

# Nanopublication — Chromesthetic Translation of B Major Harmony in Chopin's Nocturne Op. 32 No. 1

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

## Claim 1: Chromesthetic Translation of B Major Harmony in Chopin's Nocturne Op. 32 No. 1

This painting translates the harmonic landscape of the opening bars of Chopin [3]'s Nocturne Op. 32 No. 1 in B Major [1] through my chromesthetic associations. The B Major triad — B as yellow-green, D# as blue-green, F# as green — forms the dominant palette, three distinct greens that differentiate through hue rather than across the color spectrum. Beyond the triad, the Nocturne's harmonic content brings A# as purple (the major seventh, present from the first bar) and E as yellow (the fourth degree). These five pitches account for the painting's full chromatic identity: a composition rooted in the green family, punctuated by purple and yellow where Chopin's writing demands it.

### CONTEXT

The B Major triad presents a particular quality in my chromesthetic system: all three chord tones — B (yellow-green), D# (blue-green), and F# (green) — fall within the green family. This is not common across the twelve keys. Most triads produce palettes that span widely across the spectrum, creating natural contrast between root, third, and fifth. B Major instead offers variation within a single color territory, a harmonic closeness that mirrors the key's own tonal warmth.

Chopin's Nocturne extends this palette beyond the pure triad. The major seventh (A#, which I see as purple) appears immediately in the opening bar, introducing a cooler, more mysterious presence against the greens. The fourth degree (E, yellow) adds brightness

where the melodic line moves through it. Together, these five pitches — B, D#, F#, A#, E — define the chromatic world of this painting, each mapped through the same empirically grounded associations I apply across the entire Synesthetic Explorations series.

### REFERENCES

- [1] Quercy, A. (2024). B Major - Research on Harmony - Variation 2 (AQC0692). Synesthetic Explorations collection. <https://arnaudquercy.art/media/2024/01/b-major-research-on-harmony-variation-2-acrylic-by-arnaud-quercy-aqc0692-7p6.webp>
- [2] Quercy, A. (2025). ORCID <https://orcid.org/0009-0000-2662-7790>
- [3] Chopin, F. (1837). Nocturne in B Major, Op. 32 No. 1.

### EPISTEMIC PROFILE

<b>Claim type</b>	artistic statement
<b>Voice</b>	first person
<b>Epistemic status</b>	embodied knowledge
<b>Methodology</b>	chromesthetic mapping from piano practice
<b>Certainty</b>	high

### CHECKSUM (SHA-256)

1ead0bbcb27906859bfae3f5ab65630698cac332e37a858a3c78ec-ca59a2caa0

<b>Artist</b>	Arnaud Quercy
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