everyday major and minor modes plus the jazz minors and the two pentatonics. For colors outside any scale, reach for the **borrowed** chords in the grid — secondary dominants and modal interchange, always one click away.

Sync & accidentals

On load, Tuple imports Live's key & scale automatically — the grid starts matched to your project, nothing to set up.

The **SYNC** button 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.

♭/# — FLAT OR SHARP NOTATION

The ♭/# switch, in **SETTINGS**, moves all chord names between **flat** and **sharp** notation — grid, screen and menus update at once. The preference is saved and restored across sessions.

♭ (flat)	E♭, A♭, B♭ — common in jazz, pop, brass arrangements.
# (sharp)	D#, G#, A# — common in guitar-centric contexts.

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.

SYNC IS ON THE STRIP

SYNC is one of the six keys on the compact strip — no need to open the full window to re-import Live's scale. Notation, being a set-once choice, lives in SETTINGS in the full window.

THE SYNC LAMP



SYNC AND KEY, SIDE BY SIDE. THE LAMP UNDER SYNC STAYS LIT WHILE TUPLE FOLLOWS LIVE'S SCALE; IT GOES OUT THE MOMENT YOU SET KEY OR SCALE BY HAND.

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. The cell reads `‹ 0 ›`: click an arrow to step, or scroll on the cell. Handy to seat chords in the right register within your arrangement.

Voicing

Defines how the chord's notes are spread across the register. The menu holds six spacings — `Default`, `Closed`, `Open`, `Section`, `Chord Melody` and `Two Hands` — each described in the ↳ **voicing reference**. `Default` is the neutral one: no voicing at all, every chord tone at its default position, and voice leading never moves it.

> DESIGN RULE
>
> Every spacing is playable with one hand, root included. Only `Two Hands` is deliberately two-handed (low root + right-hand chord).

Extended EXT

The **EXT** switch, in **SETTINGS**, enriches the **borrowed chords** from what you play: Borrowed and Mediants take the extension that fits after your last chord, and tritone subs become `7♯11`. The diatonic grid never changes — for the 9ths, 11ths and 13ths of a degree, open the `Ext` page of the Borrowed column. Turn it off for the plain borrowed chords. ↳ **Ch. 6**

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.

ONE CONTROL, THREE POSITIONS

Off	Chords stay exactly as the voicing built them.
Anchor	Anchors the voices around a fixed register — stable and predictable.
Follow	Minimal movement from the previous chord — the smoothest, most legato.

> IN PRACTICE
>
> For legato pads, set VOICE LEADING to `Follow`. For repeated rhythmic stabs, set it to `Off` so every chord lands in the same place each time.

> WHICH SPACINGS RESPOND
>
> Voice leading reshapes five of the six. `Default` is the exception: it produces a single candidate, so there is nothing for Anchor or Follow to choose between — measured, it stays put on all 91 cells while `Closed` moves on 88 of them under Anchor. That is what makes it a neutral reference rather than a style.

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`

EXPRESSION AS MIDI CC

Each control also goes out as a MIDI controller when you move it — `CC 20` Strum, `CC 21` Ramp, `CC 22` Curve, `CC 23` Humanize (bipolar controls sit at 64 when centred). Map them in the instrument after Tuple, or record them: they are sent on change only, never on load.

VELOCITY RANGE

`Vel Min` and `Vel Max` — two Live parameters (1–127, in the device's automation list) clamp Tuple's output velocity at the very end of the chain, after Ramp and Humanize. The defaults, 1 and 127, leave the sound untouched.

WHERE THE FOUR CONTROLS LIVE



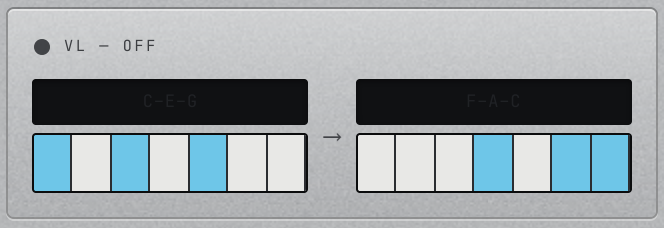
THE EXPRESSION PANEL. IT OPENS FROM THE CONTROL BAR. EACH FADER IS A LIVE PARAMETER AND ALSO LEAVES ON A MIDI CONTROLLER — DRAG, OR SCROLL ON THE VALUE.

