SERIES & COLLECTIONS

Harmonic Crossing



Arnaud Quercy

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Arnaud Quercy

Harmonic Crossing – When Sound Becomes Sight

Excerpt: A visual art practice translating musical harmony into color and form, bridging auditory experience with chromatic expression through works inspired by composers from Rachmaninov to Miles Davis.

This question has followed me for years, and it sits at the heart of Harmonic Crossing, a body of work in which sound becomes visible. Rather than illustrating music or following rigid color–tone correspondences, I try to translate what harmony does — its emotional pressure, its resonance, its physicality — into color, shape, and spatial tension.

In the simplest structures, such as octaves, I find a profound sense of unity. A single pitch repeating across registers feels like a widening wave: complete, stable, yet expansive. In works inspired by Rachmaninov's Prelude in C Major, this becomes a progression of reds building into a silent crescendo — layers of sound turning into layers of color.

Jazz invites another kind of visual thinking. When I work with the introspective phrasing of Miles Davis, the palette shifts: green, yellow-orange, blue-green. These hues echo the emotional depth of F# minor, a key that hovers between melancholy and warmth. The shapes loosen, too — allowing improvisation, pauses, and surprises. Jazz, in paint, becomes a balance between structure and divergence.

More formal pieces, such as those inspired by Chopin's Polonaise in A-flat Major, call for bolder rhythms. Blues, reds, and purples pulse like the proud cadence of the polonaise — a visual architecture built from resonance and resolve. On the other side of the spectrum, the lyricism of Jerome Kern's "All the Things You Are" lends itself to gentler transitions, where color behaves like memory: shifting, layered, and softly uncertain.

Certain keys carry an emotional gravity of their own. In works exploring F minor, drawn partly from Chopin's concerto, I use deep red-purple and blue to express a quiet kind of sorrow — not dramatic, but contemplative, like a space where sound and silence hold equal meaning. And in pieces inspired by Bach's Mass in B Minor, I let deep green, yellow, and orange form a kind of "visual mass" — a balance between sacred intensity and human fragility.

Across these explorations, color becomes another way of listening. The works suggest that harmony can be experienced through more than the ear — that each chord carries a visual presence waiting to be revealed. Ultimately, Harmonic Crossing is an invitation: to see sound, to listen with the eyes, and to feel music in a new, chromatic language.

RELATED TERMS

Harmonic-Chromatic
Color Music
Sound Visualization
Cross-Modal Perception
Tone Color

SEARCH KEYWORDS

harmonic-chromatic
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harmony
musical color
Rachmaninov
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minor key
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rhythm
melody
improvisation
tone color
visual music
auditory-visual correspondence
polonaise
emotional texture
resonance
color theory
abstract expressionism

A Major

Three sharps \u2014 the key of Mozart's Clarinet Concerto and the dancing Vivace of Beethoven's Seventh Symphony. A Major is a bright key, but not a simple one: its three sharps give it a specificity that C or G Major lack. The triad \u2014 A, C\u266f, E \u2014 spans from warm to cool, the yellow-orange root and yellow fifth bracketing a blue-green third. Two warm tones framing one cool center, like a golden setting around a turquoise stone.

Through harmonic-chromatic, the A Major triad translates into a palette governed by that warm-cool tension. The root A produces yellow-orange across the mid-register, deepening to amber and near-black in the bass octaves, brightening toward pale gold in the treble. The third, C\u266f, reads blue-green \u2014 cool, fresh, the color that gives the chord its distinctive character. In the extreme high register, C\u266f7 thins to silver, almost white. The fifth, E, shares the blue-green family, reinforcing the cool center rather than mediating between root and third as a warmer fifth might. The overall temperature leans warm, but that blue-green core ensures A Major never overheats.

Arnaud Quercy explores this interplay across eleven \u00e9tudes, painted between 2024 and 2025 in acrylic and watercolor \u2014 on paper and on wood panel. The formats are intimate, ranging from 10 by 15 centimetres to 21 by 30. Every work is played at mp, legato, and the tempos divide between Lent and Anim\u00e9 \u2014 slow meditation or animated momentum, nothing in between. The meters split between common time and triple time, the waltzes generally ascending while the four-beat \u00e9tudes favour arches and valleys. Note counts range from four to nine. Chromatic accents appear in four of the eleven works \u2014 violet, red, red-orange, blue-violet \u2014 brief tensions that touch the phrase and release. The remaining seven are pure triad, unadorned.

The opening \u00e9tude states the premise with remarkable economy: four notes spanning A1 to A4, pure chord tones, no accents \u2014 what Quercy describes as the chord's core "as simply as possible." At the opposite pole, Variation 8 packs nine pitches into an ascending waltz from A2 to C\u266f7, every octave inhabited, arriving at what the artist calls "the silver peak." Between these extremes, Variation 5 stands alone as the series' only descending \u00e9tude \u2014 a slow waltz that opens on C\u266f7 and falls through the full register to A1 in the deep bass, the single moment where the phrase comes to rest at the bottom rather than hanging suspended at the top.

Across the canvases, the A Major palette moves between two poles. Darkness lives in the bass register \u2014 the near-black of A1, the dark gray of A2 \u2014 anchoring the lower edge of each painting. Brightness accumulates in the upper octaves, where C\u266f and A in high registers thin toward silver and pale gold. The blue-green of the third provides the series' visual signature: a cool current running through the warm yellow-orange field, sometimes in the dense middle of the phrase, sometimes at the luminous peak. The chromatic accents \u2014 a touch of violet here, a flash of red there \u2014 introduce brief warmth or coolness that the surrounding chord tones quickly absorb.

A Major reveals itself as a key of contained reach. Eleven \u00e9tudes, all intimate in scale, all at a moderate dynamic, yet spanning from the near-silence of four notes to the density of nine. The series builds outward from its compressed opening, each variation testing a new contour or register while returning to the same harmonic-chromatic core of yellow-orange and blue-green. More than half these works have found collectors from Paris to Montreal to Istanbul \u2014 the warm triad with its cool centre travelling quietly across three continents.

A MAJOR



A Major - Research on Harmony
Acrylic on Paper
10.0×15.0 cm · 2024-01-01
Sold — France
AQC0647



A Major - Research on Harmony - Variation 1
Acrylic on Paper
21.0×30.0 cm · 2024-01-01
Sold — Paris, France
AQC0655



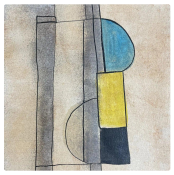
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Not for sale
AQC0741



A Major - Research on Harmony - Variation 3
Acrylic on Wood Panel
21.0×30.0 cm · 2024-01-01
Sold — USA
AQC0742



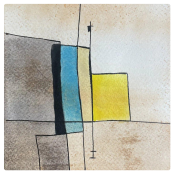
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Acrylic on Wood Panel
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Available
AQC0765



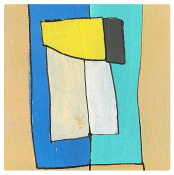
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Sold — Paris, France
AQC0807



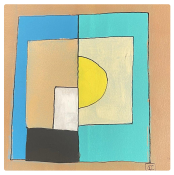
A Major - Research on Harmony - Variation 5
Watercolor on Paper
14.8×21.0 cm · 2025-01-01
Sold — Montreal, Canada
AQC0808



A Major - Research on Harmony - Variation 6
Watercolor on Paper
14.8×21.0 cm · 2025-01-01
Sold — Paris, France
AQC0809



A Major - Research on Harmony - Variations 8
Acrylic on Paper
10.5×15.0 cm · 2025-11-23
Sold — Germany
AQC0888



A Major - Research on Harmony - Variations 9

Acrylic on Paper
21.0×21.0 cm · 2025-11-23
Sold — Istanbul, Turkey
AQC0916



A Major - Research on Harmony - Variations 10

Acrylic on Paper
12.0×18.0 cm · 2025-12-31
Sold — Croissy, France
AQC0948

A minor

A Minor is the shadow self of C Major. The same white keys, the same absence of sharps and flats, but the center of gravity shifts down a minor third, and everything changes. It is the key of Chopin's Waltz in A Minor, of the opening prelude of the Well-Tempered Clavier's first book, of Beethoven's late Bagatelle "Fur Elise." A minor triad — A, C, E — carries the simplest possible minor interval structure, yet in harmonic-chromatic translation it produces something unexpected: warmth. Yellow-orange at the root, red at the third, yellow at the fifth. Three warm colors, no cool tones anywhere in the chord. The warmest minor key in the system.

The harmonic-chromatic palette maps register to luminosity. A below the third octave darkens toward near-black — a deep yellow-orange felt as weight rather than color. C in the upper octaves lightens through red to pale rose to silver at C7, where the red has bleached almost to white. E sits between them in clear yellow, a stabilizing brightness. The mid-register holds the chord's saturated truth: warm yellow-orange at A4, full red at C4, bright yellow at E4. In the low bass, the triad reads as darkness; in the high treble, as luminous silver. Between those poles, the canvas glows with the paradox of a melancholy key rendered entirely in warm hues.

Arnaud Quercy investigates this paradox across fourteen études, painted between 2024 and 2025 in acrylic and watercolor — on paper, on wood panel, one on linen canvas. Every étude is marked Lent, legato — slow and sustained, without exception. The dynamics stay soft: thirteen études at mp or p, with a single mf in Variation 1, the only moment of declarative volume in the series. The contours split between bell arches in four beats and descending waltzes in three. Note counts range from four to eight, with most études holding five to seven tones. Several works use only chord tones — pure A, C, and E in various registers — while others introduce chromatic accents: a blue-violet D# or a blue-green C#, cool interruptions pressing against the surrounding warmth. The register spans from A0, the lowest A on the keyboard, to C7 near the top — nearly the full range of the instrument.

Three works mark the series' poles. Variation 2, the largest canvas at 80 by 80 centimetres on linen, is also the softest — a five-note bell arch at p that peaks on A5, the root rather than the third, giving the painting a settled, circular warmth that turns on yellow-orange alone. At the other extreme, Variation 4 descends in waltz time to A0, what the artist describes as "a rumbling, almost tactile tone" — six notes falling from the upper midrange to a frequency more felt than heard, the painting anchored in near-black. Variation 7 reduces the étude to four notes — the sparsest in the series — "a gesture reduced to its essentials: one dark base, two warm midpoints, one high arrival."

