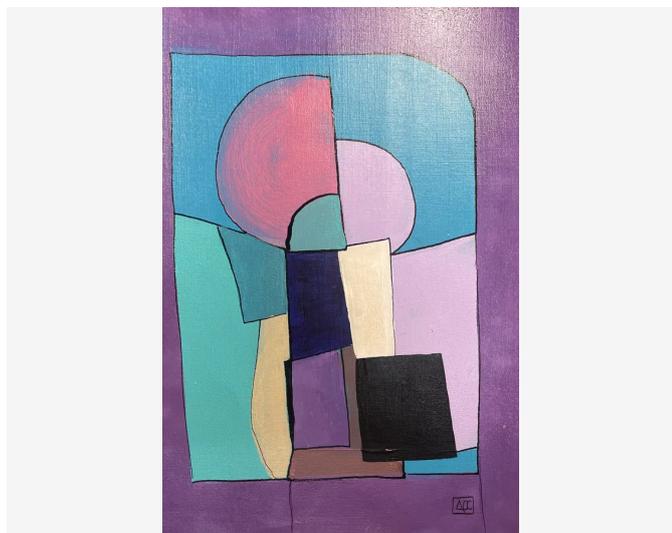


AQC0930

Nanopublication — Chromesthetic Translation of the Bb Minor Triad in Spread Voicing

by Arnaud Quercy [2] · Bb Minor - Research on Harmony - Variations 11 · 2025



Claim 1: Chromesthetic Translation of the Bb Minor Triad in Spread Voicing

I translate the Bb minor [1] triad — Bb, Db, F — into its chromesthetic equivalents: violet (Bb), blue-green (Db), and red-violet (F). The spread voicing, running from Bb1 to Db6 across the keyboard, distributes these colors vertically on the paper: darker, lower-register tones anchor the bottom; lighter, higher-register tones rise toward the top. What the viewer sees is the chord opened across the picture plane the way it opens across the keyboard.

CONTEXT

This small étude belongs to my ongoing systematic exploration of harmonic color mappings across all keys. The Bb minor chord — built on the minor third interval Bb–Db and the perfect fifth Bb–F — maps in my chromesthetic system to violet, blue-green, and red-violet respectively, following the circle of fifths architecture that anchors the system. The spread voicing, distributing chord tones across multiple octaves, becomes the compositional structure of the painting: register height corresponds to vertical position on the paper,

and lower registers darken toward the bass while higher registers bleach toward light. The three chord tones are visible as the dominant hues; a trace of orange (D) and yellow-green (B) drifts outside the harmony as chromatic color. Each variation in this series is a study — focused, direct, concerned with the essential chromatic character of a single harmonic configuration.

REFERENCES

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- [4] Quercy, A. Synesthetic Explorations — Collection. <https://artquamanima.com/en/collections/2025/01/synesthetic-explorations-cpj.html>
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EPISTEMIC PROFILE

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

CHECKSUM (SHA-256)

a48c3d715340560d700e45f6f5be6c6bbe40e3f7c8002594f4e-f869e17896c93

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