What Voice Leading changes.

Voice Leading is the craft of moving between chords with the **least** motion: keep the notes two chords share in place, and let the rest step to the nearest note instead of jumping. It makes a progression sound connected and legato rather than blocky — and Tuple applies it automatically, re-laying each chord to sit close to the one before.

WITHOUT VOICE LEADING

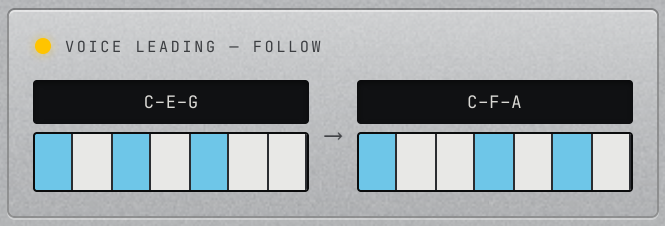
Each chord plays in root position, in a fixed register. The whole hand jumps from one chord to the next — fine for rhythmic stabs, but disconnected for sustained parts.



C → F: THE HAND "JUMPS" TO THE RIGHT.

WITH VOICE LEADING

The target chord is rearranged to sit near the previous one — shared notes hold, the rest glide by a step. The fingers barely move and the progression flows. One control, three positions, read left to right as manual → automatic: **Off** leaves the voicing untouched, **Anchor** keeps a stable register, **Follow** chases the smoothest path (↳ Ch. 5).



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
♭III ♭VI ♭VII	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.

MORE PAGES — TRITONE, MEDIANTS & EXT

The column header holds four small screens, one per page: ♭ (Borrowed, the table above), TRI (Tritone), MED (Mediants, chromatic mediants) and EXT (Ext). The page you are on glows violet; **click any other screen** to switch straight to that page. MED exists in major and minor only: in other scales it stays in place, dimmed, and does nothing when clicked.

Tritone follows your playing: after each chord, it offers tritone substitutes (a dominant seventh a half step above the target) leading to the chords most likely to come next, ranked like Smart. Each cell names its target — D♭7 → C, always first before you play. A sub counts as its target: after D♭7 the page reads as after C, and never offers the sub you just played. Ext shows what the column of the last diatonic chord you played does **not** have: on the ii of C major, Dm11 D7sus4 D6sus2 Dmadd11…, from your scale, minus avoid notes, closest first. When nothing is new, the page stays empty. Both work in every scale. With EXT on, each sub becomes a 7♯11; Ext

stays the same, since **EXT** never touches the grid it completes.

With EXT on, Borrowed and Mediants follow your playing too. The chords stay the same — same roots, same qualities, same order — but each one takes the extension that fits **after the chord you just played**: a new color the previous chord did not already have, one note richer, sevenths after sevenths and sixths/add chords after triads. In C major, after `C` the `iv` reads `Fm6`; after `Dm7` it reads `Fm9`. The cell you just played keeps its name while you hold it; the others move. A captured card keeps exactly what you heard. Changing key or scale starts again from the tonic. With **EXT** off, the column shows the plain chords, as before.

If you change scale while on `Mediants`, the column falls back to page 1 on its own. The page is also a Live parameter (`Borrowed Page`) — automatable and saved with your set.



FIGURE 6.1 — WITH **EXT** ON, THE SEVEN DIATONIC COLUMNS STAY EXACTLY AS THEY ARE; ONLY THE BORROWED COLUMN TAKES ITS COLOR: D♯ADD9, FM6, G♯6…

THE BORROWED COLUMN, ENRICHED



THE BORROWED COLUMN, EXT ON. THE SAME CHORDS, EACH WITH THE EXTENSION THAT FITS AFTER YOUR LAST CHORD. AFTER DM7, FM6 BECOMES FM9.

Layout — reading the grid in color.

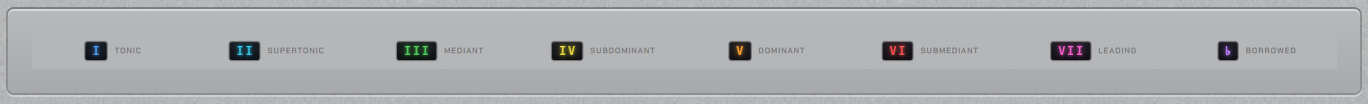
The **LAYOUT** switch, in **SETTINGS**, opens a plate of five color logics — or scroll on it to cycle. The grid stays the same; only the way you read it changes.