Across the fourteen canvases, a viewer encounters warmth in every register. The low études read as darkness — near-black bass anchoring the lower edge of each painting. The high études glow with pale reds and silvers where C6 and C7 catch the light. Between floor and ceiling, the yellow-orange of A and the red of C repeat in endless recombination, occasionally interrupted by a flash of blue-violet or blue-green from a chromatic accent. The visual rhythm is one of alternation: root and third trading places through the registers, the warm palette shifting in temperature from deep amber to bright silver without ever turning cool. Some canvases are luminous — Variation 8 carries its brightness from C7 downward through three high C's, staying pale almost to the end. Others are anchored in shadow, the bass pulling the painting's weight earthward.

A Minor is the proof that sadness need not be cold. Fourteen études, all slow, all soft, all warm — and yet the minor third bends each phrase toward something that reads unmistakably as melancholy. Quercy's harmonic-chromatic practice reveals this as a quality of interval, not of color: it is the distance between A and C, not their hues, that carries the emotional weight. More than half the series has found homes in collections from Paris to Istanbul, from the south of France to São Paulo — the warmest minor key travelling widely, carrying its quiet contradiction with it.

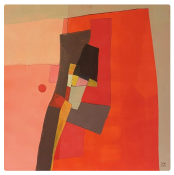
A MINOR



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21.0×30.0 cm · 2024-01-01
Sold — Switzerland
AQC0610



A minor - Research on Harmony - Variation 1
Acrylic on Paper
10.0×15.0 cm · 2024-01-01
Sold — Paris, France
AQC0648



A minor - Research on Harmony - Variation 2
Acrylic on Linen Canvas
80.0×80.0 cm · 2024-01-01
Sold — COLIGNY, Suisse
AQC0689



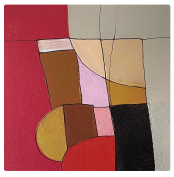
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Sold — USA
AQC0711



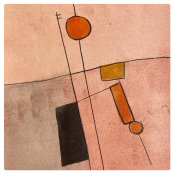
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Sold — Sao Paulo, Brazil
AQC0766



A Minor - Research on Harmony - Variation 5
Acrylic on Wood Panel
15.0×21.0 cm · 2024-01-01
Sold — Millau, France
AQC0767



A Minor - Research on Harmony - Variation 6
Acrylic on Wood Panel
15.0×21.0 cm · 2024-01-01
Sold — France
AQC0768



A minor - Research on Harmony - Variation 7
Watercolor on Paper
14.8×21.0 cm · 2025-01-01
Sold — France
AQC0810

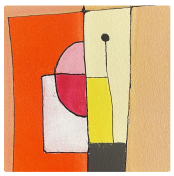


A minor - Research on Harmony - Variation 8
Watercolor on Paper
10.0×15.0 cm · 2025-01-01
Sold — UK
AQC0843



A minor - Research on Harmony - Variation 9

Watercolor on Paper
10.0×15.0 cm · 2025-01-01
Sold — USA
AQC0844



A Minor - Research on Harmony - Variations 10

Acrylic on Paper
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Sold — Brazil
AQC0887



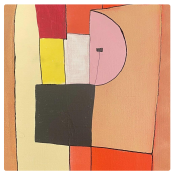
A Minor - Research on Harmony - Variations 11

Acrylic on Paper
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Sold — Istanbul, Turkey
AQC0915



A Minor - Research on Harmony - Variations 12

Acrylic on Paper
21.0×30.0 cm · 2025-11-23
Sold — Detroit, USA
AQC0928



A Minor - Research on Harmony - Variations 13

Acrylic on Paper
21.0×30.0 cm · 2025-11-23
Sold — New York, USA
AQC0929



Watercolor Study in A Minor No. 2

Watercolor on Paper
21.0×30.0 cm · 2026-07-13
Sold — Paris, France
AQC1083

Ab Major

Ab Major carries four flats and a reputation for lyrical repose. Schubert turned to it for the slow movement of his last piano sonata, D. 960 — a key that settles the listener into a stillness that is not empty but full of attention. The triad — Ab, C, Eb — spans a major third and a perfect fifth, the same architecture as every major chord, but in this enharmonic neighborhood the intervals breathe differently. Ab Major is the key of quiet weight, of gravity that does not press.

Through harmonic-chromatic, the chord produces a striking palette: blue at the root, red at the third, blue-violet at the fifth. Two cool tones frame a single warm center — C's red seated between the blue of Ab and the violet of Eb, a heart beating inside a cool surround. Register shifts the colors predictably: Ab below the third octave darkens toward black, C above the sixth octave fades to near-white, and in the mid-range the three hues hold their full saturation. A recurring non-chord tone, D, appears as an orange accent across many of the studies — a warm visitor from outside the key, threading through the cool architecture.

Arnaud Quercy explores this tension between warmth and cold across sixteen études, painted between 2023 and 2025 in acrylic and watercolor — on paper, on wood panel, on linen canvas. The formats range from small studies at 10×15 cm to a large-scale work at 114×146 cm. The series divides roughly between slow and fast: nine études marked Lent, five Animé, one Modéré, with dynamics hovering at mp and p — the loudest reaching only mf. All but one are played legato, the notes flowing into one another. Bell contours and ascending lines dominate, with several inverted bells and descending waltzes in triple time. The note count ranges from three to nine. The orange D appears in ten of the sixteen works, making the non-chord tone nearly as characteristic of the series as the triad itself.

Three works mark the poles. Variation 6 — the largest canvas, 114×146 cm on linen — packs nine notes into a quiet, animated ascent from sub-bass to treble, every register claimed, the palette running its full range from near-black to near-white. At the opposite extreme, Reflexions 3 reduces the chord to three notes — a lone Ab2 in the bass, with D4 and D5 above, both outside the chord entirely. The artist describes it as "a triad defined not by what it contains but by what it withholds." And Variation 10 introduces a semitone clash between Eb4 and E4 that no other study carries — three visitors crowding the chord tones, the harmony at its least settled, the palette restless with "warm intrusions crowding the cool chord tones."

Across the series, the canvases share a family resemblance: blue-black weight in the bass, the red of C burning somewhere in the middle registers, and blue-violet threading between them wherever the fifth appears. When D enters, its orange glow warms the upper canvas — sometimes a brief flicker, sometimes claiming the widest field of any color present. Several études omit the fifth entirely, reducing the palette to a dialogue between blue and red. Others omit the third, and the canvas turns to ice — all blue, all violet, the orange visitor the sole warm presence. The visual rhythm across the collection is one of controlled oscillation: cool dominance, warm interruption, cool return.

Ab Major reveals itself slowly in this series. The chord's essential character — that single red note warming a blue field — becomes more legible with each variation, each reduction, each rearrangement of the same three tones. Three-quarters of these works have found homes in collections from Paris to Boston, from Mexico City to Faenza — the key of lyrical repose travelling quietly outward, its cool warmth carried far from the studio where it was first heard as color.

Arnaud Quercy Creations / AQC0661 / 2024

Ab Major - Research on Harmony - Variation 6

Acrylic on Linen Canvas · 115.0×150.0 cm · 2024-01-01 · Sold — Paris, France

This painting explores the visual translation of Jerome Kern's "All the Things You Are" through the specific harmonic structure of the A-flat Major chord. Part of the Harmonic Crossing collection, the work maps musical harmony onto visual color relationships, with A-flat rendered as blue and C as red according to the artist's harmonic-chromatic perception. The piece investigates how jazz standards can generate new visual compositions through systematic color-sound correspondence.

Violet tones dominate the composition, appearing across more than a third of the surface through dusty mauve and grayish purple areas. Red-orange elements create substantial presence, while warm orange accents provide counterpoint through darksalmon and burnt sienna passages. Deep gray and very dark violet sections anchor the composition, with small blue areas and wheat-colored highlights adding luminous contrast. The acrylic medium on linen canvas creates smooth color transitions and maintains consistent texture throughout.

The work measures one hundred fourteen by one hundred forty-six centimeters, executed on linen canvas support. Created in France during January 2024, it bears certificate of authenticity number 20240705-0157 and carries the artist's signature in the bottom right corner. The piece represents Variation 6 within the broader harmonic research series, catalogued as AQC0661 in the artist's systematic documentation of harmonic-chromatic color-music translations.

Where "All the Things You Are" becomes visible through harmonic-chromatic color mapping



Ab Major - Research on Harmony - Variation 6

Arnaud Quercy

Acrylic on Linen Canvas

115.0×150.0 cm · 2024-01-01

Sold — Paris, France

Arnaud Quercy Creations / AQC0690 / 2024

Ab Major - Research on Harmony - Variation 9

Acrylic on Linen Canvas · 81.0×100.0 cm · 2024-01-01 · Sold — St Charles, USA

This work explores the visual translation of A-flat Major through harmonic-chromatic mapping, part of the Harmonic Crossing collection investigating how musical harmony appears as color relationships. The composition translates the grandeur and nobility of A-flat Major into a carefully orchestrated arrangement of warm and cool tones that echo the harmonic structure of this key.

Orange tones dominate the composition, with vibrant orangered claiming the central areas while darker orange forms provide foundational weight in the lower register. Red-orange and salmon tones create substantial presence throughout the middle ground, while violet and dusty mauve establish cooler counterpoints. Blue-violet and red accents appear as precise notes, creating harmonic tension against the warm palette.

The acrylic on linen canvas measures 81 × 100 cm and weighs approximately 1.5 kg. This work represents Variation 9 within the broader harmonic research series, with the artist's signature placed bottom right. The piece carries certificate of authenticity number 20240718-0186, documenting its place within Quercy's systematic exploration of musical keys through visual media.

