

AQC0534

Nanopublication — Spread Voicing Translated as Vertical Visual Composition — AQC0534

by Arnaud Quercy [2] · Ab Major 9 - Research on Harmony - Variation 2 · 2024



Claim 1: Spread Voicing Translated as Vertical Visual Composition — AQC0534

I structured this painting as a direct visual translation of spread voicing across a seven-note Ab Major [1] 9 chord. The registral spread — Ab1 to C5, nearly four octaves — is rendered as a vertical gradient from darkness at the bottom to relative lightness at the top, encoding register as brightness according to my chromesthetic system.

CONTEXT

Spread voicing is a pianistic technique in which chord tones are distributed across a wide registral range rather than clustered within a single octave. In this study, the Ab Major 9 chord — Ab, C, Eb, Bb — is voiced across nearly four octaves: Ab1, Bb2, C3, Bb3, Eb4, G4, C5. The spacing opens the harmony, giving each tone room to breathe and creating a sense of spaciousness characteristic of this voicing type.

My chromesthetic system encodes register as brightness: lower pitches translate to darker, more saturated hues; higher pitches to lighter, more open ones. This painting enacts that principle directly as vertical composition. At the bottom, Ab1 (blue) and Bb2 (violet) anchor the work in deep, near-black zones — the large blue-black mass that occupies the lower-left and lower-centre of the canvas. C3 (red) appears as the warm russet accent in the middle register, a small but distinct zone of warmth between the deep bass and the opening upper voices. Bb3 (violet) returns darker again, consistent with its mid-range position. Eb4 (blue-violet) introduces a cooler, more neutral accent — the grey-white sliver visible in the centre-

right. G4 (red-orange) dominates the upper area, the large salmon-pink field that floods the top two-thirds of the composition. C5 (red), the highest note and lightest tone, is present as the uppermost red zone, the apex of the registral and luminous arc.

The composition thus reads as a voicing diagram: dark at the base, opening progressively toward light, each colour zone corresponding to a chord tone at its proper register. The spread voicing is not illustrated — it is the structural principle generating the painting's spatial logic. This is the core operation of the Synesthetic [4] Explorations series: harmonic architecture becoming visual architecture, one tone at a time.

REFERENCES

- [1] Arnaud Quercy (2024). Ab Major 9 - Research on Harmony - Variation 2 — Catalogue raisonné. <https://arnaudquercy.art/en/catalogue-raisonne/AQC0534.html>
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- [3] Quercy, A. (2024). Ab Major 9 - Research on Harmony - Variation 2 (AQC0534). Synesthetic Explorations. https://artquamanima.com/en/artworks/2024/01/ab-major-9-research-on-harmony-variation-2_5zw.html
- [4] Quercy, A. (2025). Synesthetic Explorations — Collection. <https://artquamanima.com/en/collections/2025/01/synesthetic-explorations-cpj.html>
- [5] Quercy, A. Circle of Fifths → Color Wheel Mapping. Multimodal Institute. [URL to be added]
- [6] Quercy, A. Register-to-Brightness Encoding — MMIDS. Multimodal Institute. [URL to be added]

EPISTEMIC PROFILE

Claim type	artistic statement
Voice	first person
Epistemic status	intentional documentation
Methodology	chromesthetic transliteration
Certainty	high

CHECKSUM (SHA-256)

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