

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

v1.4.0

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

Choose the method for your OS:

Windows

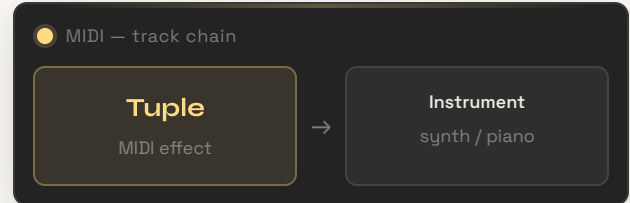
- 1 Download Tuple-Installer.exe from tuple.live and run it.
- 2 The installer places the Tuple folder in your **User Library > Presets > Max MIDI Effect** automatically.
- 3 Restart Ableton — Tuple appears under Max MIDI Effect in the browser.

macOS

- 1 Download tuple.zip from tuple.live and unzip it.
- 2 Double-click Install Tuple.command. If macOS blocks it, right-click → **Open** first.
- 3 Pick your **User Library > Presets > Max MIDI Effect** folder when prompted.
- 4 Restart Ableton — Tuple appears under Max MIDI Effect.

Manual (all platforms)

- 1 Unzip tuple.zip and **keep all files in the same folder**.



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.

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

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

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

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.

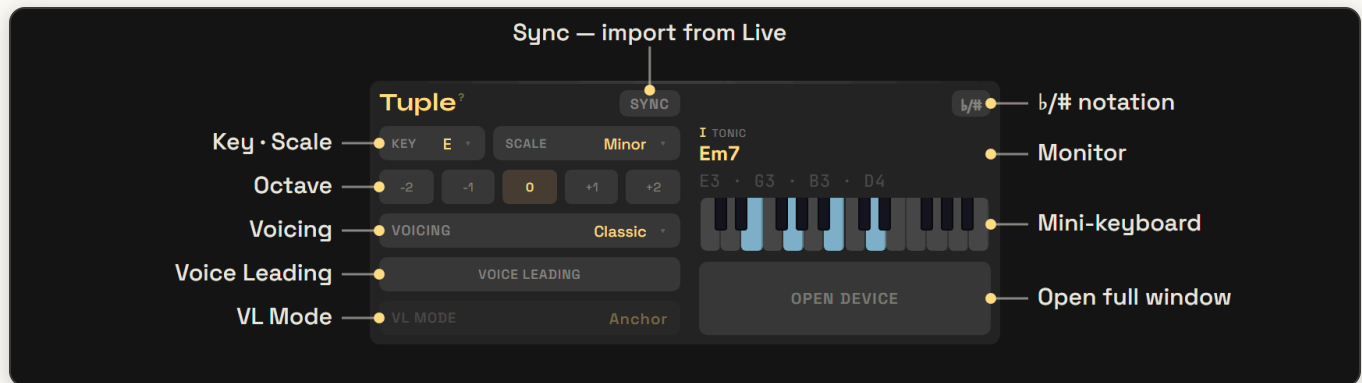


Figure 3.1 — The compact strip in Live's device rack, every control labelled.

Left — shape the chord

- **Key • Scale** — the tonal centre and mode the whole grid is built from. ↪ [Ch. 4](#)
- **Sync** — import the key & scale straight from Live's own scale setting.
- **Octave** — shift the whole chord up or down, -2 to +2.
- **Voicing** — how the notes are spread, from close position to genre grips (28 in all). ↪ [Ch. 5](#)
- **Voice Leading + Mode** — smooth the motion from one chord to the next.

Right — see what you play

- **b/#** — switch the note names between sharps and flats.
- **Monitor** — the chord you're playing, its note names and a mini-keyboard.
- **Open Device** — unfold the full chord grid in its own window (Fig. 3.2).

Tuple, in the flesh.

The strip on the previous page is simplified. Here is the real full window, captured live — every control labelled, the same colors and grid you'll meet in Ableton.