Where A-flat Major's nobility becomes visible through color harmony



Ab Major - Research on Harmony - Variation 9

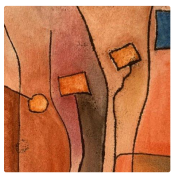
Arnaud Quercy

Acrylic on Linen Canvas

81.0×100.0 cm · 2024-01-01

Sold — St Charles, USA

AB MAJOR



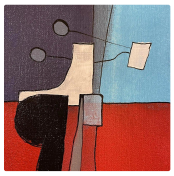
Ab Major - Reflexions 3
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Sold — Koblenz, Germany
AQC0437



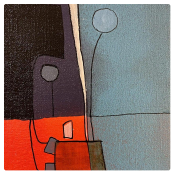
Ab Major - Research on Harmony
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Sold — USA
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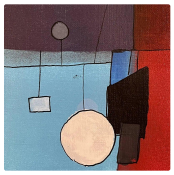
Ab Major - Research on Harmony - Variation 1
Acrylic on Canvas
40.0×50.0 cm · 2024-06-02
Sold — Germany
AQC0608



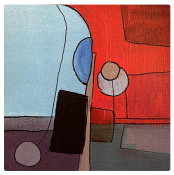
Ab Major - Research on Harmony - Variation 2
Acrylic on Paper
10.0×15.0 cm · 2024-01-01
Sold — Ciudad de México, Mexico
AQC0642



Ab Major - Research on Harmony - Variation 3
Acrylic on Paper
10.0×15.0 cm · 2024-01-01
Sold — Boulogne-Billancourt, France
AQC0643



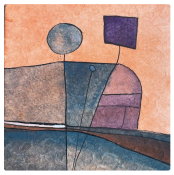
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Acrylic on Paper
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Sold — Paris, France
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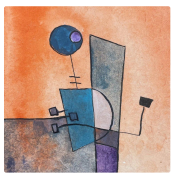
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Acrylic on Paper
10.0×15.0 cm · 2024-01-01
Sold — Maisons-Alfort, France
AQC0645



Ab Major - Research on Harmony - Variation 6
Acrylic on Linen Canvas
115.0×150.0 cm · 2024-01-01
Sold — Paris, France
AQC0661



Ab Major - Research on Harmony - Variation 7
Watercolor on Paper
12.0×16.0 cm · 2024-01-01
Sold — Paris, France
AQC0662



Ab Major - Research on Harmony - Variation 8

Watercolor on Paper
12.0×16.0 cm · 2024-01-01
Sold — Faenza, Italy
AQC0663



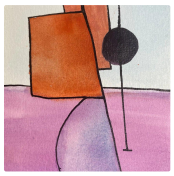
Ab Major - Research on Harmony - Variation 9

Acrylic on Linen Canvas
81.0×100.0 cm · 2024-01-01
Sold — St Charles, USA
AQC0690



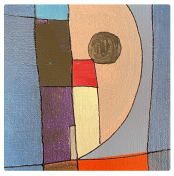
Ab Major - Research on Harmony - Variation 10

Acrylic on Wood Panel
15.0×21.0 cm · 2024-01-01
Sold — France
AQC0789



Ab Major - Research on Harmony - Variation 11

Watercolor on Paper
10.0×15.0 cm · 2025-01-01
Sold — Boston, USA
AQC0846



Ab Major - Research on Harmony - Variations 12

Acrylic on Paper
10.5×15.0 cm · 2025-11-23
Sold — Germany
AQC0886



Ab Major - Research on Harmony - Variations 13

Acrylic on Paper
21.0×30.0 cm · 2025-11-23
Sold — USA
AQC0927



Ab Major - Research on Harmony - Variations 14

Acrylic on Paper
12.0×18.0 cm · 2025-12-31
Sold — Boulder, USA
AQC0939

Ab Major 9

Ab major ninth — Ab, C, Eb, G, Bb — is a five-note chord that belongs to the impressionist tradition. It carries the cool gravity of Ab major but extends it with a major seventh and ninth, adding the warmth and ambiguity that Debussy and Ravel wrote into the harmonic language of the early twentieth century. Gil Evans scored ninth chords like this one in open spacings across brass sections; bossa nova guitarists let them ring in the middle of the neck, unresolved and content. The major ninth does not demand resolution. It rests inside its own richness.

Through harmonic-chromatic, each of the five pitch classes translates to a distinct color family. Ab, the root, reads as blue — dark and anchoring in the low register, near-black below the third octave. C, the third, burns red, brightening as it climbs and bleaching to silver above C6. Eb, the fifth, carries blue-violet, a cooler presence that steadies the harmony. G, the major seventh, brings red-orange — the warmest tone in the chord, the color that distinguishes the ninth chord from the triad. Bb, the ninth, translates to violet, a twilight hue that crowns the upper extensions. The palette as a whole moves from cool to warm and back: blue at the foundation, violet and red-orange through the middle, red fading to silver at the top.

Arnaud Quercy explores this five-color palette across eight études, all painted in 2024, acrylic on paper at 14.8 by 21.0 centimetres. Every work is marked Animé, mp, legato — a forward-moving pulse at a moderate dynamic, the notes connected and singing. Five are waltzes in three, three move in four with a walking tread. The note count ranges from six to nine, and the register spans from Ab1 near the bottom of the keyboard to C7 at its upper edge. The character shifts between ascending phrases that climb from darkness to silver and valley shapes that dip into the deep bass before returning. One variation introduces a non-chord tone — a yellow-orange A-natural that sits a semitone above the root, the only warm intruder in an otherwise complete harmony. The series holds together as a set of questions asked of the same five-note chord: how wide, how dense, how dark?

Three works mark the poles. The opening étude declares the full chord across nine notes and five octaves, every extension present, the waltz carrying the phrase from near-black to silver — what the artist describes as "the full chord declared with all its extensions, the waltz carrying every color from floor to ceiling." Variation 3 stretches widest, seven notes across six octaves, the third appearing three times as it climbs and fades — red to pink to silver, the color dissolving at the keyboard's edge. Variation 5 distils the chord to six notes, each pitch class present exactly once, the middle register compact within a single octave — "the chord complete at its most economical, six notes holding the entire harmony."

On the canvas, the series reads as a study in cool architecture warmed from within. Blue and blue-violet anchor the bass in every painting, the root and fifth establishing a foundation that ranges from near-black to deep indigo depending on the octave. Violet threads through the middle registers wherever the ninth appears, lending a dusky quality that distinguishes these works from the brighter triadic series. The red-orange of the seventh — G3, G4, G5 — provides the warmest fields, glowing at the centre of the canvas like embers in a cool room. Red appears where the third climbs into the upper registers, shifting toward silver at C6 and C7. The overall impression is of twilight color: not dark, not bright, but saturated and complex, the five families coexisting in a balance that shifts with each variation.

The major ninth chord reveals its character through repetition. Eight variations are enough to show that Ab major ninth is not a single mood but a spectrum — from the compressed density of Variation 2, where the chord folds into barely four octaves of lower-register warmth, to the open verticality of Variation 3, where long leaps scatter the tones across the full keyboard. Seven of the eight études have found their way into collections from Tel Aviv to New York to Paris and across France and Canada — the chord's cool richness travelling widely, its five colors carrying the impressionist tradition into pigment.

AB MAJOR 9



Ab Major 9 - Research on Harmony

Acrylic on Paper
14.8×21.0 cm · 2024-01-01
Sold — Tel Aviv, Israel
AQC0532



Ab Major 9 - Research on Harmony - Variation 1

Acrylic on Paper
14.8×21.0 cm · 2024-01-01
Sold — France
AQC0533



Ab Major 9 - Research on Harmony - Variation 2

Acrylic on Paper
14.8×21.0 cm · 2024-01-01
Sold — New York, USA
AQC0534



Ab Major 9 - Research on Harmony - Variation 3

Acrylic on Paper
14.8×21.0 cm · 2024-01-01
Sold — Paris, France
AQC0535



Ab Major 9 - Research on Harmony - Variation 4

Acrylic on Paper
14.8×21.0 cm · 2024-01-01
Sold — France
AQC0536



Ab Major 9 - Research on Harmony - Variation 5

Acrylic on Paper
14.8×21.0 cm · 2024-01-01
Sold — Gagny, France
AQC0537



Ab Major 9 - Research on Harmony - Variation 6

Acrylic on Paper
14.8×21.0 cm · 2024-01-01
Sold — Montigny-le-Bretonneux, France
AQC0538



Ab Major 9 - Research on Harmony - Variation 7

Acrylic on Paper
14.8×21.0 cm · 2024-01-01
Sold — Canada
AQC0539

Ab minor

Ab minor carries seven flats — the theoretical edge of tonal harmony, a key most composers approach with caution. Chopin wrote his Etude Op. 10 No. 4 in C-sharp minor, the enharmonic twin, preferring sharps to the same darkness. Rachmaninoff circled this territory in his Moments Musicaux, finding in these low-lying tonalities a gravity that pulls the music inward. The triad is built from Ab, B, and Eb: root, minor third, fifth. In the harmonic-chromatic ear, it is an almost entirely cool chord — blue, yellow-green, and blue-violet, with no warm color native to the harmony itself.

Through harmonic-chromatic, Ab translates as blue — a saturated, grounded blue in the middle octaves that deepens to near-black below the third octave and fades to silver above the sixth. B, the minor third, reads as yellow-green: the only trace of warmth in the triad, though it belongs to the cool side of the spectrum. In the upper register, where several of these études place it, yellow-green thins to near-white — the warmth dissolving into light. Eb, the fifth, produces blue-violet, the coolest tone in the chord. Together, the three notes create a palette of blues and blue-greens against which any outside tone — red, orange, yellow-orange — registers as a vivid intrusion.

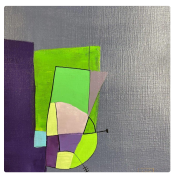
Quercy explores this cool triad across nine études, painted between 2024 and 2025 in acrylic and watercolor — on paper, on canvas, one on linen. The formats range from small studies at 10 by 15 cm to a single large-scale work at 80 by 80 cm. Most are played Animé in four, legato, at dynamics between piano and mezzo-forte. Three variations break into waltz time, and one — Variation 3 — slows to Modéré, the only departure from the series' prevailing forward motion. The note count runs from five to ten, the register spanning from Ab0 in the sub-bass to B7 at the extreme treble. Nearly every étude carries warm accents from outside the chord — reds, oranges, yellow-oranges that concentrate in the middle register — but two late variations shed all outside color entirely, presenting the pure triad alone.

Variation 4, the largest work in the series at 80 by 80 cm on linen, is also the darkest. The artist describes it as "inspired by the opening of Stravinsky's Firebird" — the chord gathered low in the bass, played at the softest dynamic in the cycle, the canvas nearly lightless. At the opposite extreme, Variation 2 reaches the widest span: ten notes from Ab0 to B7, seven full octaves, the densest texture and the most outside color. Between these poles, Variation 14 offers the purest statement — six ascending notes in waltz time, every tone belonging to the chord, "pure Ab minor on the canvas" without a single warm interruption.

Across the canvases, blue and blue-violet dominate the lower and middle fields, deepening to near-black in the bass register. The yellow-green of B appears most often in the upper portion of each painting, lightening as it rises until it dissolves into near-white at the seventh octave. Warm accents — when they appear — cluster in a narrow band through the middle of the canvas, small nodes of red and orange amid the prevailing cool architecture. The visual rhythm shifts between density and sparseness: some études crowd ten notes into seven octaves, while others stretch five or six tones across the same field, leaving vast expanses of cool color uninterrupted. The two watercolors carry the lightest touch, the pigment thinning where the register climbs highest.

