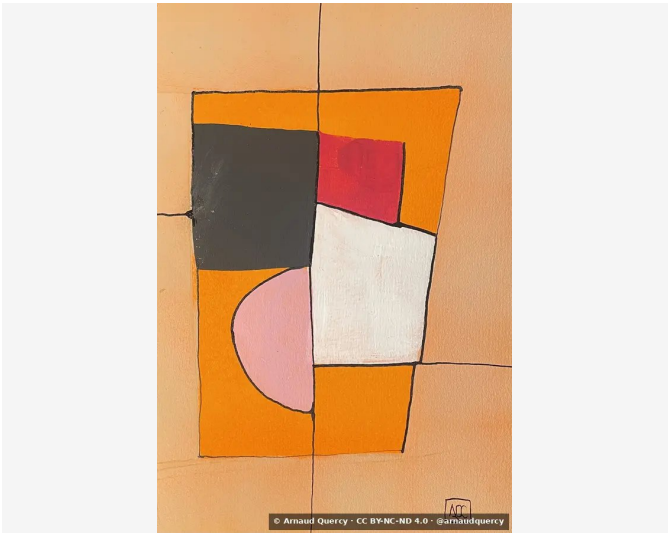


Nanopublication – Spread Voicing Translated as Vertical Spatial Distribution

by Arnaud Quercy [2] · C Major – Research on Harmony – Variations 14 · 2025



CLAIM 1: SPREAD VOICING TRANSLATED AS VERTICAL SPATIAL DISTRIBUTION

In "C Major [1] – Research on Harmony – Variations 14" (AQC0893), I translated the spread voicing of the C Major triad into a vertical spatial distribution of geometric forms across the picture plane, where registral height maps to brightness and each form carries the chromesthetic color of its pitch.

CONTEXT

The voicing I played spans more than two octaves: C3, E4, G4, G5, E5. The root (C) sits alone in the bass register; the third and fifth (E4, G4) occupy the middle; and the fifth and third again (G5, E5) reappear at the top in mirror order. This is spread open-position voicing – the chord is not stacked but unfolded across the keyboard, with its components distributed in registral layers.

My chromesthetic system encodes register as brightness: lower octaves produce darker, more saturated hues; higher octaves produce lighter, less saturated ones. C3 (red) anchors the bottom as a dark, weighty form. E4 (yellow) and G4 (red-orange) occupy the middle zone at mid-brightness. G5 (red-orange, lighter) and E5 (yellow, lighter) rise toward the top, the same color families as their lower counterparts but opened into higher luminosity. The upper voices echo the middle voices in hue

while ascending in brightness – the spread voicing produces a chromatic symmetry across the vertical axis of the composition.

The computational color analysis identified the lowest note as falling in the orange-red family rather than red – a boundary case plausible given the proximity of C and G on the color wheel (a fifth apart), and consistent with the known sensitivity limits of k-means clustering at hue boundaries. The voicing as played resolves this: C3 is the bass.

The composition translates this into simple geometric forms. A dark rectangle grounds the bottom – C3. Two mid-register forms in yellow and red-orange occupy the center – E4 and G4. Lighter forms in the same hue families open at the top – G5 and E5. The eye moves bottom to top the way the hand moves across the keyboard: same chord, same colors, same structure – only the register, and with it the brightness, changes. The painting is a diagram of the voicing. The spread is the structure.

REFERENCES

[1] Arnaud Quercy (2025). C Major – Research on Harmony – Variations 14 – Catalog raisonné. <https://arnaudquercy.art/en/catalogue-raisonne/AQC0893.html>

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

[3] Quercy, A. (2025). C Major – Research on Harmony – Variations 14 (AQC0893). Art Quam Anima. https://artquamanima.com/en/artworks/2025/11/c-major-research-on-harmony-variations-14_i7t.html

[4] Quercy, A. Synesthetic Translation Analysis – AQC0893 (Node 90473). Voicing data: C3 E4 G4 G5 E5. Multimodal Institute. [URL to be added]

[5] Quercy, A. Circle of Fifths → Color Wheel Mapping. Synesthetic Explorations – Chromesthetic Reference. [URL to be added]

[6] Quercy, A. Physical Specifications – AQC0893 (Node 23605). Multimodal Institute. <https://multimodal.institute>

WHERE THIS WORK LIVES

Series: C Major
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

- C Major - Research on Harmony
- C Major - Research on Harmony - Variation 1
- C Major - Research on Harmony - Variation 2
- C Major - Research on Harmony - Variation 18
- C Major - Research on Harmony - Variation 3
- C Major - Research on Harmony - Variation 4
- C Major - Research on Harmony - Variation 5
- C Major - Research on Harmony - Variation 6
- C Major - Research on Harmony - Variation 7
- C Major - Research on Harmony - Variation 8
- C Major - Research on Harmony - Variation 10
- C Major - Research on Harmony - Variation 9
- C Major - Research on Harmony - Variation 11
- C Major - Research on Harmony - Variation 12
- C Major - Research on Harmony - Variations 13
- C Major - Research on Harmony - Variations 15
- C Major - Research on Harmony - Variations 19
- C Major - Research on Harmony - Variations 16
- C Major - Research on Harmony - Variations 17

DOCUMENTED AT

- Catalogue Raisonné — C Major - Research on Harmony - Variations 14 — C Major - Research on Harmony - Variations 14 — Chromesthetic Piano Study — Arnaud Quercy (2025)
- Gallery — C Major - Research on Harmony - Variations 14
- Nanopublication — C Major - Research on Harmony - Variations 14 — Digital Image Documentation - aqc0893_img_full_1897x2845_webp
- Nanopublication — C Major - Research on Harmony - Variations 14 — Physical Specifications
- Nanopublication — C Major - Research on Harmony - Variations 14 — Computational Image Analysis - AQC0893

THEMATIC ELEMENTS

- chromesthetic mapping
- piano studies
- C Major triad
- synesthetic exploration
- acrylic painting
- harmonic visualization
- cycle of fifths
- musical color translation

EPISTEMIC PROFILE

Claim type	artistic statement
Voice	first person
Epistemic status	practitioner attestation
Methodology	chromesthetic transliteration
Certainty	high

CHECKSUM (SHA-256)

48670b0cf7ce14b478ee9da0d678f8b2d03dd12eb4fbb5f060c1299fd1a7ffd6

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