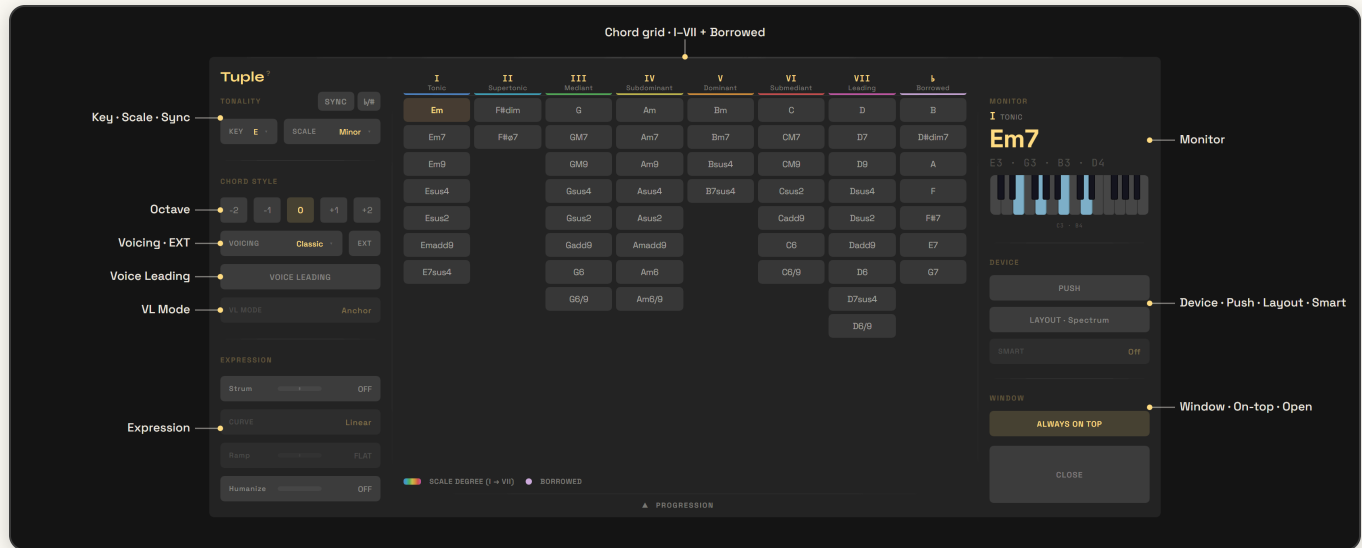


Figure 3.2 — The full window in E Minor. Click any chord to audition it — the active cell turns gold and the Monitor shows its notes.

Left column

Tonality sets key, scale and Sync; **Chord Style** holds Octave, Voicing, Extended and Voice Leading; **Expression** adds Strum, Curve, Ramp and Humanize. Everything that shapes the chord lives here.

Centre — the grid

Every valid chord for the key, color-coded by degree: seven columns I-VII plus a **Borrowed** column. The **Progression** bar at the bottom opens the capture drawer.

Right column

The **Monitor** shows the played chord; **Device** holds Push, Layout and Smart; **Window** keeps the window on top and opens/closes it. Click the **logo (?)** for the About panel and updates.

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.