Ab minor reveals itself through restraint. Seven flats impose a discipline — there is no easy brightness here, no open string to ring sympathetically on the piano. The warmth that does appear comes from outside the chord, and the series tracks its presence and absence with the patience of a long study. By the final étude, where the full triad returns dense and cool across six octaves, the chord has been examined from sub-bass to extreme treble, from the lightest piano to a clear mezzo-forte, from pure triad to warm-accented complexity. These works have found their way into collections from Paris to West Hollywood to Mexico City — the coolest chord in this practice carried across three continents, its seven flats traveling far from the key signature.

AB MINOR



Ab minor - Research on Harmony
Acrylic on Paper
16.0×21.0 cm · 2024-01-01
Sold — Paris, France
AQC0607



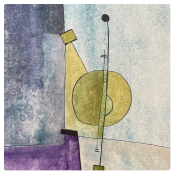
Ab minor - Research on Harmony - Variation 1
Acrylic on Canvas
40.0×50.0 cm · 2024-01-01
Sold — West Hollywood, USA
AQC0609



Ab minor - Research on Harmony - Variation 2
Acrylic on Paper
10.0×15.0 cm · 2024-01-01
Sold — Mexico City, Mexico
AQC0646



Ab minor - Research on Harmony - Variation 3
Acrylic on Paper
21.0×30.0 cm · 2024-01-01
Sold — France
AQC0656



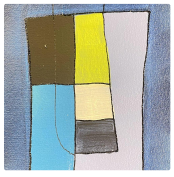
Ab minor - Research on Harmony - Variation 5
Watercolor on Paper
16.0×24.0 cm · 2024-01-01
Sold — France
AQC0676



Ab minor - Research on Harmony - Variation 4
Acrylic on Linen Canvas
80.0×80.0 cm · 2024-01-01
Sold — Paris, France
AQC0691



Ab Minor - Research on Harmony - Variation 6
Watercolor on Paper
10.0×15.0 cm · 2025-01-01
Sold
AQC0847



Ab Minor - Research on Harmony - Variations 14
Acrylic on Paper
10.5×15.0 cm · 2025-11-23
Available
AQC0885



Ab Minor - Research on Harmony - Variations 15
Acrylic on Paper
12.0×18.0 cm · 2025-12-31
Sold — Germany
AQC0937

Augmented Chords

The augmented triad divides the octave into three equal major thirds — a chord of perfect symmetry and permanent restlessness. Unlike the major or minor triad, it has no stable fifth, no gravitational center; every inversion sounds the same, every tone equidistant from its neighbors. It is the chord of the uncanny — Stravinsky builds whole passages of Petrushka on its slippery surface, Bartók threads it through the night-music of his quartets, and generations of film composers have reached for it when reality tilts sideways. In Western harmony, the augmented triad is not a destination but a threshold, a chord that exists to move somewhere else.

In harmonic-chromatic translation, the C augmented triad — C, E, G-sharp — produces three distinct color families: the red of C, the yellow of E, and the blue of G-sharp. Unlike the warm-only palette of C Major, the augmented chord spans the full color temperature: warm at the root, bright at the third, cool at the raised fifth. Register reshapes each hue dramatically. C below the third octave darkens toward black; E above the sixth octave bleaches to near-white; G-sharp in the low register deepens into blue-violet. Between these extremes, mid-range tones hold their saturated character — red, yellow, blue — the three primaries arrayed across the keyboard. Orange accents from non-chord tones (D, primarily) glow between the chord tones like embers throughout most of the series.

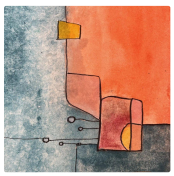
Arnaud Quercy explores this unstable harmony across six études, all painted in watercolor on paper during 2024 — a compact, concentrated body of work in two small formats. The études divide between two transpositions of the same symmetrical structure: four on C augmented and two on A-flat augmented, which shares all three pitch classes (A-flat, C, and E are enharmonically identical to the same augmented triad). Most are played Lent, at a quiet mp, legato — slow and meditative. Three are written in common time, three in waltz time. The note count ranges from four to eight, the contours favoring arches and descents. One étude alone breaks the prevailing stillness: the final work, marked Animé, the only fast tempo in the collection. A single green accent at G-flat — cool where every other non-chord tone has been warm orange — closes the series with a color no other étude contains.

Three works define the poles of the collection. The opening étude spans nearly the full keyboard — eight notes from C2 to E7, the widest range in the series — drawing the augmented triad as a slow arch through five octaves, what Quercy describes as "a breath held and released." At the opposite extreme, Variation 3 distills the chord to four notes and a piano dynamic, the sparsest and quietest study in the group: root and third only, the raised fifth entirely absent, the canvas "almost empty — a dark anchor, a yellow center, a warm peak, and silence around them." Between these poles, Variation 2 offers the series' deepest descent — a waltz sinking from E6 to C1, the lowest bass note in the augmented collection, the phrase moving from pale light into a darkness so deep the color becomes black.

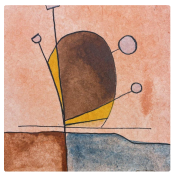
On the canvas, the augmented palette reads unlike any other chord in the Harmonic Crossing practice. Where major triads run warm and minor triads run cool, the augmented chord holds both temperatures simultaneously — red and yellow anchoring the warm end, blue and blue-violet cooling the raised fifth. The visual effect is a tension that never resolves: the eye moves between warm and cool poles without settling. Dark bass notes pull the reds and blues toward black at the bottom of each painting; high treble notes dissolve them toward silver and white at the top. The orange accents — present in five of the six works — provide the only median warmth, glowing between the primary colors like intervals of passage. The sixth étude replaces orange with green, a final cool gesture that shifts the entire temperature of the closing work.

Six études may be the smallest series in this collection, but the augmented triad does not need repetition to reveal its character — it needs only a few careful rotations to show that its symmetry is both its beauty and its unease. The same three equidistant tones, heard from C and from A-flat, in arches and descents, in common time and waltz time, slow and once fast, yield a body of work where no single painting settles and none needs to. The entire series has found its way into private collections from Paris to Milan to the United States — the restless chord, it seems, travelling as readily as it resolves.

AUGMENTED CHORDS



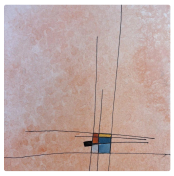
C+ - Research on Harmony
Watercolor on Paper
12.0×16.0 cm · 2024-01-01
Sold — Paris, France
AQC0664



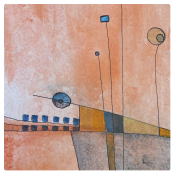
C+ - Research on Harmony - Variation 1
Watercolor on Paper
12.0×16.0 cm · 2024-01-01
Sold — France
AQC0667



C+ - Research on Harmony - Variation 2
Watercolor on Paper
12.0×16.0 cm · 2024-01-01
Sold — Germany
AQC0668



C+ - Research on Harmony - Variation 3
Watercolor on Paper
16.0×24.0 cm · 2024-01-01
Sold — Milan, Italy
AQC0671



Ab+ - Research on Harmony
Watercolor on Paper
16.0×24.0 cm · 2024-01-01
Sold
AQC0674



Ab+ - Research on Harmony - Variation 1
Watercolor on Paper
16.0×24.0 cm · 2024-01-01
Sold — USA
AQC0680

B Major

B Major is built on three intervals — root, major third, perfect fifth — that place it among the brighter major triads, though its enharmonic complexity (every chord tone carries a sharp) gives it a luminous edge. Chopin favored B Major for moments of lyrical brilliance; in jazz, it sits comfortably under horn keys, a sharp-side brightness that rewards precise intonation. The triad carries an energy that is neither warm nor cool but poised between the two, a clarity that reveals itself slowly.

Through harmonic-chromatic, the chord's three tones translate into a distinctive palette. B produces yellow-green — an earthy, vegetal hue that darkens toward black in the bass and fades to near-white in the upper registers. D-sharp, the major third, reads as green, cooler and more saturated than the root. F-sharp, the fifth, arrives as blue-violet edging into violet, the coolest presence in the triad. Together these tones create a palette that runs from forest shadow to cool twilight, with warm chromatic accents — orange, yellow-orange, red-orange, red, red-violet — appearing as non-chord tensions wherever the études depart from pure harmony.

The series comprises eleven études, predominantly ascending in contour, with waltzes in triple time dominating the collection. Nine of the eleven carry an Animé tempo marking, giving the series a prevailing forward momentum. Dynamics sit mostly at mp, with one étude at p and one at mf — a narrow dynamic corridor that keeps the series intimate. Note counts range from four (the leanest) to ten (the densest), and spans reach from three octaves to a full five. Most études carry one or two warm chromatic accents — orange and yellow-orange appear most often — though two works introduce cooler red and red-violet tensions. The series includes two bell arches and one valley amid its ascending majority, and closes with a pure-triad statement carrying no accents at all.

Variation 2 is the series' largest format: an 80-by-80-centimetre acrylic on linen canvas, a slow bell arch marked Lent at sixty beats per minute. It is the only work in the series at that measured pace, its arch cresting on a warm yellow-orange accent rather than a chord tone — "a meditative arch in the parallel major's warm palette," as the artist describes it. At the opposite extreme, Variation 1 descends to B0, one of the deepest pitches on the keyboard, producing what Quercy calls "the darkest étude in the B Major series" — four spare notes pulling the painting into near-black. Between these poles, Variation 10 closes the series with nine notes of pure B Major triad across five octaves, every pitch belonging to the chord, every color native to the key.

Across the collection, a viewer encounters a world of yellow-green and blue-violet punctuated by warm intrusions. The bass registers translate as near-black or dark blue-violet depending on the étude, while the upper reaches bleach toward silver and pale gray-green. The warm accents — orange threads, red-orange flashes — appear in the midrange, creating visual tension against the chord's cool dominant palette. Where the études are sparse, the paintings breathe with open fields of a single hue graduating through register. Where the études are dense, the canvases layer green over blue-violet over yellow-green, the chromatic accents burning through like embers in a cool landscape.

What eleven études in the same key reveal is how much character lives in the details — a shift from mp to mf, a valley where nine ascending studies climb, one slow bell among nine animated waltzes. B Major's palette is cooler than its position among the sharps might suggest, and Quercy's repeated investigations surface this: a key whose brightness is tinged with violet shadow. Works from the series have found homes in collections in France and Zurich, the chord's cool luminosity traveling from studio to wall.