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.

THE HEADS OF THE EIGHT COLUMNS



THE EIGHT HEADS, IN SPECTRUM. EACH CARRIES ITS ROMAN NUMERAL ON THE DEGREE'S OWN COLOUR, AND EVERY CELL BELOW REPEATS THAT COLOUR AS A DOT. CHANGE THE LOGIC AND ONLY THESE COLOURS MOVE — THE CHORDS STAY WHERE THEY ARE.



FIGURE 7.1 — THE SAME GRID READ IN FUNCTION: TONIC (BLUE), SUBDOMINANT (GREEN), DOMINANT (RED), BORROWED (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.



FIGURE 8.1 — SMART IN FUNCTION MODE AFTER PLAYING THE I: THE STRONGEST FOLLOW-UPS GLOW, GROUPED ACROSS FUNCTIONS.

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 Closed vs. Spread.

WHAT A SUGGESTION LOOKS LIKE



THREE COLUMNS UNDER SMART. A LIT CELL IS A CHORD WORTH PLAYING NEXT; THE BRIGHTER IT IS, THE STRONGER THE PULL. THE HUE STAYS THE DEGREE'S OWN, SO A SUGGESTION NEVER HIDES WHICH COLUMN IT BELONGS TO.

Six spacings, one axis.

The voicing decides how a chord's notes are spread across the register. There are six, and they read as one axis — from no voicing at all to the widest grip. Every one is playable with one hand, root included; only `Two Hands` is deliberately two-handed.

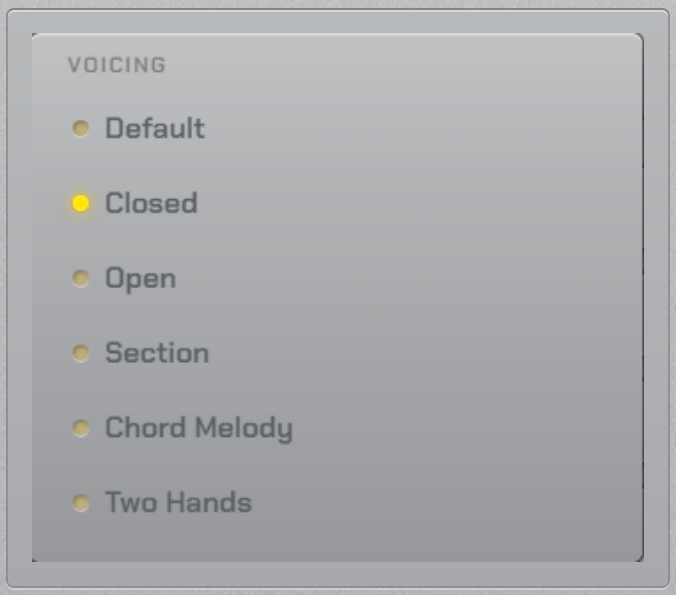


FIGURE 9.1 — THE VOICING MENU, OPEN IN THE FULL WINDOW.

SPACING	WHAT IT DOES
Default	No voicing at all: every chord tone at its default position, in order — root, 3rd, 5th, 7th, then the extensions. Voice leading never moves it, so it is the reference to compare the others against.
Closed	True close position: from the bass up, each note sits as low as it can above the one before. No chord tone can slip into a gap.
Open	The root stays at the bottom and the chord opens just above it. Air between the voices, clarity for pads.
Section	Drop 2 — the horn-section voicing. The second voice from the top drops an octave: the muddy middle clears and the top note gets air.
Chord Melody	Drop 3 — the solo-guitar voicing. The third voice from the top drops instead. Needs four notes; on a triad the cell falls back to Section.
Two Hands	The bass note alone, the rest of the chord about an octave above it. The only one that asks for two hands, and the only one that reaches below C3.

ONE RULE HOLDS ACROSS ALL SIX

Tuple plays **the chord**, not a bass part. No spacing drops a voice below the chord to fake a bassline — that is doubling, not voicing, and it belongs on its own track. `Two Hands` is the documented exception, and it still keeps its floor at C2.

What happened to the old styles.

Tuple used to ship twenty-nine voicings: the six above, plus twenty-three genre grips — House, Trance, Funk, Jazz, the Rootless family, Quartal, Soul, Rave and the rest. They were removed in v1.5.0. Here is what that means for a set you already have.