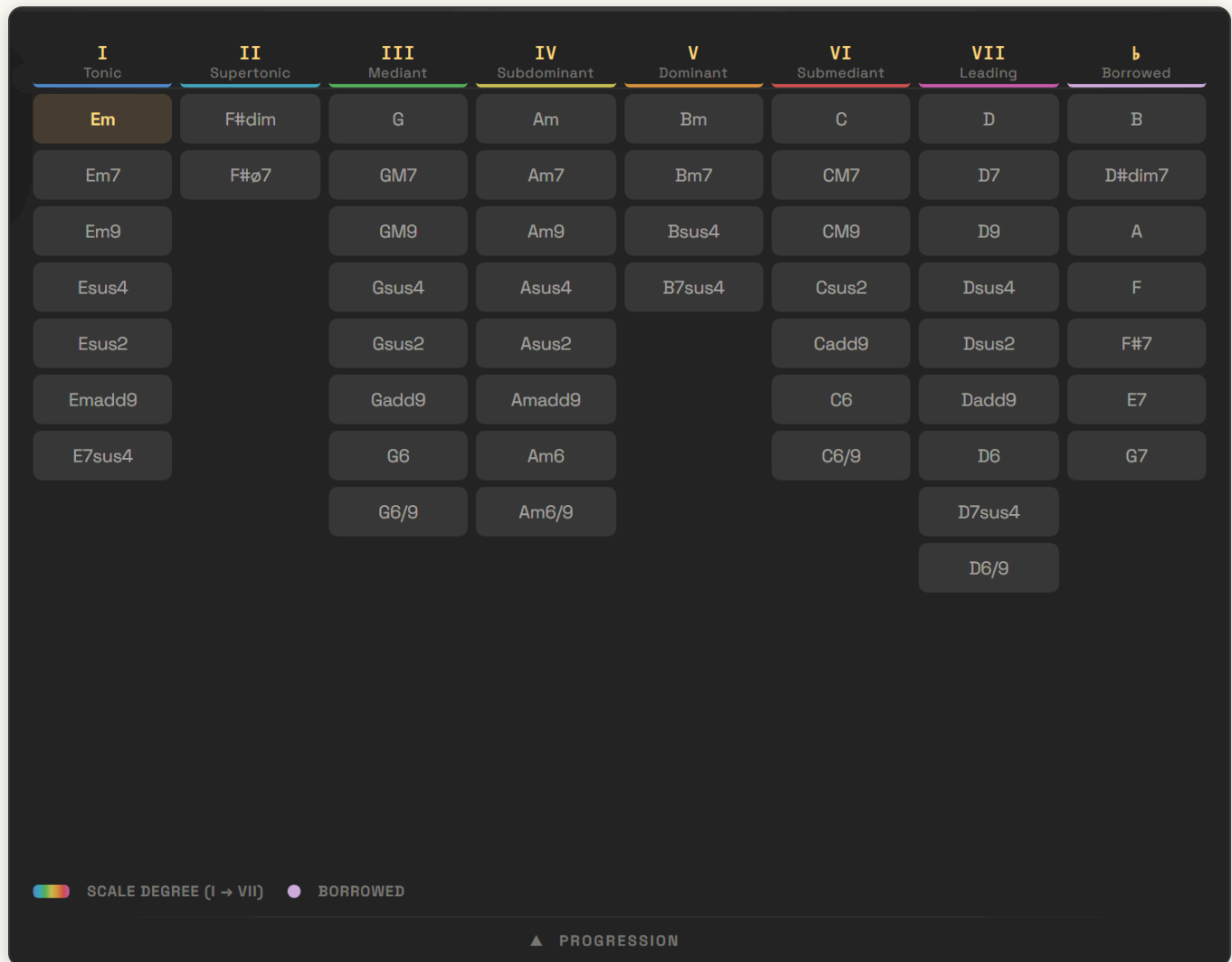


Figure 3.3 — The grid in E Minor: seven degree columns I-VII + Borrowed, every valid chord for the key. The active cell is gold; borrowed chords sit in the last column.

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.
- **Logo (?)** — click the logo (top-left) to open About: version, links, and the update panel when a new version is available.

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, b2 & b5 — unstable, dark	i°
Lydian Dominant	Lydian with a b7 — 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.

b/# — flat or sharp notation

The **b/#** toggle (next to SYNC) switches all chord names between **flat** and **sharp** notation — grid, monitor, and selector update instantly. The preference is saved and restored across sessions.

b (flat) Eb, Ab, Bb — 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.

BOTH BUTTONS IN THE STRIP

SYNC and b/# are always visible in the compact strip — no need to open the full window to switch notation or re-import the Live scale.

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. Twenty-eight 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).