B MAJOR



B Major - Research on Harmony
Acrylic on Paper
16.0×21.0 cm · 2024-01-01
Sold — France
AQC0614



B Major - Research on Harmony - Variation 1
Acrylic on Paper
10.0×15.0 cm · 2024-01-01
Not for sale
AQC0651



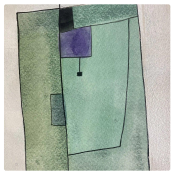
B Major - Research on Harmony - Variation 2
Acrylic on Linen Canvas
80.0×80.0 cm · 2024-01-01
Sold — Le Lavandou, France
AQC0692



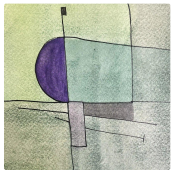
B Major - Research on Harmony - Variation 3
Acrylic on Wood Panel
21.0×30.0 cm · 2024-01-01
Available
AQC0744



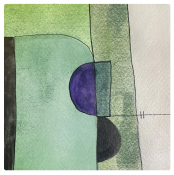
B Major - Research on Harmony - Variation 4
Acrylic on Wood Panel
15.0×21.0 cm · 2024-01-01
Sold — Tahoe, USA
AQC0772



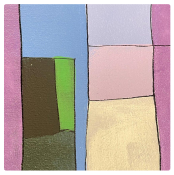
B Major - Research on Harmony - Variation 7
Watercolor on Paper
14.8×21.0 cm · 2025-01-01
Available
AQC0811



B Major - Research on Harmony - Variation 5
Watercolor on Paper
14.8×21.0 cm · 2025-01-01
Available
AQC0812



B Major - Research on Harmony - Variation 6
Watercolor on Paper
14.8×21.0 cm · 2025-01-01
Available
AQC0813



B Major - Research on Harmony - Variations 8
Acrylic on Paper
10.5×15.0 cm · 2025-11-23
Sold — USA
AQC0892



B Major - Research on Harmony - Variations 9

Acrylic on Paper
15.0×21.0 cm · 2025-11-23
Sold
AQC0898



B Major - Research on Harmony - Variations 10

Acrylic on Paper
21.0×21.0 cm · 2025-11-23
Sold — Zürich, Switzerland
AQC0921

B minor

B minor is built from a root, a minor third, and a fifth — B, D, F-sharp — three tones that together produce one of Western harmony's most introspective intervals. The key has drawn composers toward inwardness: Chopin's Third Sonata unfolds in B minor, as does Tchaikovsky's Pathétique Symphony, both works where darkness is not despair but a deepening of feeling. It is a chord that holds tension without demanding resolution, a quality that makes it particularly suited to sustained exploration.

Through harmonic-chromatic translation, B renders as yellow-green — tending toward black in the low register, brightening to a saturated mid-shade in the middle, and lightening as it climbs. D, the minor third, maps to orange: warm and present, the emotional color of the chord. F-sharp, the fifth, appears as blue-green when it surfaces — a cooler grounding element. The overall palette is warm but shadowed, the yellow-green and orange dominant, with darkness pulling from below and pale light washing out the upper extremes.

The series comprises eleven études spanning works on paper, wood panel, and canvas, created between 2022 and 2025. The dominant character divides cleanly: slow bell arches played Lent and legato on one side, animated valley shapes at 88 on the other. Waltzes appear throughout — ascending, descending, swaying — and a single Modéré stands alone at mid-tempo. The range of variation is exceptional, from two octaves gathered in the middle register to six octaves stretching from B0 at the edge of audibility to D7 near the top of the keyboard. Most études stay within the chord's own tones, but two admit outside notes — a violet accent on A-sharp and a blue-green intrusion on G-sharp — that press briefly against the palette before yielding.

Variation 1 is the series' largest format: acrylic on canvas at 73 by 92 centimetres, a slow arch rising from dark root to orange crest and folding back. It establishes the bell shape that recurs through the series and demonstrates the chord's capacity for stillness. At the opposite extreme, Variation 5 distils B minor to just four notes — two roots, two minor thirds — in a descending waltz on paper, the canvas flooded with light. Between them, Variation 8 pushes the chord to its physical limit, climbing from B1 in deep black through six octaves to D7's near-white apex, where the artist writes that "the color fading as the pitch rises toward the limit of ordinary piano range."

Across the collection, the viewer encounters a palette that oscillates between shadow and warmth. The low registers pull the yellow-green toward black, grounding each work in darkness, while the upper registers wash the orange toward pale brightness. Midtones carry the weight of most compositions, the chord's core colors at their most saturated in the middle of the keyboard. When the fifth appears — in blue-green — it sits apart, unabsorbed, adding a cooler counterpoint. The visual rhythm across the series emerges from repetition with displacement: the same two colors reappearing in different registers, densities, and contours, each work shifting the balance between dark and light.

Eleven études, and B minor reveals itself not as a single mood but as a temperament — capable of energy and stillness, of six-octave climbs and four-note distillations. As the artist's own description of the opening étude affirms, "B minor can move with energy, not only contemplate." These works, now held in collections from France to Istanbul, trace a chord that deepens through repetition, each variation uncovering another register of what the same three tones can say.

Arnaud Quercy Creations / AQC0693 / 2024

B minor - Research on Harmony - Variation 1

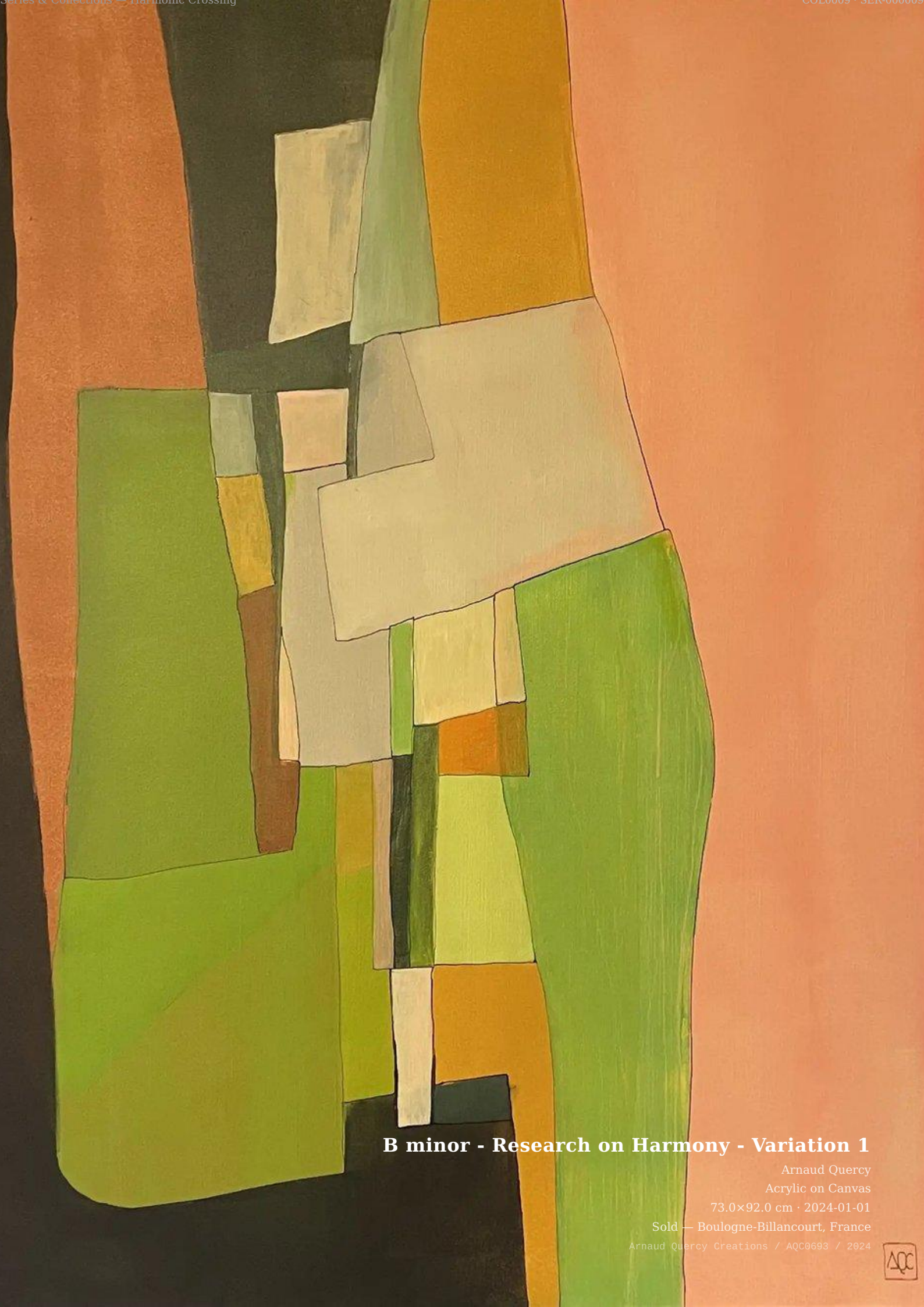
Acrylic on Canvas · 73.0×92.0 cm · 2024-01-01 · Sold — Boulogne-Billancourt, France

This work explores the harmonic-chromatic translation of J.S. Bach's B minor Mass opening, converting the full choir spectrum into visual color relationships. Part of the Harmonic Crossing collection, the painting investigates how musical harmony can manifest through color interaction and spatial organization.

Orange tones dominate the composition, occupying substantial areas through sandy browns and warm peru shades. Yellow-green forms appear throughout the surface, creating geometric planes that intersect with yellow-orange passages. A red-orange accent provides counterpoint, appearing as darker notes against the warmer palette. The acrylic medium allows clean color separations while maintaining smooth transitions between adjacent tonal areas.

The work measures 73 × 92 cm on canvas, with certificate of authenticity number 20240718-0189 and signature located bottom right. The B minor triad - B2, D3, B3, B4, D5 - translates into specific color relationships through the artist's harmonic-chromatic mapping system, where each musical pitch corresponds to particular color families and spatial positions within the composition.