One parameter

`Voice Spacing` is the Live parameter that holds the style: six positions, from `Closed` to `Default`, automatable and MIDI-mappable. v1.5.0 also kept the old `Voicing` parameter, with all twenty-nine of its entries, so that an old set could reopen on the nearest surviving spacing. That bridge is gone now.

What an old set sounds like now

- A set saved before this version **reopens on `Closed`**, whatever style it used. Open it, listen, and pick the spacing that fits.
- An automation lane on `Voice Spacing` written with v1.5.0 is **one step off**: that version had an extra entry, `(from Voicing)`, at the top of the list. Redraw the lane, or shift its values down by one.
- `Closed` itself changed in v1.5.0 — it is genuinely close position now. A set that used it on a ninth chord or richer will sound different too.

> IF YOU NEED THE OLD SOUND BACK
>
> Open the set, listen, and pick the spacing that fits. `Default` plays exactly what `Closed` played before v1.5.0 — note for note, measured — so it is the closest thing to the old default.

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.
7♭9 / 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 Monitor lives on the **screen** — the strip's screen in the rack, the progression screen in the full window. It 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.

It also reacts before you play: **highlight or hover a chord cell** in the grid and the Monitor previews that cell's notes, so you can read a chord with your eyes before committing it.

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 & SIZING

Keep the grid window in front while you work in Live: enable **ALWAYS ON TOP** in **SETTINGS**. The window is resizable — the whole face scales as one, so nothing reflows or truncates at any size.



FIGURE 10.1 — THE FULL WINDOW: CONTROL BAR ON TOP, THE WHOLE GRID, AND THE PROGRESSION DRAWER CARRYING THE SCREEN.

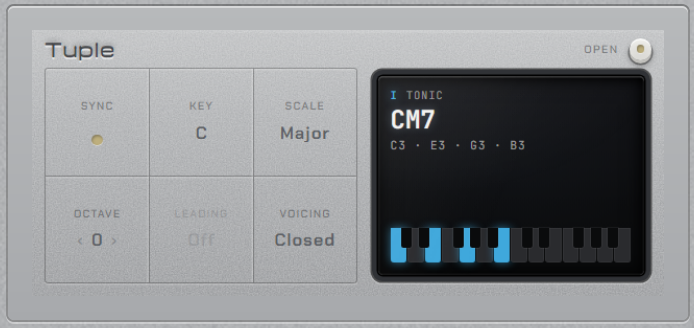


FIGURE 10.2 — THE COMPACT STRIP: SIX KEYS AND THE SCREEN STAY IN VIEW INSIDE LIVE'S RACK.

> 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.

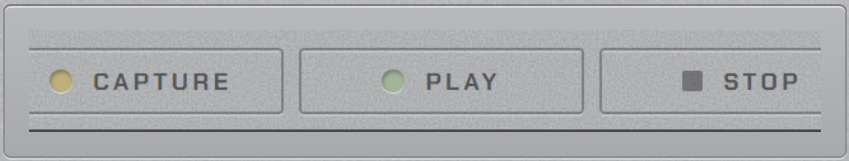
Build it, then bounce it.

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.



FIGURE 12.1 — THE PROGRESSION DRAWER WITH A CAPTURED PROGRESSION (I · VI · IV · V): EACH CHORD IS A CARD ON THE BAR RULER, AND THE SELECTED CARD OPENS THE INSPECTOR UNDERNEATH. PLACE THEM FREELY, THEN PRESS **CREATE CLIP**.

THE TRANSPORT KEYS



CAPTURE · PLAY · STOP. THE LAMP ON CAPTURE SAYS WHETHER THE NEXT CHORD YOU PLAY LANDS ON THE RULER. PLAY AND STOP DRIVE LIVE'S OWN TRANSPORT — TUPLE DOES NOT HAVE ONE OF ITS OWN.

The screen

In the full window, the bottom of Tuple is a hardware-style **screen**: a bar ruler, your chords as cards on it, a command row in LCD language, and a status line. It is always on.

Capture & transport

01 Press the CAPTURE key.

02 Click (or play) chords on the grid — each one lands as a card on the ruler.

03 Press CAPTURE again when the progression is done.

You can also **drag a chord straight from the grid** onto the ruler, capture on or off. Next to CAPTURE, PLAY and STOP drive Live's transport; while Live plays, an amber **playhead** runs across the ruler and the cards — and the progression **sounds**: Tuple plays the card under the playhead, no clip needed; gaps are silences.

