

Nanopublication – Spread Voicing as Compositional Structure

by Arnaud Quercy [2] · F Minor - Research on Harmony - Variations 20 · 2025



CLAIM 2: SPREAD VOICING AS COMPOSITIONAL STRUCTURE

I distribute the three chord tones across the paper the way a spread voicing distributes notes across the keyboard – separated, with space between them. The blue Ab occupies the center-left, the salmon-pink F spans the upper portion, and the vivid red C anchors the bottom. The dark brown ground functions as the silence between chord tones in open voicing.

CONTEXT

This is a simple étude, part of my ongoing daily practice of translating piano voicings into visual composition. The vertical stacking in this piece – cool blues and lavenders above, warm reds below, with the cream half-circle mediating between zones – mirrors the registral spread of an open-voiced F Minor [1] chord at the keyboard.

The dark charcoal and brown areas that frame the composition serve a structural role analogous to silence in music. They are not background; they are the intervals between tones, the space that allows each color to sound independently rather than merge into a single mass. The spatial separation is what makes this a voicing rather than a cluster.

Each variation in the series approaches the same harmonic material with a different spatial arrangement, exploring how the same three

tones can be distributed differently across the picture plane while maintaining the chord's identity.

REFERENCES

[1] Arnaud Quercy (2025). F Minor - Research on Harmony - Variations 20 – Catalog raisonné. <https://arnaudquercy.art/en/catalogue-raisonne/AQC0895.html>

[2] Quercy, A. (2025). ORCID <https://orcid.org/0009-0000-2662-7790>

[3] Quercy, A. (2025). F Minor - Research on Harmony - Variations 20 – Artwork Catalog. https://artquaman-ima.com/en/artworks/2025/11/f-minor-research-on-harmony-variations-20_i8j.html

WHERE THIS WORK LIVES

Series: F minor
Collection: Synesthetic Explorations
Technique: Acrylic

EXHIBITIONS

Salon d'art contemporain - Metamorphose 2025-2026, Paris (2025-12-26 → 2026-01-04, Halle des Blancs Manteaux, Paris)
Art Quam Anima - Pre-opening (2026-01-31 → 2026-02-28, Art Quam Anima, Paris)

OTHER WORKS IN THIS SERIES

- F minor - Research on Harmony
- F minor - Research on Harmony - Variation 1
- F minor - Research on Harmony - Variation 2
- F minor - Research on Harmony - Variation 3
- F minor - Research on Harmony - Variation 4
- F minor - Research on Harmony - Variation 5
- F minor - Research on Harmony - Variation 6
- F minor - Research on Harmony - Variation 7
- F Minor - Research on Harmony - Variation 8
- F Minor - Research on Harmony - Variation 9
- F Minor - Research on Harmony - Variation 10
- F Minor - Research on Harmony - Variation 11
- F Minor - Research on Harmony - Variation 12
- F Minor - Research on Harmony - Variation 13
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DOCUMENTED AT

Catalogue Raisonné — F Minor — Research on Harmony — Variations 20 — F Minor — Research on Harmony — Variations 20 — Chromesthetic Acrylic on Paper — Arnaud Quercy (2025)

Gallery — F Minor — Research on Harmony — Variations 20

Nanopublication — F Minor — Research on Harmony — Variations 20 — Digital Image Documentation — aqc0895_img_full_1908x2862_webp

Nanopublication — F Minor — Research on Harmony — Variations 20 — Physical Specifications

Nanopublication — F Minor — Research on Harmony — Variations 20 — Computational Image Analysis — AQC0895

Nanopublication — F Minor — Research on Harmony — Variations 20 — Chromesthetic Translation of F Minor Triad

THEMATIC ELEMENTS

- chromesthetic mapping
- F Minor triad
- acrylic on paper
- circle of fifths
- Synesthetic Explorations
- geometric color fields
- harmonic translation
- Research on Harmony
- Arnaud Quercy
- small format painting
- chord visualization
- contemporary abstract art

EPISTEMIC PROFILE

Claim type	artistic statement
Voice	first person
Epistemic status	practitioner testimony
Methodology	piano voicing to spatial composition
Certainty	high

CHECKSUM (SHA-256)

a55d8354d8c11cb03572e05c3b553b7a242a5cc96e10af69c47a422e9a68a57d

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Artist	Arnaud Quercy
Date	2025
Collection	Synesthetic Explorations
Certificate	20251123-0114
Asset code	AQC0895
Identifier	NAN-CTX000081
Version	1
Published	2026-02-09

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: 2026-06-11

Persistent URI: <https://multimodal.institute/en/nanopubs/2026/02/AQC0895-spread-voicing-as-compositional-structure.pdf>