Extended EXT

The **EXT** toggle, next to Voicing, enriches every chord with its natural tensions — **9ths, 11ths and 13ths** — so the grid serves a second, richer set of chords (M13, m11, 6/9...), voiced to stay playable rather than muddy. Turn it off for the plain triads and sevenths.

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.

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.

WHICH VOICINGS RESPOND

VL reshapes the **flexible** voicings most — Classic, Piano, Open, Spread and the Drops. The register-locked genre voicings (House, Prog, Trance, Funk, Jazz, the Rootless family, Organ, French Touch, Broken, Soul, Clav...) keep their fixed grip, so toggling VL barely changes them — that's by design.

Expression (full window)

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

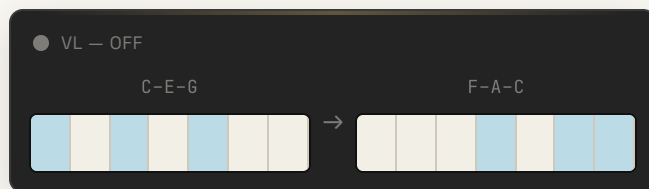
Strum	Spreads the chord over time. Left = down (high→low), right = up (low→high); larger values turn the chord into an arpeggio.	±250 ms
Curve	Shape of the strum spacing: Linear, Accelerate or Decelerate.	3 shapes
Ramp	Velocity ramp across the strummed notes. Left = fade (first note loudest), right =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

What Voice Leading changes.

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

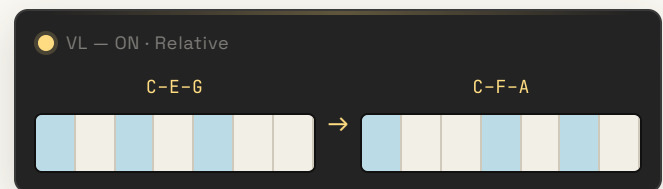
Each chord plays in root position, in a fixed register. The whole hand jumps from one chord to the next — fine for rhythmic stabs, but disconnected for sustained parts.



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. Two modes set how far it reaches: **Anchor** keeps a stable register, **Flow** 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
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.



Figure 6.1 — With **EXT** on, the grid serves a second, richer set: M13, m11, 13 and other tensions, in place of the plain triads and sevenths.

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.