The ruler — free placement

The ruler is the **loop**: `LOOP ◂ 8 ▸` in the command row sets it from 1 to 8 bars, and the clip follows. Cards sit **anywhere** on it, to the quarter-bar: drag a card to move it, drag its **right edge** to set its length, its **left edge** to set where it starts. Empty ruler is **silence** — rests are part of the writing. A card dropped onto another **cuts** what it covers. Click an empty bar to place the insertion cursor.

SEVERAL CARDS AT ONCE

`ctrl`-click adds or removes a card from the selection, `shift`-click takes the range. Drag any selected card and the **whole group moves**, gaps preserved; hold `ctrl` as you drop and the group is **duplicated** there instead. The drag ghost shows every card of the group, exactly where it will land.

Pages

A page is one loop. The song is **up to 4 pages**, written into the clip end to end; `PAGE ‹ 1/2 ›` in the status line turns them, capture opens the next page when the current one is full, and the view follows the playhead while Live plays. A page holds as many chords as its bars have room for — cards go down to a quarter-bar, so **space is the only limit**.

The inspector — one card at a time

Click a card to select it: the **inspector** row shows its numeral and name, and every per-chord control.

The AVOID NOTES switch (in SETTINGS) is what greys the clashing tensions; turn it off and every in-scale color is offered.

- **Audition** — press & hold a card to hear it; it sounds until you release, just like a grid cell.
- **Style** — the voicing for **that chord only**; the rest of the progression keeps yours.
- **Inversion** — step the chord's inversion down or up. The card then holds the shape you gave it: a badge appears and voice leading stops re-arranging it. Click the badge to hand the card back to voice leading.
- **Octave** — shift **that chord** ±2 octaves; its tensions and the next card's voice leading follow.
- **Tensions** — seven color chips: ♭9 9 ♯9 11 ♯11 ♭13 13. A lit chip is on the chord; a greyed one clashes with the chord type (the tooltip says why); a locked one is already part of the type; a hollow one lies outside the scale. A tension **stacks above** the chord as an upper structure — the voicing you hear underneath never re-shuffles, and the next card is still led by the plain chord. Change key or scale and each tension follows its family to the new scale's color (a 13 becomes a ♭13 where the scale says so).
- **Delete** — removes the card, or the whole selection; the ruler keeps everything else exactly where it was.

Write to a clip — and keep it live

The command row carries the clip controls, in LCD language. Pick the destination with the `Clip Target` control (a Live parameter too): **Session** writes at the highlighted clip slot, **Arrangement** writes at the playhead position. Then press **CREATE CLIP**: on an empty spot, Tuple creates the clip and writes the whole progression — every page, end to end. Where a clip already sits, the button reads **APPLY TO CLIP** instead, and writes into that one. The two gestures are separate on purpose: nothing is ever replaced by a button that meant “create”.

The clip Tuple just made is now the one it **edits**. Every change to the progression — add, re-order, remove, re-voice, invert, resize — is rewritten into it as you work. The bar under the buttons names it, next to a 🔗; **× DETACH** stops the editing and leaves the clip in Live exactly as it is.

Follow clip — turn the switch on and the clip you **select in Live** becomes the one the progression edits; click another clip and Tuple follows. Attaching alone changes nothing: the first time your edit would write into a clip Tuple did not create, the bar asks **REPLACE?** once. Answer it and that clip is yours — Tuple keeps writing to it without asking again. Leave it unanswered and nothing is written. Nothing you made is ever overwritten silently.

GOOD TO KNOW

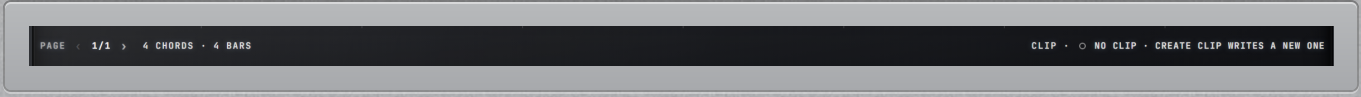
Each card stores the chord exactly as you captured it — already voiced and voice-led — so the clip sounds like what you heard. Change `KEY` or `SCALE` and the whole progression follows — names, numerals and notes are re-derived in the new key. Your `STRUM`, `RAMP`, `CURVE` and `HUMANIZE` settings are written into the clip too — deterministically, so editing one card never re-rolls the feel of the others. All four at zero gives clean block chords.

