

Nanopublication — Spread Voicing as Compositional Structure in AQC0936

by Arnaud Quercy [2] · F Minor - Research on Harmony - Variations 22 · 2025



Claim 1: Spread Voicing as Compositional Structure in AQC0936

I distribute the three tones of the F minor [1] chord across the paper as a spread voicing: the blue Ab occupies the dominant left field, the orange-red C anchors the lower right, and the pink-magentas of F span the upper right. The near-black ground that frames and separates these zones functions as the silence between chord tones in open voicing.

CONTEXT

This étude belongs to my ongoing Synesthetic Explorations practice — a daily discipline of translating piano voicings directly into painted form. In AQC0936, the spatial logic derives from the spread voicing of the F minor triad at the keyboard: F, Ab, and C separated across registers rather than stacked in close position. On paper, this means keeping the three chromesthetic zones genuinely apart, with enough ground between them that each color sounds independently.

What makes this variation architecturally distinct within the F minor series is the severity of the geometric divisions. The composition is built from hard rectangular fields — large blue-violet, a band of orange-red, pink and mauve areas — separated by dark linear edges and a near-black ground. The dark circle at lower center does not represent a pitch; it functions as punctuation, a pause within the voicing. The geometry imposes a clarity that mirrors the instrumental act of placing each note with deliberate spacing across the keyboard.

The near-black areas are structural, not decorative. In a spread voicing, the distances between notes are as defining as the notes themselves — the intervals constitute the chord's character. Here those intervals are rendered as dark ground: visible, measurable space between color zones. Without them, the three tones would collapse into a cluster. Their presence is what makes this a voicing.

Each variation in the F minor series explores the same harmonic material through a different spatial arrangement. AQC0936 is the more resolved, architectural iteration — where previous variations used curved forms and overlapping layers to suggest the chord's resonance, this one imposes a planimetric stillness that lets the three colors hold their positions without negotiation.

REFERENCES

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EPISTEMIC PROFILE

Claim type	artistic statement
Voice	first person
Epistemic status	practitioner testimony
Methodology	piano voicing to spatial composition
Certainty	high

CHECKSUM (SHA-256)

b5e7cf0efe75f284c11c363194ee5f59f67509eea03b1be790901c83eb-d8b08e

Artist	Arnaud Quercy
Date	2025
Collection	Synesthetic Explorations
Certificate	20251231-0131
Asset code	AQC0936
Version	1
Published	2026-03-01