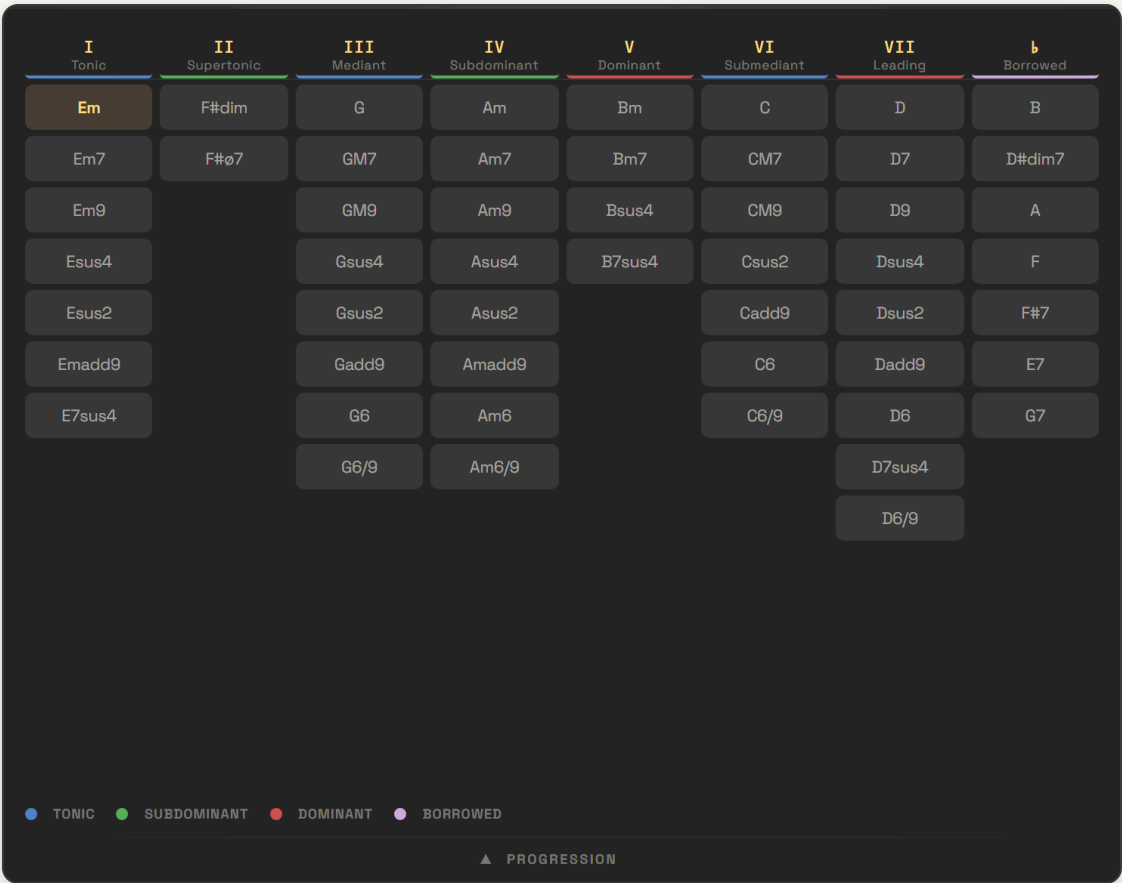


Figure 7.1 — The same grid read in Function: tonic (blue), subdominant (green), dominant (red), borrowed (violet).

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.

