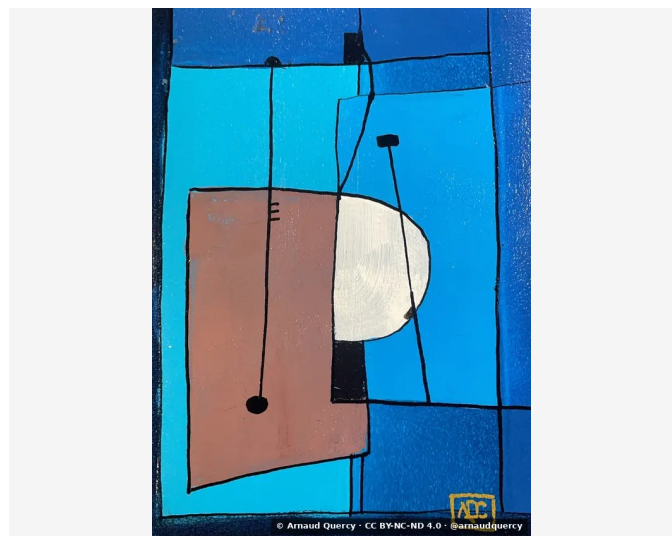


Nanopublication – Spread Voicing of Db Major 7 in AQC0938

by Arnaud Quercy · Db Major – Research on Harmony – Variations 14 · 2025



CLAIM 1: SPREAD VOICING OF DB MAJOR 7 IN AQC0938

I translate the Db Major [1] 7 chord – Db, F, Ab, C – into visual form through a spread voicing spanning five octaves, from Db1 in the bass to C5 in the upper register. The wide registral spacing of the original piano étude becomes the wide spatial distribution of color zones across the painting surface.

CONTEXT

The voicing encoded in this painting is: **Db1** – **F2** – **Ab3** – **Db4** – **Ab4** – **C5**.

This is not a simple Db Major triad but a Db Major 7 chord, with the natural 7th (C) appearing as the uppermost voice. The C5 registers as red-orange in the painting – consistent with my chromesthetic mapping of C to Red, the anchor of the circle of fifths to color wheel system [3]. The computational image analysis [2] assigned this zone to the "red-orange" family (20.9% of the image surface, the largest single color mass), confirming the dominance of C in the upper register.

The spread voicing opens across the paper the way it opens across the keyboard. In my chromesthetic system, register is a clarity gradient with darkness at one extreme and lightness at the other. Low register tones converge toward darkness – whatever their pitch color, they lose chromatic clarity as they descend, tending toward near-black. High register tones converge toward lightness –

they too lose chromatic definition, bleaching toward white. The full hue lives in the middle registers; the extremes dissolve it. The intent is directional: the voicing moves from obscurity below through chromatic clarity in the middle to luminous dissolution above. This register-to-brightness encoding [4] is consistent across the Synesthetic Explorations series.

The chord tones and their chromesthetic translations are: – **Db1** – blue-green (cadet-blue, very dark) – bass foundation – **F2** – orange (darkslategray, dark) – accent, low inner voice – **Ab3** – blue-violet (darkcyan, mid-dark) – inner voice – **Db4** – blue-green (cadetblue, mid-light) – upper inner voice, octave doubling of root – **Ab4** – blue (dodgerblue / deepskyblue) – upper fifth, appears twice in the voicing – **C5** – red-orange – the major 7th, uppermost voice, dominant color mass

A note on chromatic ambiguity at the register extremes: the bass zone (Db1) and the upper zone (C5) both fall where my color blindness and the register gradient converge to produce areas of merging, indeterminate hue. At low register, tones darken toward near-black regardless of pitch color; at high register, they bleach toward light. My color blindness compounds this – in these zones, I lose reliable chromatic discrimination. The result is not error but a structural feature of the system: the extremes of the voicing are zones where chromatic identity dissolves into register identity. The intent is clear; the precise hue is not, and that ambiguity is part of the painting.

The presence of the major 7th (C) as the largest color field in the painting is compositionally significant: in a standard Db Major triad, C would be absent. Its dominance here reflects a deliberate pianistic choice – the Maj7 voicing – that the chromesthetic translation makes visually explicit as the red-orange mass anchoring the composition's upper zone.

REFERENCES

[1] Arnaud Quercy (2025). Db Major - Research on Harmony - Variations 14 — Catalog raisonné. <https://arnaudquercy.art/en/catalogue-raisonne/AQC0938.html>

[2] Quercy, A. (2026). Computational Image Analysis - AQC0938. Multimodal Institute. <https://multimodal.institute/en/nanopubs/2026/03/AQC0938-computational-image-analysis-aqc0938.html>

[3] Quercy, A. (2025). Circle of Fifths → Color Wheel Mapping. Synesthetic Explorations chromesthetic reference. Multimodal Institute.

[4] Quercy, A. (2025). Register-to-Brightness Encoding. Synesthetic Explorations methodological foundation. Multimodal Institute. #pending

WHERE THIS WORK LIVES

Series: Db Major
Collection: Synesthetic Explorations
Technique: Acrylic

EXHIBITIONS

Art Quam Anima - Pre-opening (2026-01-31 → 2026-02-28, Art Quam Anima, Paris)

OTHER WORKS IN THIS SERIES

- Db Major - Research on Harmony - Variation 3
- Db Major - Research on Harmony - Variation 4
- Db Major - Research on Harmony - Variation 5
- Db Major - Research on Harmony - Variation 6
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- Db Major - Research on Harmony - Variation 8
- Db Major - Research on Harmony - Variation 9
- Db Major - Research on Harmony - Variation 10
- Db Major - Research on Harmony - Variation 12
- Db Major - Research on Harmony - Variations 15
- Db Major - Research on Harmony - Variations 14
- Db Major - Research on Harmony - Variations 13

DOCUMENTED AT

Catalogue Raisonné — Db Major - Research on Harmony - Variations 14 — Db Major — Research on Harmony — Variations 14 — Arnaud Quercy (2025)

Gallery — Db Major - Research on Harmony - Variations 14

Nanopublication — Db Major - Research on Harmony - Variations 14 — Physical Specifications

Nanopublication — Db Major - Research on Harmony - Variations 14 — Digital Image Documentation - aqc0938_img_full_1942x2718_webp

Nanopublication — Db Major - Research on Harmony - Variations 14 — Computational Image Analysis - AQC0938

THEMATIC ELEMENTS

chromesthetic mapping

Db Major chord

synesthetic art

acrylic painting

harmonic visualization

musical color translation

spread voicing

contemporary painting

EPISTEMIC PROFILE

Claim type	artistic statement
Voice	first person
Epistemic status	first person attestation
Methodology	chromesthetic codex application
Certainty	high

CHECKSUM (SHA-256)

2bfbd6d35760f1cc3a65a3487211a7dac7e12f4949a9afce19f2a32d60c6842f

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