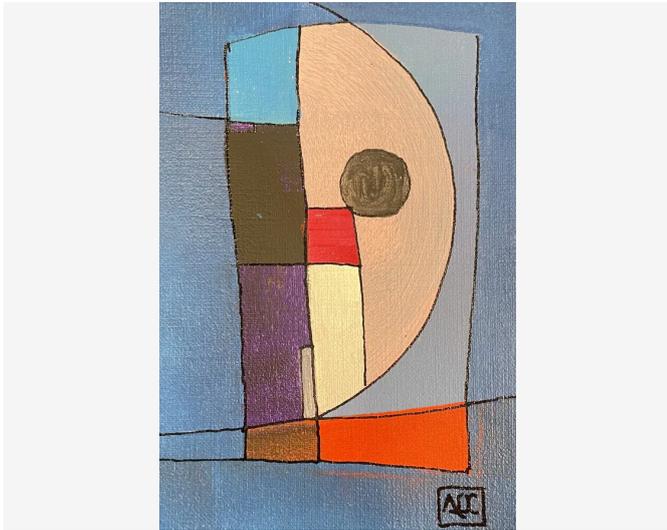


AQC0886

Nanopublication — First Inversion and Spread Voicing — Ab Major / C Bass (AQC0886)

by Arnaud Quercy [2] · Ab Major - Research on Harmony - Variations 12 · 2025



Claim 1: First Inversion and Spread Voicing — Ab Major / C Bass (AQC0886)

I structured this painting as a spread voicing of Ab Major [1] in first inversion, with C as the bass note. The chord is Ab/C: C3 anchors the lowest register, the chord tones spread upward across six octaves through Eb4, Bb4, C5, Ab5, and C6, with non-chord tones F4 and accent colors providing harmonic color in between.

CONTEXT

The voicing is built on first inversion: C3, not Ab, sits in the bass. This displacement of the tonic to the middle register (Ab5) while C anchors the bottom changes the visual weight of the composition. The "blue" of Ab — which in my chromesthetic system maps to blue-gray — appears neutralized at Ab5 as steel gray, floating above a red-orange bass. The compositional center of gravity is C/red, not Ab/blue.

The spread voicing stretches across six octaves (C3 to C6), which translates spatially into a vertical distribution from the darkest, heaviest zones of the canvas (bottom) to the lightest (top). C appears at three register levels — C3, C5 (approximately), and C6 — creating a vertical axis of red through the composition. The register-to-brightness encoding means these three instances of the same pitch class appear at very different brightness values: dark brown at C3, mid orange at C5, near-yellow at C6. Same pitch class, three brightness levels: the octave displacement is the brightness displacement.

The large arc form in the upper portion of the painting carries the highest luminosity, corresponding to the upper-register accent colors (yellow, yellow-orange at E6/A6). These are non-chord tones that appear only as accents in the computational analysis — present but

not dominant — which is consistent with their role in the voicing: color tones that lighten the upper register without displacing the structural tones.

The Eb tones (Eb4, with Bb4 as its fifth) appear as blue-violet and violet respectively, occupying the middle vertical zone. They form the chromatic core of the Ab major quality — the minor third and seventh above the bass C — and visually they occupy the compositional middle ground between the dark orange bass and the luminous upper arc.

This painting is a small-format study. The spread voicing is the subject of the étude: how first inversion, when translated into vertical spatial distribution, reorganizes chromatic weight. The result is a composition that reads bottom-heavy in warm orange-red, transitions through cool violet in the middle, and opens into luminosity at the top — which is precisely what Ab/C sounds like at the piano: grounded but not rooted, the tonic suspended above its own third.

REFERENCES

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EPISTEMIC PROFILE

Claim type	artistic statement
Voice	first person
Epistemic status	first person attestation
Methodology	chromesthetic translation
Certainty	high

CHECKSUM (SHA-256)

817767074f3ca646f11a05a76c4e07e3cdd00d-f6d251af97a9049507f3527803

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