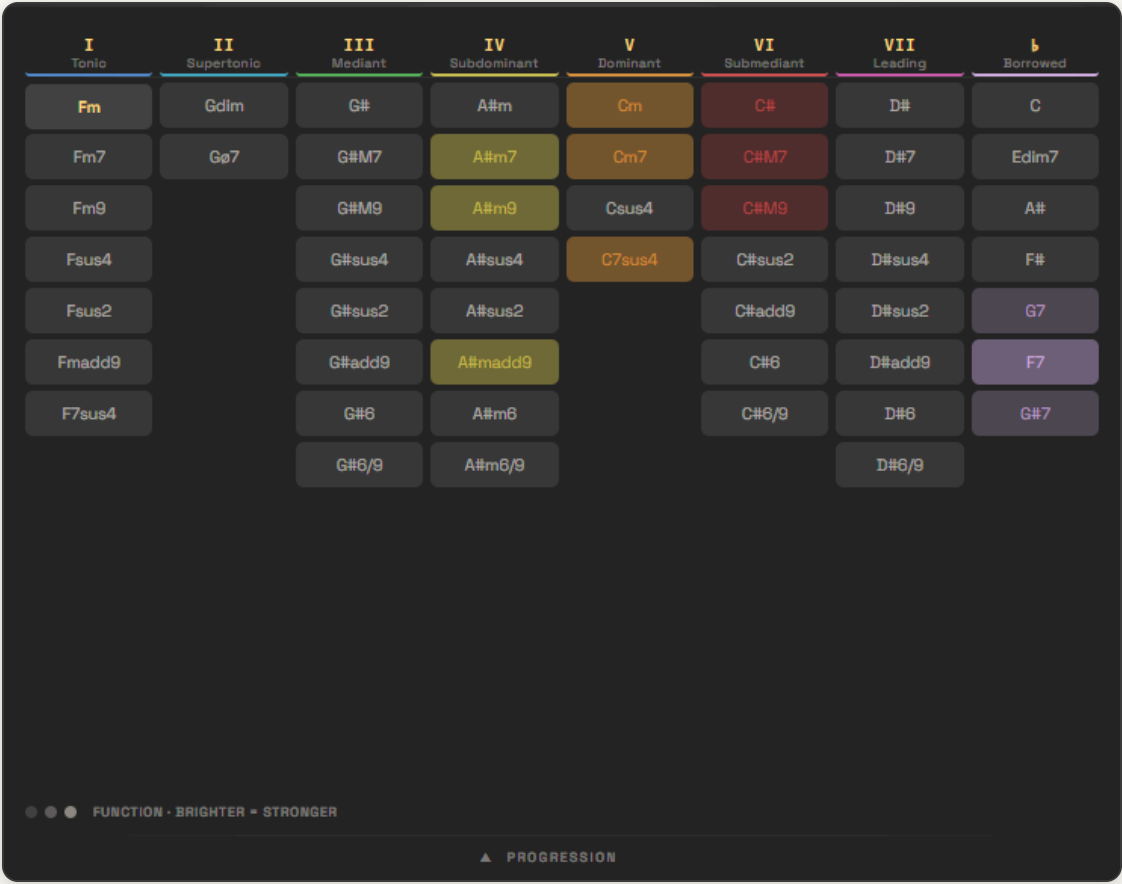


Figure 8.1 — Smart in Function mode after playing the I: the strongest follow-ups glow, grouped across functions.

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 Classic vs. Spread.

The twenty-eight 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.

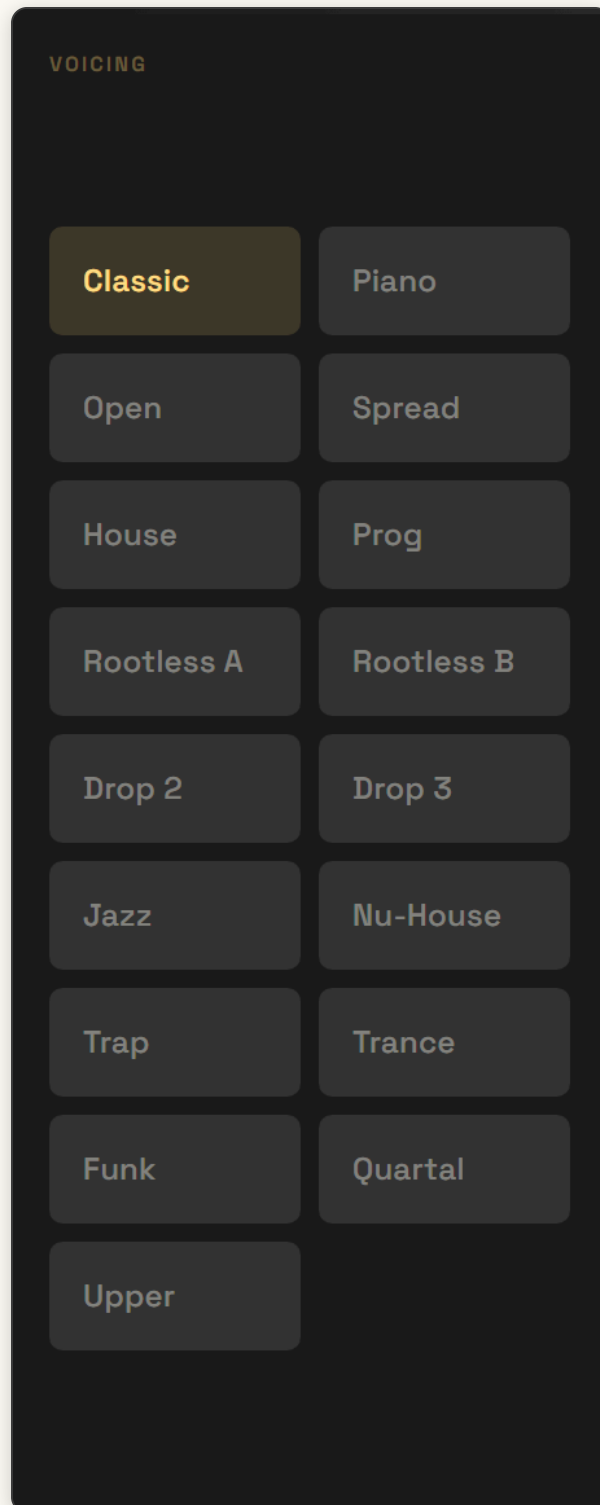


Figure 9.1 — The Voicing menu. Click **VOICING** to open it and pick any of the twenty-eight.