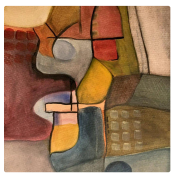
Where Bach's choir becomes visible through color



B minor - Research on Harmony - Variation 1

Arnaud Quercy
Acrylic on Canvas
73.0×92.0 cm · 2024-01-01
Sold — Boulogne-Billancourt, France

B MINOR



B minor - Reflexions 6
Watercolor on Paper
19.0×27.0 cm · 2022-01-01
Sold — France
AQC0441



B minor - Research on Harmony
Acrylic on Paper
16.0×21.0 cm · 2024-01-01
Sold — USA
AQC0615



B minor - Research on Harmony - Variation 1
Acrylic on Canvas
73.0×92.0 cm · 2024-01-01
Sold — Boulogne-Billancourt, France
AQC0693



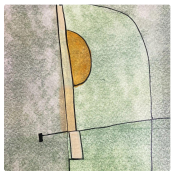
B Minor - Research on Harmony - Variation 2
Acrylic on Wood Panel
30.0×42.0 cm · 2024-01-01
Not for sale
AQC0712



B Minor - Research on Harmony - Variation 3
Acrylic on Wood Panel
30.0×42.0 cm · 2024-01-01
Sold — USA
AQC0719



B Minor - Research on Harmony - Variation 4
Acrylic on Wood Panel
15.0×21.0 cm · 2024-01-01
Sold — Chicago, USA
AQC0773



B Minor - Research on Harmony - Variation 5
Watercolor on Paper
14.8×21.0 cm · 2025-01-01
Sold — Vienna, Austria
AQC0814



B Minor - Research on Harmony - Variations 6
Acrylic on Paper
10.5×15.0 cm · 2025-11-23
Available
AQC0891



B Minor - Research on Harmony - Variations 7
Acrylic on Paper
15.0×21.0 cm · 2025-11-23
Available
AQC0897



B Minor - Research on Harmony - Variations 8

Acrylic on Paper
21.0×21.0 cm · 2025-11-23
Sold — Paris, France
AQC0919



B Minor - Research on Harmony - Variations 9

Acrylic on Paper
21.0×21.0 cm · 2025-11-23
Sold — Istanbul, Turkey
AQC0920

Bb Major

B-flat Major is built on the interval of a major third above a deep root — Bb, D, F — a triad whose warmth lives in the middle voices while its foundation reaches into darkness. It is the natural key of clarinets and trumpets, the key in which Brahms set his Second Piano Concerto and in which countless jazz standards breathe. Two flats give it a gravity that brighter major keys lack, a resonance that sits low in the body before it opens upward.

Through harmonic-chromatic, the Bb Major triad translates to a palette torn between cool and warm. The root appears as violet — compressed toward black in the lowest registers, rich and full in the middle octaves. The third, D, carries orange: saturated and glowing at the center of the keyboard, thinning to pale silver as it climbs past the sixth octave. The fifth, F, reads as red-violet, a mediating hue that bridges the root's coolness and the third's warmth. Together, the three tones produce a twilight palette — violet darkness below, orange warmth at the center, red-violet threading between them.

Eleven piano études explore this chord across nearly six octaves, from Bb1 to D7. The series favors legato phrasing throughout, dividing almost evenly between slow waltzes in triple time and animated phrases in four. Dynamics stay restrained — mp is the prevailing dynamic, with only the opening Research on Harmony study rising to mf and one variation dropping to piano. Descents and inverted bells dominate the contour, the phrases repeatedly dipping into the sub-bass before climbing upward through the registers. The fifth is treated sparingly: several études omit F entirely, building the chord on root and third alone, while others grant it a single appearance. Only in the final variations does the full triad emerge across multiple octaves. The series reads as a gradual unveiling — the chord revealing itself one tone at a time.

Variation 2 is the series' largest format — acrylic on linen canvas at 81 by 100 centimeters — yet it contains only three notes, the most compact gesture in the collection. "A chord reduced to its barest gesture," the artist writes: root once, third twice, the fifth entirely absent, played at the softest dynamic in the series. At the opposite extreme, Variation 5 admits three non-chord accents — blue, blue-green, and yellow intrusions that pull the harmony sideways, "the series' one moment of genuine ambiguity." Between these poles, Variation 9 closes the collection with a true arch, the only rising-and-returning contour among the later studies, all three chord tones finally balanced across six octaves.

Across the collection, violet anchors every canvas that reaches into the low registers — near-black at Bb1, dark and weighty at Bb2, warming as the root climbs. Orange dominates the middle and upper space wherever the third appears, fading from saturated warmth to near-white at the highest octaves. Red-violet enters selectively, marking the fifth's presence in the lower-middle registers when it appears at all. The visual rhythm is one of alternation: dark violet floors giving way to warm orange centers, with occasional cool interruptions — a blue-green accent here, a yellow flash there — reminding the viewer that the chord exists in tension with the chromatic world around it.

Bb Major reveals its character through restraint. Eleven études, mostly quiet, mostly descending, strip the triad to its essential dialogue between violet and orange and let the fifth arrive only when the harmony needs completing. The series now lives in collections spanning Paris, London, New York, and Sao Paulo — a geography as wide as the six octaves the chord itself inhabits. What repetition teaches here is that a chord's identity is not fixed: it shifts with register, with density, with the presence or absence of a single tone. Bb Major is not one color but a spectrum, its twilight palette different each time the triad sounds.

Arnaud Quercy Creations / AQC0694 / 2024

Bb Major - Research on Harmony - Variation 2

Acrylic on Linen Canvas · 81.0×100.0 cm · 2024-01-01 · Sold — London, UK

This monumental acrylic painting translates the Bb Major triad into color through harmonic-chromatic mapping, drawing its harmonic source from rhythm changes — the foundational chord progression of jazz. Working at the piano through voicings of Bb Major, G minor, C minor, and F7, Arnaud Quercy found a particular richness in the cycle of tension and resolution that defines this progression. The bridge sequence — D7, G7, C7, F7 — traces a chromatic descent through his color system, moving from orange through red-orange and red into purple-red. This large-format canvas on linen captures the warmth and energy of that harmonic movement.

Orange tones fill much of the composition, appearing as burnt sienna and brighter peru across broad geometric planes. Deep purple occupies the right side of the canvas, anchoring the triad's root note of Bb. Between these two dominant zones, pink and mauve forms create a vertical structure of interlocking rectangular and curved shapes. Dark passages of near-black ground the lower right, while ochre and tan accents add warmth at transitional edges. The color transitions move smoothly across the surface, with high saturation throughout and an entirely warm temperature range. Acrylic on linen gives the paint a matte density that holds each color field with clarity.

At eighty-one by one hundred centimeters, the vertical format gives the composition a sense of height that suits the stacked geometry. The piece belongs to the Harmonic Crossing collection, where each work converts specific musical structures into visual form using the circle of fifths. As Variation 2 in the Research on Harmony series, it focuses specifically on how jazz harmonic cadences translate into color relationships — purple for Bb, orange for D, and purple-red for F.

The work includes certificate of authenticity number 20240718-0190 and bears the artist's signature at the lower right corner.

Jazz rhythm changes made visible — where Bb turns purple and swing becomes geometry.



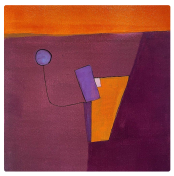
Bb Major - Research on Harmony - Variation 2

Arnaud Quercy
Acrylic on Linen Canvas
81.0×100.0 cm · 2024-01-01
Sold — London, UK

BB MAJOR



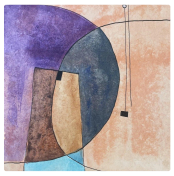
Bb Major - Reflexions 1
Watercolor on Paper
30.0×42.0 cm · 2023-01-01
Sold — Paris, France
AQC0435



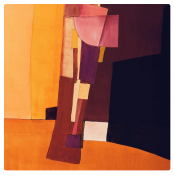
Bb Major - Research on Harmony
Acrylic on Canvas
24.0×30.0 cm · 2024-01-01
Not for sale
AQC0611



Bb Major - Research on Harmony - Variation 1
Acrylic on Paper
10.0×15.0 cm · 2024-01-01
Sold — USA
AQC0649



Bb Major - Research on Harmony - Variation 3
Watercolor on Paper
16.0×24.0 cm · 2024-01-01
Sold — Paris, France
AQC0673



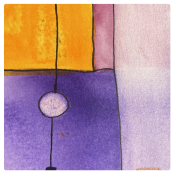
Bb Major - Research on Harmony - Variation 2
Acrylic on Linen Canvas
81.0×100.0 cm · 2024-01-01
Sold — London, UK
AQC0694



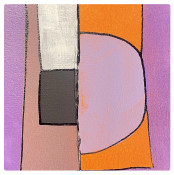
Bb Major - Research on Harmony - Variation 4
Acrylic on Wood Panel
21.0×30.0 cm · 2024-01-01
Sold — Sao-Paulo, Brazil
AQC0743



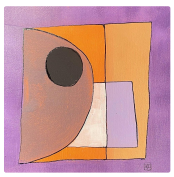
Bb Major - Research on Harmony - Variation 5
Acrylic on Wood Panel
15.0×21.0 cm · 2024-01-01
Sold — France
AQC0771



Bb Major - Research on Harmony - Variation 6
Watercolor on Paper
10.0×15.0 cm · 2025-01-01
Sold — Paris, France
AQC0849



Bb Major - Research on Harmony - Variations 7
Acrylic on Paper
10.5×15.0 cm · 2025-11-23
Sold — New York, USA
AQC0890



Bb Major - Research on Harmony - Variations 8

Acrylic on Paper
21.0×21.0 cm · 2025-11-23
Sold — Sao Paul, Brazil
AQC0918



Bb Major - Research on Harmony - Variations 9

Acrylic on Paper
12.0×18.0 cm · 2025-12-31
Not for sale
AQC0946

Bb minor

B-flat minor carries five flats and centuries of gravity. It is the key of Chopin’s Funeral March, the slow movement of Rachmaninoff’s Second Piano Concerto — a tonality that Western harmony has long associated with solemnity, weight, and inward darkness. The triad is built from Bb, Db, and F: root, minor third, and perfect fifth, three tones that sit low and close together, the intervals compact, the mood unmistakably somber.

Through harmonic-chromatic, these three tones translate into an almost entirely cool palette. Bb produces violet — dark and muted in the low registers, graying as it rises through the middle octaves. Db, the minor third, yields blue-green: saturated teal in the midrange, brightening toward silver and near-white as it climbs. F, the fifth, carries red-violet, the only tone that introduces a faint warmth. Together they produce a palette of shadow and cool depth, where darkness is not absence but presence — violet layered upon violet, blue-green threading between.

Sixteen études explore this compressed, cool territory — one of the largest minor-key series in the Harmonic Crossing collection. The dominant character is quiet and legato: most works move at Animé tempo in piano or mezzo-piano, with a handful of slower Lent studies offering a more contemplative pace. The series divides roughly between common time and triple time, the waltzes tending toward ascending contours while the four-beat works favor the inverted-bell shape that dips into the bass before returning. Density ranges dramatically, from five-note distillations to an eleven-note phrase spanning six octaves. Non-chord tones — orange from D, red-orange from G, yellow-orange from A — appear frequently as warm intrusions in an otherwise cool field, their presence a recurring tension the series never fully resolves.