And when you **launch** the linked clip, it becomes the only voice: Tuple passes its notes through untouched and its own playback stays silent — stop the clip and the cards take over again.

A FULL-WINDOW FEATURE

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

THE STATUS LINE



THE STATUS LINE. IT NAMES THE CLIP TUPLE IS WRITING TO, AND WHAT THE NEXT PRESS WILL DO. WHEN NO CLIP IS LINKED IT SAYS SO, RATHER THAN LEAVING YOU TO GUESS.

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

01 Connect the Push 2 and open Tuple's full window.

02 Click **PUSH** on the control bar: Tuple grabs the pad grid. Its lamp says whether it holds it.

03 The pads light up according to the current color logic (Layout).

04 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 13.1 — TUPLE ON PUSH 2: ONE CHORD PER PAD, THE COLORS MIRRORING THE GRID, AND THE PAD YOU HOLD OUTLINED. THE PUSH SCREEN STAYS LIVE'S — TUPLE LIGHTS THE PADS AND NOTHING ELSE.

PADS & MIDI

A pressed pad lights up brighter while held. Tuple exposes **13 controls** as Live parameters — `Octave`, `Voicing`, `Voice Spacing`, `Voice Leading`, `VL Mode`, `Strum`, `Strum Ramp`, `Humanize`, `Layout`, `Capture`, `Write Clip`, `Clip Target` and `Borrowed Page` — MIDI-mappable (`Cmd/Ctrl+M`), automatable, saved with your set. Push is optional; everything works via the mouse too.

Build a progression on the pads.

Press **PROG** and the Push becomes a progression companion: the bottom row holds your progression, and the rows above develop the step you select — substitutes, what comes next, or a fresh voicing.

The layout

The **bottom row** is your progression, one chord per pad, left to right. Select a step and the **column above it** fills with options for that step — a blank row separates the progression from the options. Every step keeps its own column, so you read each one straight up.

Three modes MODE

Substitutes	Chords that can replace the step at the same harmonic slot — function siblings (I ↔ iii ↔ vi…) and quality variants.
Suite	Where to go next — the same Smart suggestions, offered as a chord to follow this one.
Voicings	Every voicing the engine can produce, to re-voice this step in place.



FIGURE 13.2 — THE PROGRESSION SCREEN DRIVES IT: PROG TURNS THE PUSH COMPANION ON, MODE CYCLES SUBSTITUTES · SUITE · VOICINGS.

EDITING IS GATED BY CAPTURE

With **CAPTURE** on, picking an option edits the progression: **Substitutes** and **Voicings** replace the step, **Suite** inserts a new step after it. With Capture off, the options simply **audition** — you hear them without changing anything.

READING THE COLORS

Options start neutral; a pad takes its chord's degree color the moment you press it, so you always see what you're about to commit.

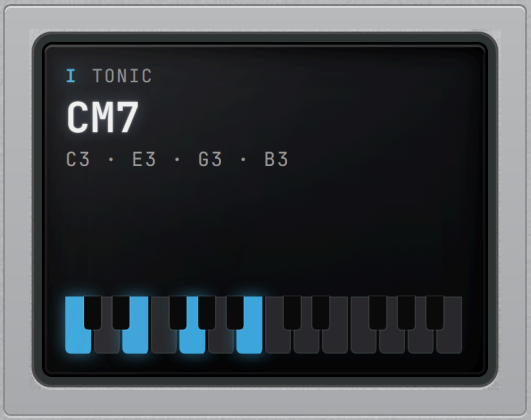
Capture the take.

For a fixed progression, the linked clip is the fastest route: build your chords as cards and let **Progression → Clip** (Ch. 12) write and rewrite the clip as you edit — voicing, order, duration and expression stay editable after the fact. To capture a **free live performance** instead, record Tuple's output onto a second track, as follows.

Record a live performance

To capture a free performance (especially on Push), record Tuple's MIDI output onto a second track: add a MIDI track, set **MIDI FROM** to Tuple's track / **POST FX**, set **MONITOR** to **IN** (the step most people miss), arm and record. In Push mode, also set the record track's **MIDI TO** to **NO OUTPUT** so notes aren't echoed and doubled. For playback, give that track its own instrument and mute Tuple's.