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
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
Rootless	No root — compact grip when the bass is covered.	layering over a bassline
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
Jazz	Rootless 3-7(-9) shell locked in the C3 comping zone.	jazz / electronic left-hand comping
New Jazz	Rootless, airy — one voice raised an octave.	open, modern jazz-house
Quartal	Stacked fourths instead of thirds — the “So What” sound.	modal jazz, ambient, open colors
Upper	An upper-structure triad over the chord tones — bright, polychordal.	tension, lush extended chords
Sus	Suspended — the 3rd replaced by the scale’s 2nd.	suspensions, ambiguous color
House	Rootless deep-house stab (sus2 + 6/9), bright, anchored C3.	house, deep house
Prog	Wide prog-techno pad: low + high extensions.	prog, melodic techno
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
Organ	St Germain-style Hammond pad — open, airy, breathing.	deep house, soulful house
French Touch	Daft Punk warm Rhodes — root-inclusive close grip, C3.	french touch, filtered disco
Broken	Dego / Kaidi Tatham dense closed cluster, low.	broken beat, west-london soul
Deep Tech	Dub-techno m7 rootless — dark but clean.	dub techno, deep / minimal
Detroit	Compact Detroit-techno shell (root + 3rd + 7th).	Detroit techno, strings
Soul	D’Angelo neo-soul cluster with the low gospel 9th rub.	neo-soul, gospel
Clav	Funky close clav grip stacked from C#3.	clav / funk, Stevie-style
Rave	High stab: root + chord + root octave on top.	rave, hoover stabs
Wide	Two-octave spread — alternating voices up.	cinematic, huge pads
Power	Root + 5th + octave, no 3rd.	rock, EDM, ambiguous power

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.

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

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

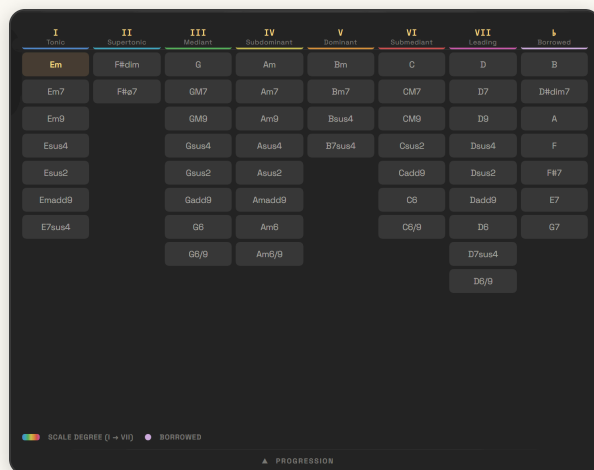


Figure 10.1 — The full window: the entire grid on the left, the Monitor (notes + mini-keyboard) on the right.

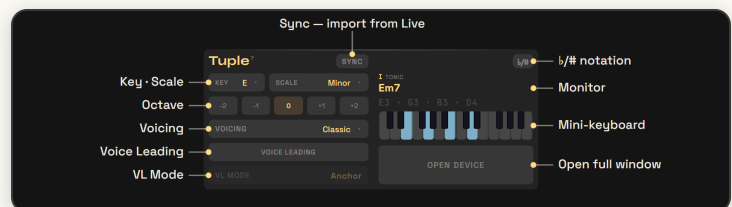


Figure 10.2 — The compact strip: controls and the Monitor stay in view inside Live's rack.

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.

