

Nanopublication — The Bridge as Chromatic Color Descent

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

Claim 3: The Bridge as Chromatic Color Descent

The bridge section of rhythm changes — D7, G7, C7, F7 — produces a chromatic color descent through my mapping: oranges for D7, red-oranges for G7, reds for C7, red-purple for F7. This cycle of dominant sevenths descending by fourths traces a warm narrowing through the color spectrum before resolving back to Bb Major [1]'s purple.

CONTEXT

The bridge of rhythm changes follows a cycle of dominant seventh chords descending by perfect fourths: D7 – G7 – C7 – F7. Each chord serves as the dominant of the next, creating a chain of tension that propels the harmony forward until F7 resolves back to Bb Major for the final A section. This is one of the most characteristic harmonic gestures in jazz — a momentary departure from the tonic world that builds anticipation through sequential dominant resolution.

In my chromesthetic system, this cycle traces a remarkable path through the warm end of the color spectrum. D maps to orange, G to red-orange, C to red, and F to red-purple. The bridge therefore moves through a progressive deepening from bright orange warmth toward the darker red-purple that borders on the purple of Bb itself. It is as though the harmonic return to the tonic is anticipated chromatically — the colors draw closer to purple as the chords draw closer to Bb.

This chromatic descent is not explicitly depicted in the painting as a narrative sequence, but its presence in the harmonic source material inflects the overall palette. The warm oranges, roses, pinks, and

mauve-purples that populate the central vertical corridor of the composition carry the spectral trace of the bridge's harmonic journey. The painting holds the entire AABA form in suspension — not as a timeline but as a simultaneous visual field where the tonic warmth and the bridge's chromatic passage coexist.

REFERENCES

- [1] Quercy, A. (2024). Bb Major - Research on Harmony - Variation 2 (AQC0694). Synesthetic Explorations collection. <https://arnaudquercy.art/media/2024/01/bb-major-research-on-harmony-variation-2-acrylic-by-arnaud-quercy-aqc0694-7py.webp>
- [2] Quercy, A. ORCID: <https://orcid.org/0009-0000-2662-7790>
- [3] Quercy, A. Empirical Chromesthetic Data - Wikiversity Studies. [URL to be added]

EPISTEMIC PROFILE

Claim type	artistic statement
Voice	first person
Epistemic status	empirically grounded
Methodology	circle of fifths color mapping
Certainty	high

CHECKSUM (SHA-256)

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