

# Nanopublication – Chromesthetic Translation of Bill Evans's "So What" Introduction in D Minor

by Arnaud Quercy · D minor - Research on Harmony - Variation 1 · 2024



## CLAIM 1: CHROMESTHETIC TRANSLATION OF BILL EVANS'S "SO WHAT" INTRODUCTION IN D MINOR

I translate the harmonic content of Bill Evans's piano introduction to "So What" (Miles Davis, 1959) <sup>[1]</sup> into the chromesthetic palette of D minor. The D minor triad – D (orange), F (red-violet), A (yellow-orange) – governs the painting's dominant warmth, with orange and yellow-orange families accounting for over 92% of the measured surface <sup>[2]</sup>. Evans's introduction moves through a sequence of modal voicings – G#, C#/G#, G/A, F/A, Dm/G, G – shifting through pitch centers that carry cool chromesthetic associations (G# = blue, C# = blue-green) before resolving into the warm D minor territory <sup>[3]</sup>. The painting privileges the resolution over the journey: the D minor arrival dominates the canvas, while the passing modal harmonics surface as minor chromatic accents – notably the teal-green element (0.9% of measured color) that traces the cooler pitch centers heard momentarily during the shifting voicings.

## REFERENCES

- [1] Davis, M. (1959). "So What." Kind of Blue. Columbia Records CL 1355.
- [2] Quercy, A. (2025). Computational Image Analysis - AQC0700 - Nanopub. HTML: <https://multimodal.institute/en/nanopubs/2025/11/AQC0700-computational-image-analysis-aqc0700.html> PDF: <https://multimodal.institute/en/nanopubs/2025/11/AQC0700-computational-image-analysis-aqc0700.pdf>
- [3] Evans, B. (1959). Piano introduction to "So What," transcribed score. Marked "Explorative, quarter = 60."

[4] Quercy, A. (2025). Circle of Fifths → Color Wheel Mapping. Multimodal Institute.

[5] Quercy, A. (2024). D minor - Research on Harmony - Variation 1 - Catalogue Raisonné. <https://arnaudquercy.art/en/catalogue-raisonne/AQC0700.html>

[6] Quercy, A. (2025). Physical Specifications - Nanopub. HTML: <https://multimodal.institute/en/nanopubs/2025/11/AQC0700-physical-specifications.html> PDF: <https://multimodal.institute/en/nanopubs/2025/11/AQC0700-physical-specifications.pdf>

## CONTEXT

"So What" opens not with the famous bass figure but with Bill Evans's exploratory piano introduction <sup>[3]</sup> – marked "Explorative" at tempo 60 in the score. The passage moves through a sequence of shifting modal voicings (G#<sup>2</sup> → C#/G# → G/A → F/A → Dm/G → G) that circle around and eventually arrive at D minor. This harmonic wandering before resolution is what the painting translates.

The chromesthetic mapping follows the circle of fifths to color wheel correspondence <sup>[4]</sup> established across the Synesthetic Explorations collection. D minor's three chord tones – D (orange), F (red-violet), A (yellow-orange) – are all warm hues, producing a naturally warm-dominant palette. Computational color analysis confirms this <sup>[2]</sup>: the orange family constitutes 66.7% of the measured surface, yellow-orange 26.1%, and red-orange 6.3%. The warm spectrum accounts for nearly the entire painting.

The small teal-green accent visible in the composition – measured at 0.9% – is not incidental. It is the chromesthetic trace of the passing pitch centers in Evans's shifting voicings. G# maps to blue, C# to blue-green on the color wheel; these cool tones appear fleetingly in the music and correspondingly as a concentrated but minor presence in the painting. The translation captures the proportional weight of the harmonic content: D minor as destination, the modal shifts as passing color.

This is the first variation in the D minor series within the Research on Harmony cycle. The musical source – Evans's introduction

rather than the head or solos – reflects an interest in the harmonic architecture that precedes the tune's iconic statement.

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**EPISTEMIC PROFILE**

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

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**CHECKSUM (SHA-256)**

8b8988bb0085d182ee0b6869c97d6799b57e5654cebdbc9667d2cf5dc1d393c9

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<b>Artist</b>	Arnaud Quercy
<b>Date</b>	2024
<b>Collection</b>	Synesthetic Explorations
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**WHERE THIS WORK LIVES**

**Series:** D minor

**Collection:** Synesthetic Explorations

**Technique:** Acrylic

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**EXHIBITIONS**

Rencontres au Marché de la Création (2024-04-23 → 2024-12-31, Marché de la Création - Paris Montparnasse, Paris)

Salon d'art contemporain - Metamorphose, Paris (2024-12-26 → 2025-01-05, Halle des Blancs Manteaux, Paris)

Permanent Collection 2025 - Resonance in Form (2025-01-01 → 2025-12-31, arnaudquercy.art, Paris)

Paris Studio Visit (2025-02-18 → 2025-02-18, Artist's Studio, Paris)

Marché d'Art Contemporain - Seine Port (2025-05-17 → 2025-05-17, MAC Seine-Port, Seine-Port)

Nuit des Artistes, St Germain-en-Laye, France (2025-05-24 → 2025-05-24, La Nuit des Artistes, Saint-Germain-en-Laye)

Marché de l'Art de Saint-Germain-en-Laye, 17ème édition - France (2025-06-14 → 2025-06-14, Marché de l'Art, Saint-Germain-en-Laye)

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)

Through the Aperture - Research on Harmony (2026-03-09 → 2026-04-30, Art Quam Anima, Paris)

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**OTHER WORKS IN THIS SERIES**

D minor - Research on Harmony

D Minor - Research on Harmony - Variation 2

D Minor - Research on Harmony - Variation 3

D Minor - Research on Harmony - Variation 4

D Minor - Research on Harmony - Variation 5

D Minor - Research on Harmony - Variation 6

D Minor - Research on Harmony - Variation 7

D Minor - Research on Harmony - Variation 8

D Minor - Research on Harmony - Variations 9

D Minor - Research on Harmony - Variations 10

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**DOCUMENTED AT**

Catalogue Raisonné - D minor - Research on Harmony - Variation 1 - D minor - Research on Harmony - Variation 1 - Arnaud Quercy (2024)

Gallery - D minor - Research on Harmony - Variation 1

Nanopublication - D minor - Research on Harmony - Variation 1 - Physical Specifications

Nanopublication - D minor - Research on Harmony - Variation 1 - Computational Image Analysis - AQC0700

Nanopublication - D minor - Research on Harmony - Variation 1 - Compositional Encoding of Modal Shift and Pianistic Touch

Nanopublication - D minor - Research on Harmony - Variation 1 - Digital Image Documentation - aqc0700\_img\_full\_2061x2061\_webp

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**SYNDICATED TO**

**Internet Archive (en):** [https://archive.org/details/aqa\\_t999\\_85945\\_en\\_test](https://archive.org/details/aqa_t999_85945_en_test) [test]

**Internet Archive (fr):** [https://archive.org/details/aqa\\_t999\\_85945\\_fr\\_test](https://archive.org/details/aqa_t999_85945_fr_test) [test]

**Zenodo (en):** 10.5072/zenodo.494148

**Zenodo (fr):** 10.5072/zenodo.494150

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**THEMATIC ELEMENTS**

chromesthetic translation

modal harmonies

Bill Evans So What

synesthetic explorations

acrylic linen canvas

D minor tonality

orange color dominance

jazz standard visualization

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**CITE THIS WORK**

Quercy, A. (2026). Chromesthetic Translation of Bill Evans's "So What" Introduction in D Minor. Zenodo. <https://sandbox.zenodo.org/records/494149>

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