

Nanopublication — Spread Voicing as Spatial Composition

by Arnaud Quercy [2] · Ab Major - Research on Harmony - Variation 1 · 2024

Claim 2: Spread Voicing as Spatial Composition

I use spread voicing at the piano — distributing the triad's pitches across registers — as the structural principle for spatial composition on canvas. The separated color forms translate registral distance into pictorial space: each chord tone occupies its own zone against the blue-grey ground, which functions as the silence or sustain between voiced pitches. The 40×50 cm canvas format allows these separations room to breathe.

CONTEXT

Spread voicing is a pianistic technique where the notes of a chord are distributed across a wider range of the keyboard rather than clustered in close position. The intervals between pitches open up, giving each tone room and allowing the individual character of each note to sound more distinctly. I use this same principle as the basis for arranging color on the canvas.

In this painting, the three chromesthetic tones — blue (Ab), red-orange (C), and blue-violet (Eb) — each occupy distinct spatial zones rather than blending or overlapping. The large rounded lavender-mauve form, the vertical red-orange rectangle, and the deep violet mass are separated by the slate blue-grey ground that surrounds them. This ground is not empty background; it is the equivalent of the sustained resonance between struck keys, the air between tones that gives the voicing its openness.

The 40×50 cm canvas provides a medium format appropriate to this level of spatial separation — large enough for the forms to stand apart without crowding, modest enough to maintain the character of

a study rather than a statement. The composition reflects the voicing as played: tones spread across the surface the way they spread across the keyboard.

REFERENCES

- [1] Arnaud Quercy (2024). Ab Major - Research on Harmony - Variation 1 — Catalog raisonné. <https://arnaudquercy.art/en/catalogue-raisonne/AQC0608.html>
- [2] Quercy, A. (2025). ORCID <https://orcid.org/0009-0000-2662-7790>
- [3] Quercy, A. (2024). Ab Major - Research on Harmony - Variation 1 (AQC0608). Synesthetic Explorations collection. https://artquamanima.com/en/artworks/2024/06/ab-major-research-on-harmony-variation-1_gso.html

EPISTEMIC PROFILE

Claim type	artistic statement
Voice	first person
Epistemic status	practice based
Methodology	piano voicing to visual translation
Certainty	high

CHECKSUM (SHA-256)

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