Variation 3 is the largest format in the series: acrylic on linen canvas at 73 by 92 centimeters. It is also the sparsest — five isolated notes, the triad half-stated before the phrase wanders upward into foreign warmth that, as the artist writes, "the chord never asked for." At the opposite extreme, Variation 12 packs eleven notes across six octaves in an ascending waltz, the full triad deployed through nearly every available register — "the series’ most expansive statement." Between these poles, Variation 14 stands apart as the only work marked mezzo-forte, its ten notes filling the canvas with a declarative weight the series’ habitual quiet does not permit.

Viewed together, the sixteen paintings form a corridor of violet and blue-green. Dark near-black anchors the lower registers in most works; muted gray-violet occupies the middle ground; blue-green appears as accent or field depending on how prominently Db figures in each phrase. Where non-chord tones enter — and they enter often — red-orange and orange cut warm bands across the cool surround, small fires in a cold architecture. The rare moments of saturated color stand out sharply: Variation 11 reveals what the root’s violet looks like freed from shadow, vivid and full in the upper-middle register, while Variation 13 pushes the palette to its coolest extreme, the entire canvas a study in cold luminosity.

Quercy returns sixteen times to the same three tones and finds, in that discipline, a surprising range of expression. The opening étude withholds the fifth entirely, declaring the key through root and third alone; the closing study restores it, the triad finally complete. Between first and last, the series moves through monochrome violet fields, warm red-orange intrusions, registral gaps wide enough to feel like silence, and ascending waltzes that fill every available octave. These works have found their way into collections from London to Mexico City, from France to Brazil — Bb minor’s cool gravity traveling farther than its compact register might suggest.

Arnaud Quercy Creations / AQC0695 / 2024

Bb minor - Research on Harmony - Variation 3

Acrylic on Linen Canvas · 73.0×92.0 cm · 2024-01-01 · Available

Quercy explores the visual translation of musical harmony through harmonic-chromatic mapping in this third variation of his Research on Harmony series. The work transforms a Bb minor chord into color relationships, where each note corresponds to a specific hue based on harmonic-chromatic perception. The piece investigates how musical structures can manifest as visual compositions while maintaining their harmonic logic.

Very dark gray forms anchor the composition in the lower register, representing the root tone Bb2. Blue-green tones occupy substantial areas throughout the middle range, translating the minor third Db4. Yellow-orange appears across significant portions of the upper composition, corresponding to the high A5. Red tones provide structural support in the mid-range, representing F3. The geometric forms interlock and overlap, creating spatial relationships that mirror the chord's voicing across multiple octaves.

The acrylic on linen canvas measures 73.0 × 92.0 cm and weighs as a substantial large-format work. Part of the Harmonic Crossing collection, this piece carries certificate number 20240718-0191 with signature located bottom right. The work demonstrates Quercy's systematic approach to translating auditory experiences into visual form, using color theory to make musical relationships tangible.

Where musical harmony becomes visible through color



Bb minor - Research on Harmony - Variation 3

Arnaud Quercy

Acrylic on Linen Canvas

73.0×92.0 cm · 2024-01-01

Available

€1 700

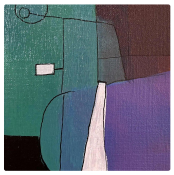
BB MINOR



Bb minor - Research on Harmony
Acrylic on Canvas
30.0×40.0 cm · 2024-01-01
Sold — London, UK
AQC0612



Bb minor - Research on Harmony - Variation 1
Acrylic on Paper
16.0×21.0 cm · 2024-01-01
Sold — Australia
AQC0613



Bb minor - Research on Harmony - Variation 2
Acrylic on Paper
10.0×15.0 cm · 2024-01-01
Sold — Ciudad de México, Mexico
AQC0650



Bb minor - Research on Harmony - Variation 3
Acrylic on Linen Canvas
73.0×92.0 cm · 2024-01-01
Available
AQC0695



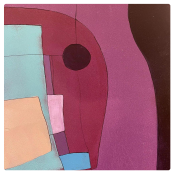
Bb Minor - Research on Harmony - Variation 4
Acrylic on Wood Panel
30.0×42.0 cm · 2024-01-01
Available
AQC0713



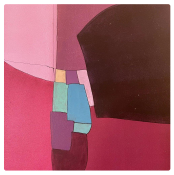
Bb Minor - Research on Harmony - Variation 5
Acrylic on Wood Panel
30.0×40.0 cm · 2024-01-01
Available
AQC0714



Bb Minor - Research on Harmony - Variation 6
Acrylic on Wood Panel
30.0×40.0 cm · 2024-01-01
Available
AQC0715



Bb Minor - Research on Harmony - Variation 7
Acrylic on Wood Panel
30.0×40.0 cm · 2024-01-01
Available
AQC0716



Bb Minor - Research on Harmony - Variation 8
Acrylic on Wood Panel
30.0×40.0 cm · 2024-01-01
Available
AQC0717



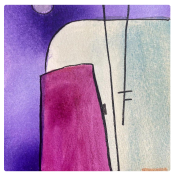
Bb Minor - Research on Harmony - Variation 9

Acrylic on Wood Panel
15.0×21.0 cm · 2024-01-01
Sold — France
AQC0769



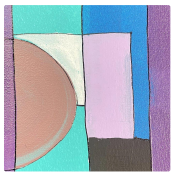
Bb Minor - Research on Harmony - Variation 10

Acrylic on Wood Panel
15.0×21.0 cm · 2024-01-01
Sold — Tahoe, USA
AQC0770



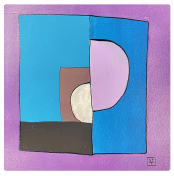
Bb Minor - Research on Harmony - Variation 11

Watercolor on Paper
10.0×15.0 cm · 2025-01-01
Sold — Saint-Macaire, France
AQC0850



Bb Minor - Research on Harmony - Variations 9

Acrylic on Paper
10.5×15.0 cm · 2025-11-23
Available
AQC0889



Bb Minor - Research on Harmony - Variations 10

Acrylic on Paper
21.0×21.0 cm · 2025-11-23
Sold — St Maur, France
AQC0917



Bb Minor - Research on Harmony - Variations 11

Acrylic on Paper
21.0×30.0 cm · 2025-11-23
Sold — Montrouge, France
AQC0930



Bb Minor - Research on Harmony - Variations 12

Acrylic on Paper
12.0×18.0 cm · 2025-12-31
Sold — Brazil
AQC0932

C Major

C Major is where Western harmony begins. No sharps, no flats — the white-key triad, the chord every pianist learns first. It is the key of Mozart's Sonata Facile, of the opening bars of the Well-Tempered Clavier, of a thousand folk songs and hymns. In harmonic-chromatic translation, C Major burns warm: the red of C, the yellow of E, the red-orange of G. Three primary-adjacent colors, nothing cool, nothing ambiguous. A chord that hides nothing.

The harmonic-chromatic palette runs from near-black in the low bass to near-white in the upper treble. C below the third octave darkens toward black — a deep, felt red that reads as darkness on the canvas. E above the sixth octave bleaches to silver, almost white. Between these extremes, the mid-register holds the chord's true warmth: saturated red at C4, bright yellow at E4, clear red-orange at G4. The fifth, G, provides the warmest middle ground — orange that mediates between root and third. There is no cool color anywhere in the triad. Every tone is warm.

Arnaud Quercy explores this elemental palette across twenty études, painted between 2024 and 2025 in acrylic and watercolor — on paper, on wood panel, one on linen canvas. The formats range from intimate studies at 10×15 cm to a single large-scale work at 73×92 cm. Most are played Lent, at a quiet mp or p, legato — slow, meditative, unhurried. The contours divide evenly between bell arches in four and descending waltzes in three. One variation breaks the pattern with a Modéré tempo, and one introduces a Bb accent — the only non-chord tone in the entire series. The note count ranges from three to eight, the sparsest études distilling the triad to its irreducible minimum.

Three works illustrate the series' range. Variation 1 — the largest canvas, 73×92 cm on linen — draws on the quality Quercy describes as "graceful circling, warmth held without urgency," after Sergio Mihanovich's waltz "Sometime Ago." Four notes only, the melody taking one long stride from near-black bass to warm orange. Variation 7 reaches below the piano: C0 at 16 Hz, a frequency felt in the body rather than heard, its harmonic-chromatic translation so dark it reads as absence — the melody climbs from there through seven notes, building warmth out of silence. At the other extreme, Variation 9 distils C Major to three notes — E6, G5, C1 — what the artist calls "the irreducible minimum of a triad, a waltz in three words: light, middle, ground."

On the canvas, C Major reads as a warm gradient. The low register anchors each painting in darkness — the near-black of C1 or C2 at the base. The upper register dissolves into pale yellows and whites where E6 and E7 catch the light. Between floor and ceiling, the reds and oranges of the chord's middle octaves fill the canvas with the warmth that defines this key. The visual rhythm comes from repetition with variation: the same three colors, rebalanced in each étude by the number of notes, their register, and the space between them. Some canvases are nearly empty — three notes, vast silence. Others are dense, seven or eight tones filling the field from bass to treble.

C Major is the simplest chord in this practice, and that simplicity is the point. There is nowhere to hide in three notes of unalloyed warmth. Each étude tests the same question: how many ways can red, yellow, and orange occupy a surface? After twenty variations, the chord never exhausts itself. Several of these études were first shown at the Salon Metamorphose at the Halle des Blancs Manteaux in Paris, and more than half the series has since found its way into collections from New York to Zurich to São Paulo — the home key travelling far from home, carrying its warmth with it.

Arnaud Quercy Creations / AQC1047 / 2026

Sometimes Ago - C Major

Acrylic on Linen Canvas · 114.0×146.0 cm · 2026-06-20 · Available

Sometimes Ago — C Major translates a musical key into painted color through Arnaud Quercy's harmonic-chromatic system. In this system, each musical tone corresponds to a fixed color: C maps to red, E to yellow, and G to red-orange. The tonic triad of C Major is therefore entirely warm, and the painting renders those three tones together on a single surface. The work belongs to the C Major series within the broader Harmonic Crossing collection, which maps musical keys to color through personal harmonic-chromatic perception.

Red-orange tones fill the largest share of the surface, running from deep firebrick and crimson through bright orange-red to softer salmon and rosy brown. Together these warm hues cover most of the composition, organized into broad flat planes and interlocking geometric blocks. The left and center areas concentrate the warmest, most saturated passages — vivid orange-red and pure red sit side by side in large adjacent fields. Moving right, a column of cool slate blue and dark gray enters the composition, providing a clear contrast to the warm mass. Black appears in narrow vertical strips near the center-right edge, sharpening the boundary between warm and cool zones. Small accents of pale off-white and ochre appear near the upper center, adding brief light notes to an otherwise deeply saturated field. The paint is applied in acrylic on linen canvas, with flat, even coverage that keeps the color relationships direct and unambiguous.

