

# Nanopublication — Spread Voicing Translated as Vertical Spatial Distribution

by Arnaud Quercy [2] · C Major - Research on Harmony - Variations 14 · 2025



## Claim 1: Spread Voicing Translated as Vertical Spatial Distribution

In "C Major [1] - Research on Harmony - Variations 14" (AQC0893), I translated the spread voicing of the C Major triad into a vertical spatial distribution of geometric forms across the picture plane, where registral height maps to brightness and each form carries the chromesthetic color of its pitch.

### CONTEXT

The voicing I played spans more than two octaves: C3, E4, G4, G5, E5. The root (C) sits alone in the bass register; the third and fifth (E4, G4) occupy the middle; and the fifth and third again (G5, E5) reappear at the top in mirror order. This is spread open-position voicing — the chord is not stacked but unfolded across the keyboard, with its components distributed in registral layers.

My chromesthetic system encodes register as brightness: lower octaves produce darker, more saturated hues; higher octaves produce lighter, less saturated ones. C3 (red) anchors the bottom as a dark, weighty form. E4 (yellow) and G4 (red-orange) occupy the middle zone at mid-brightness. G5 (red-orange, lighter) and E5 (yellow, lighter) rise toward the top, the same color families as their lower counterparts but opened into higher luminosity. The upper voices echo the middle voices in hue while ascending in brightness — the spread voicing produces a chromatic symmetry across the vertical axis of the composition.

The computational color analysis identified the lowest note as falling in the orange-red family rather than red — a boundary case plausible given the proximity of C and G on the color wheel (a fifth apart), and consistent with the known sensitivity limits of k-means clustering at hue boundaries. The voicing as played resolves this: C3 is the bass.

The composition translates this into simple geometric forms. A dark rectangle grounds the bottom — C3. Two mid-register forms in yellow and red-orange occupy the center — E4 and G4. Lighter forms in the same hue families open at the top — G5 and E5. The eye moves bottom to top the way the hand moves across the keyboard: same chord, same colors, same structure — only the register, and with it the brightness, changes. The painting is a diagram of the voicing. The spread is the structure.

### REFERENCES

- [1] Arnaud Quercy (2025). C Major - Research on Harmony - Variations 14 — Catalogue raisonné. <https://arnaudquercy.art/en/catalogue-raisonne/AQC0893.html>  
<https://arnaudquercy.art/fr/catalogue-raisonne/AQC0893.html>
- [2] Quercy, A. ORCID: <https://orcid.org/0009-0000-2662-7790>
- [3] Quercy, A. (2025). C Major - Research on Harmony - Variations 14 (AQC0893). Art Quam Anima. [https://artquamanima.com/en/artworks/2025/11/c-major-research-on-harmony-variations-14\\_i7t.html](https://artquamanima.com/en/artworks/2025/11/c-major-research-on-harmony-variations-14_i7t.html)
- [4] Quercy, A. Synesthetic Translation Analysis — AQC0893 (Node 90473). Voicing data: C3 E4 G4 G5 E5. Multimodal Institute. [URL to be added]
- [5] Quercy, A. Circle of Fifths → Color Wheel Mapping. Synesthetic Explorations — Chromesthetic Reference. [URL to be added]
- [6] Quercy, A. Physical Specifications — AQC0893 (Node 23605). Multimodal Institute. <https://multimodal.institute>

### EPISTEMIC PROFILE

<b>Claim type</b>	artistic statement
<b>Voice</b>	first person
<b>Epistemic status</b>	practitioner attestation
<b>Methodology</b>	chromesthetic transliteration
<b>Certainty</b>	high

### CHECKSUM (SHA-256)

48670b0cf7ce14b478ee9da0d678f8b2d03dd12eb4fbb5f060c1299fd1a7ff-d6

<b>Artist</b>	Arnaud Quercy
<b>Date</b>	2025
<b>Collection</b>	Synesthetic Explorations
<b>Certificate</b>	20251123-0085
<b>Asset code</b>	AQC0893
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