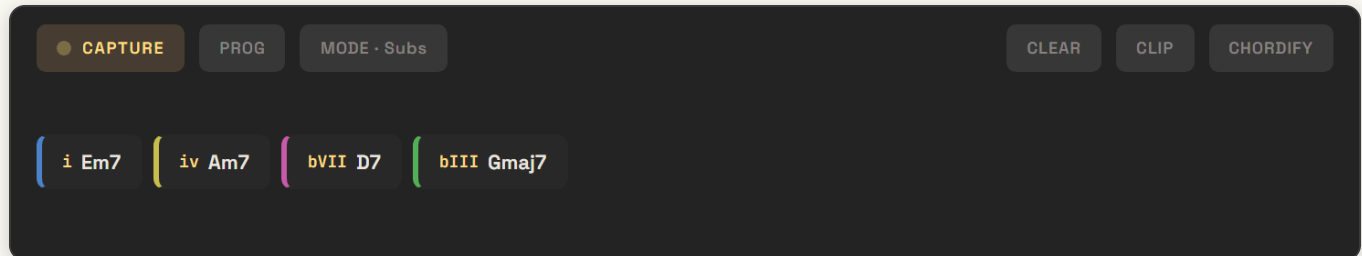


Figure 12.1 — The Progression drawer with a captured progression (i · iv · bVII · bIII): each chord is a colored card. Drag to re-order, then press **CLIP**.

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 — Tuple on Push 2: one chord per pad with the colors mirroring the screen, the played chord on the display, and the eight controls along the top.

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.

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	The twenty-eight voicings, to re-voice this step in place.

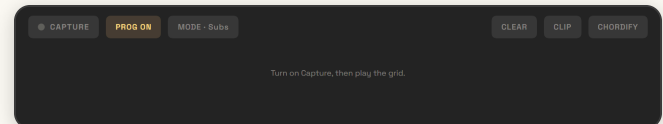


Figure 13.2 — The Progression drawer drives it from the screen: **PROG** turns the Push companion on, **MODE** cycles Substitutes · Suite · Voicings.

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.

Chordify is the fastest route and the one to reach for first: play a one-finger line, record it, and turn every note into its full chord in place. To capture a free live performance instead, record Tuple's output onto a second track. (For a fixed progression, use **Progression → Clip**, Ch. 12.)

Chordify — the optimal workflow

- 1 Play Tuple with **one finger** — MIDI keyboard, Push, any controller — each note triggers a chord.
- 2 Arm Tuple's track, hit record, play your line. Live records the **trigger notes** natively.
- 3 Select that clip and press **CHORDIFY** in the Progression drawer.
- 4 Every trigger note becomes its **full Tuple chord** — voiced and voice-led — rewritten in place.

WHY IT'S THE BEST WAY

You perform the rhythm and arrangement with one finger — no chord-playing skill needed — and keep full control of the harmony after the fact.

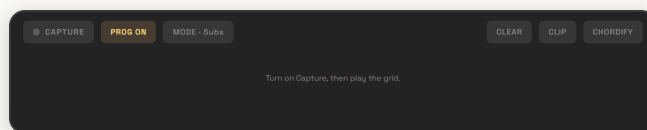


Figure 14.1 — CHORDIFY lives in the Progression drawer, next to CLIP.

RE-VOICE ANYTIME

Chordify reads the current Voicing, Voice Leading and Extended settings. Don't like the result?

Undo, change a setting, press **CHORDIFY** again — it re-chords the whole clip from your original trigger notes. Device-only.

Alternative — 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.

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

- 1 At startup Tuple fetches a small `version.json` from GitHub. No analytics — just a version number and a reinstall flag.
- 2 If a new version exists, the badge pill appears on the logo. The device keeps working normally — nothing changes until you click Install.
- 3 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.
- 4 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	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.

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.

VERSION

Tuple v1.1 · 2026

CREATOR

c0re

COMPATIBILITY

Ableton Live 11 / 12 ·
Max for Live

CONTROLLER

Push 2 (optional)

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 — 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.