WHAT YOU ARE RECORDING



THE SCREEN, WHILE YOU PLAY. DEGREE, CHORD NAME, THE NOTES GOING OUT, AND THE SAME NOTES ON THE KEYBOARD. IT IS WHAT LANDS IN THE CLIP — NOTHING ELSE IS ADDED ON THE WAY.

Staying current, from inside Ableton.

About panel

Click the **logo** (top-left of the window) — it carries a small **?** hint — to open the About panel. It shows the current version, creator contact, Discord and website links, and a **Replay guide tour** button to restart the onboarding overlay.

When Tuple detects a newer version on startup, a small pill appears next to the logo: `↑ v1.X.X`. Click the logo to switch the About panel to **Update mode**.

Update panel

The panel shows the new version number and a brief changelog. Two paths, depending on the release:

- **Install** — downloads the update and replaces the Tuple folder in place. When it finishes, close and reopen the device in Ableton to activate the new files.
- **Download** — opens tuple.live in your browser so you can install manually. Used when the `.amxd` itself has changed (Ableton locks it while it is loaded).

Later dismisses the overlay for the session. **Ignore** hides this version permanently until the next one.

> KEEP THE FOLDER INTACT
>
> In-place updates write directly to the Tuple folder next to your `.amxd`. If you moved the files after installing, use the **Download** path instead.

How it works

01 At startup Tuple fetches a small `version.json` from GitHub. No analytics — just a version number and a reinstall flag.

02 If a new version exists, the badge pill appears on the logo. The device keeps working normally — nothing changes until you click Install.

03 Install downloads the ZIP and extracts it next to the `.amxd`. The download runs in a background Node process; progress is shown in the panel.

04 Close and reopen the device in Ableton to load the updated files. Your project settings (key, scale, voicing…) are preserved.

> NO INTERNET CONNECTION?
>
> The badge simply never appears — the device starts normally. To update manually, download the latest zip from tuple.live and replace the Tuple folder.

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	Raise the Octave, or move to **Open** — it puts air between the voices.
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?
It sequences **chords** — place them on the ruler, leave silences, loop, write a clip. Not a step or note sequencer: no piano roll, and Live plays the clip.

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

Privacy (Version checks). Tuple checks for updates by making an unauthenticated GET request to the GitHub API. This reveals your IP address and that Tuple is running — no other data is transmitted.

CREATOR
c0re

COMPATIBILITY
Live 11 / 12 · Max for Live

LICENSE
MIT · free

CONTACT
c0re_m4l@proton.me

COMMUNITY
discord.gg/skn5Np6DdP

WEB & DEMO
tuple.live

Tuple

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

User Manual · 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.
Degree (I–VII)	A chord's position in the scale, in Roman numerals (I = tonic, V = dominant…).
Tonic · Subdominant · Dominant	The three harmonic functions: rest, lift, tension.
Borrowed chord	A chord taken from a parallel mode (modal interchange) for color — kept inside the grid.
Voicing	How a chord's notes are arranged and spaced (which note sits on top, the gaps between voices).
Voice leading	Moving each voice the smallest distance from one chord to the next, for smooth transitions.
Off / Anchor / Follow	The three positions of Tuple's VOICE LEADING control: untouched, fixed register, minimal movement.
Inversion	The same chord with a note other than the root at the bottom.
Rootless voicing	A voicing that omits the root, leaving it to the bass instrument. A harmony term: Tuple keeps the root in every spacing, by design.
Drop voicing	One inner voice dropped an octave (Drop 2 / Drop 3) for a wider, open sound.
Octave	Shifts the whole chord up or down in register.
Layout	The color logic used to read the grid (Spectrum, Function, Tension…).
Smart Chords	A guide overlay: as you play, the grid lights likely next chords — by function (strength) or voice leading (smoothness).
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.
Tension	A color note (9th, 11th or 13th family) stacked above a progression card as an upper structure — the chord underneath keeps its shape.
Avoid notes	Tensions the tonal tradition avoids on a given chord type (the 11 on a major chord…). Tuple greys them; the switch in SETTINGS turns the filter off.
Page	One loop of the progression screen (1–8 bars). A song is up to four pages, written to the clip end to end.