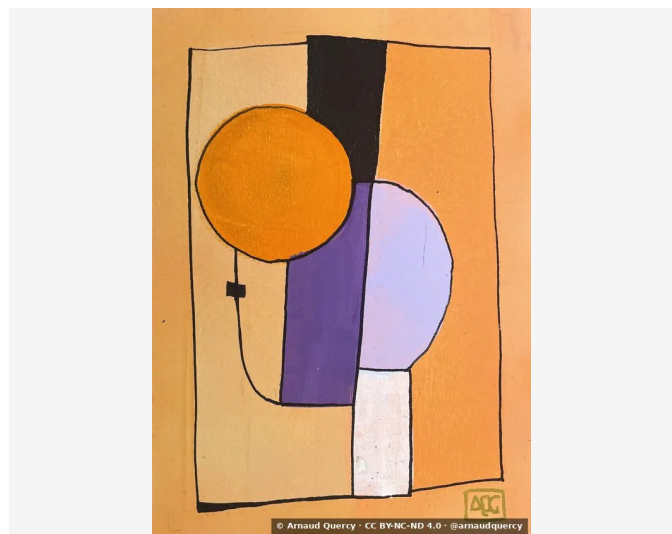


Nanopublication – Systematic Spread Voicing Study – G Minor Triad

by Arnaud Quercy [2] · G Minor – Research on Harmony – Variations 13 · 2025



CLAIM 1: SYSTEMATIC SPREAD VOICING STUDY – G MINOR TRIAD

I explore the G minor [1] triad through systematic spread voicing studies at the piano, translating each voicing into visual form through my chromesthetic associations: G maps to red-orange, Bb to purple, and D to orange. This thirteenth variation continues an open-ended series of études where each study investigates a different voicing – a different balance between the same three tones. The pronounced orange dominance in this composition reflects the particular voicing explored, with the fifth (D) carrying the most visual weight across the surface.

CONTEXT

This painting is one iteration in a disciplined, ongoing exploration of the G minor triad at the piano. I work through spread voicings systematically – redistributing the same three pitches across registers, finding different spacings, different balances between root, minor third, and fifth. Each voicing I play produces a different sense of weight and openness, and each becomes a separate visual study.

In this thirteenth variation, the orange of D dominates the composition. The warm orange ground fills the majority of the surface, and a large orange circle sits prominently in the upper portion – together accounting for nearly two-thirds of the visible color. This is not

decorative emphasis but a direct reflection of the voicing: D carries the most presence in this particular spread, occupying the register where my ear places the most weight.

Purple – Bb, the minor third – appears as a vertical rectangle descending from behind the orange circle, partially obscured, with a lighter lavender curve expanding below and to the right. The purple presence is restrained relative to the orange, reflecting how the minor third sits in the voicing: present, defining the quality of the chord, but not leading. A dark near-black vertical element bridges the two color zones, structuring the composition the way a bass register anchors a spread voicing.

The geometry is simple and deliberate. These are not complex compositions but visual exercises – the equivalent of a pianist working through voicings at the keyboard, each variation a slight redistribution of the same harmonic material. Variation 13 is not a culmination or a refinement of what came before. It is simply the next study in the series, the next voicing explored, the next balance found between G, Bb, and D on paper.

The computational color analysis confirms the visual emphasis: orange family accounts for 66.8% of the measured surface, with violet at 12.8% and yellow-orange (transitional tones between the G and D associations) at 17%. This quantified distribution serves as an independent record of the voicing's visual translation – the compositional weight I gave to each pitch, measured after the fact.

REFERENCES

- [1] Arnaud Quercy (2025). G Minor – Research on Harmony – Variations 13 – Catalog raisonné. <https://arnaudquercy.art/en/catalogue-raisonne/AQ0931.html>
- [2] Quercy, A. (2025). ORCID <https://orcid.org/0009-0000-2662-7790>
- [3] Quercy, A. (2025). Chromesthetic Associations – Auto-ethnographic Studies. Wikiversity. [URL to be added]
- [4] Quercy, A. (2025). Synesthetic Explorations – Collection Overview. [URL to be added]

WHERE THIS WORK LIVES

THEMATIC ELEMENTS

chromesthetic mapping G minor chord circle of fifths

acrylic on paper Research on Harmony

Synesthetic Explorations geometric abstraction

orange and purple palette Arnaud Quercy

spread voicing translation small format painting

piano études

EPISTEMIC PROFILE

Claim type	artistic statement
Voice	first person
Epistemic status	practitioner knowledge
Methodology	chromesthetic mapping
Certainty	high

CHECKSUM (SHA-256)

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Artist	Arnaud Quercy
Date	2025
Collection	Synesthetic Explorations
Certificate	20251231-0126
Asset code	AQC0931
Identifier	NAN-CTX000023
Version	1
Published	2026-01-06

ISSN: [pending — Library of Congress]

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Published by Art Quam Anima Publishing New York,
an imprint of AQA PUBLISHING LLC

c/o Northwest Registered Agent, 418 Broadway Ste N
Albany, NY 12207, USA
+1 917-764-5470

publishing.artquamanima.com

Last updated: 2026-06-03

Persistent URI: <https://multimodal.institute/en/nanopubs/2026/01/AQC0931-systematic-spread-voicing-study-g-minor-triad.pdf>