The painting measures 146 × 114 × 4 cm and weighs 2 kg. It is classified as large in scale. The work was completed in 2026 in France and carries certificate number 20260620-0099. It is part of the C Major series within the Harmonic Crossing collection.

The chord of C Major — made visible, flat, and undeniable in color.



Sometimes Ago - C Major

Arnaud Quercy

Acrylic on Linen Canvas

114.0×146.0 cm · 2026-06-20

Available

€4 500

Arnaud Quercy Creations / AQC1047 / 2026

C MAJOR



C Major - Research on Harmony
Acrylic on Paper
10.0×15.0 cm · 2024-01-01
Sold — Paris, France
AQC0621



C Major - Research on Harmony - Variation 1
Acrylic on Linen Canvas
269.1×92.0 cm · 2024-01-01
Sold — New York, USA
AQC0696



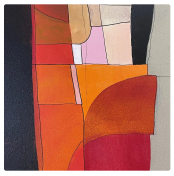
C Major - Research on Harmony - Variation 2
Acrylic on Wood Panel
30.0×42.0 cm · 2024-01-01
Available
AQC0718



C Major - Research on Harmony - Variation 18
Acrylic on Wood Panel
30.0×42.0 cm · 2024-01-01
Not for sale
AQC0720



C Major - Research on Harmony - Variation 3
Acrylic on Wood Panel
21.0×30.0 cm · 2024-01-01
Sold — USA
AQC0745



C Major - Research on Harmony - Variation 4
Acrylic on Wood Panel
21.0×30.0 cm · 2024-01-01
Sold — Los Angeles, USA
AQC0746



C Major - Research on Harmony - Variation 5
Acrylic on Wood Panel
21.0×30.0 cm · 2024-01-01
Sold — Boulogne-Billancourt, France
AQC0747



C Major - Research on Harmony - Variation 6
Acrylic on Wood Panel
21.0×30.0 cm · 2024-01-01
Sold — Le Lavandou, France
AQC0748

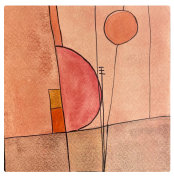


C Major - Research on Harmony - Variation 7
Acrylic on Wood Panel
15.0×21.0 cm · 2024-01-01
Sold — Corbeil-Essonnes, France
AQC0774



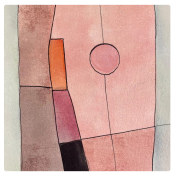
C Major - Research on Harmony - Variation 8

Acrylic on Wood Panel
15.0×21.0 cm · 2024-01-01
Sold — San-Francisco, USA
AQC0775



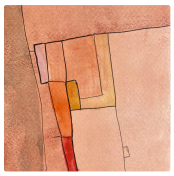
C Major - Research on Harmony - Variation 10

Watercolor on Paper
14.8×21.0 cm · 2025-01-01
Sold — New-York, USA
AQC0816



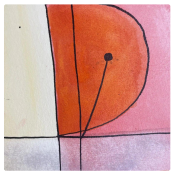
C Major - Research on Harmony - Variation 9

Watercolor on Paper
14.8×21.0 cm · 2025-01-01
Sold — USA
AQC0817



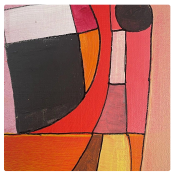
C Major - Research on Harmony - Variation 11

Watercolor on Paper
14.8×21.0 cm · 2025-01-01
Sold — Luxembourg, Luxembourg
AQC0818



C Major - Research on Harmony - Variation 12

Watercolor on Paper
10.0×15.0 cm · 2025-01-01
Sold — UK
AQC0851



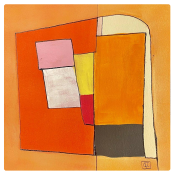
C Major - Research on Harmony - Variations 13

Acrylic on Paper
10.5×15.0 cm · 2025-11-23
Sold — France
AQC0870



C Major - Research on Harmony - Variations 14

Acrylic on Paper
15.0×21.0 cm · 2025-11-23
Sold — New York, USA
AQC0893



C Major - Research on Harmony - Variations 15

Acrylic on Paper
21.0×21.0 cm · 2025-11-23
Sold — San Francisco, USA
AQC0900



C Major - Research on Harmony - Variations 19

Acrylic on Paper
21.0×21.0 cm · 2025-11-23
Sold — Zürich, Switzerland
AQC0908



C Major - Research on Harmony - Variations 16

Acrylic on Paper
21.0×30.0 cm · 2025-11-23
Sold — Sao Paul, Brazil
AQC0923



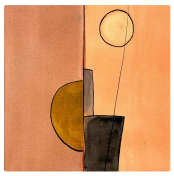
C Major - Research on Harmony - Variations 17

Acrylic on Paper
21.0×30.0 cm · 2025-11-23
Sold — New-York, USA
AQC0924



Sometimes Ago - C Major

Acrylic on Linen Canvas
114.0×146.0 cm · 2026-06-20
Available
AQC1047



Watercolor Study in C Major No. 2

Watercolor on Paper
21.0×30.0 cm · 2026-07-13
Available
AQC1091

C Major9

The C major ninth — C, E, G, B, D — is a chord of five tones that emerged fully in the harmonic language of impressionism. Debussy let it shimmer in the middle voices of his preludes; Ravel built whole textures around its open warmth. In jazz, Gil Evans used ninth chords in lush brass arrangements, and bossa nova composers settled into them as a resting harmony — rich enough to fill a phrase, calm enough to need no resolution. The major ninth adds two upper extensions to the triad, broadening C major's clarity into something more layered, more orchestral.

Through harmonic-chromatic, the five pitch classes produce an almost entirely warm palette. C, the root, translates as red — near-black in the lowest octaves, deepening to dark earth below C3. E, the third, reads as yellow, but in this series it most often appears at the keyboard's extreme heights, where yellow bleaches to silver. G, the fifth, carries red-orange, a steady mediating warmth. B, the major seventh, brings yellow-green — the one tone that nudges toward cool — while D, the ninth, burns orange, the dominant warm hue of the collection. Register shifts the palette dramatically: C0 and C1 are darkness before color begins; E7 is light drained of saturation.

Quercy explores this five-color territory across fifteen études, all painted in 2024, acrylic on paper. The opening work spans the largest format at 21.0 by 29.5 centimetres; the later variations settle into smaller pages, 14.8 by 21.0 and 10.0 by 15.0, as the investigation tightens. The dominant character is Lent, mp, legato — slow, quiet, meditative — with most phrases tracing bell arches in common time. Three waltzes introduce triple meter; two moderate-tempo variations arrive late in the sequence. The series is remarkably consistent in its restraint, a collection of études that vary note count rather than mood. Yet within that restraint, the range is wide: from four notes to nine, from a span of three octaves to nearly seven, from pure chord-tone canvases to works carrying cool accents — violet and blue intrusions from outside the harmony.

The opening étude (AQC0548) declares the full span, seven notes arching from C1 to E7, _"the warm palette declared across the full span, the slow arch touching every color in the chord before returning to darkness."_ At the other extreme, Variation 4 (AQC0552) reduces the chord to its barest interval — root and ninth only, D appearing in three consecutive octaves while C anchors the bass alone. The canvas becomes a gradient of a single warm hue. Variation 9 (AQC0557), the series' only Animé, breaks the quiet: louder, faster, with violet and blue accents crowding the middle register — _"for once, holds blue alongside orange."_ It is the one étude where the warm chord admits a genuinely cool disruption.

Viewed together, the fifteen paintings compose a warm field with dark foundations. The bass registers live in near-black and deep gray — the root's red compressed beyond recognition. The middle of each canvas glows with orange and red-orange, the ninth and fifth asserting themselves as the series' visual center of gravity. Yellow and silver appear only at the extremes, where the third arrives in the highest octaves, bleached and luminous. Across the collection, one colour gains prominence: the ninth's orange, recurring in nearly every work, present in multiple octaves, claiming the center. The occasional violet or blue-green accent — in Variations 3, 5, 9, and 11 — punctuates the warmth like a passing dissonance in an otherwise consonant phrase.

The C major ninth, through fifteen variations, reveals itself as a fundamentally warm harmony — not the bright primary warmth of the C major triad, but something richer, more autumnal. The added seventh and ninth fill the middle register with orange and yellow-green, colours that turn C major's red-and-yellow simplicity into a palette closer to earth and firelight. Every work in the series has found a home, in collections from Paris to New York, Boston to Brunswick, from Japan to the United Kingdom — a quiet confirmation that the chord's warmth translates beyond the studio.

C MAJOR9



C Major9 - Research on Harmony
Acrylic on Paper
21.0×29.5 cm · 2024-01-01
Sold — Paris, France
AQC0548



C Major9 - Research on Harmony - Variation 1
Acrylic on Paper
21.0×29.5 cm · 2024-01-01
Sold — New York, USA
AQC0549



C Major9 - Research on Harmony - Variation 2
Acrylic on Paper
21.0×29.5 cm · 2024-01-01
Sold — Paris, France
AQC0550



C Major9 - Research on Harmony - Variation 3
Acrylic on Paper
14.8×21.0 cm · 2024-01-01
Sold — Paris, France
AQC0551



C Major9 - Research on Harmony - Variation 4
Acrylic on Paper
14.8×21.0 cm · 2024-01-01
Sold
AQC0552



C Major9 - Research on Harmony - Variation 5
Acrylic on Paper
14.8×21.0 cm · 2024-01-01
Sold — Paris, France
AQC0553



C Major9 - Research on Harmony - Variation 6
Acrylic on Paper
14.8×21.0 cm · 2024-01-01
Sold — Brunswick, Australia
AQC0554



C Major9 - Research on Harmony - Variation 7
Acrylic on Paper
10.0×15.0 cm · 2024-01-01
Sold — Boston, USA
AQC0555



C Major9 - Research on Harmony - Variation 8
Acrylic on Paper
10.0×15.0 cm · 2024-01-01
Sold — Japan
AQC0556



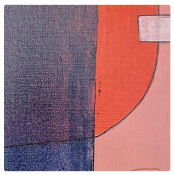
C Major9 - Research on Harmony - Variation 9

Acrylic on Paper
10.0×15.0 cm · 2024-01-01
Sold — Boston, USA
AQC0557



C Major9 - Research on Harmony - Variation 10

Acrylic on Paper
10.0×15.0 cm · 2024-01-01
Sold — Paris, France
AQC0558



C Major9 - Research on Harmony - Variation 11

Acrylic on Paper
10.0×15.0 cm · 2024-01-01
Sold — UK
AQC0559



C Major9 - Research on Harmony - Variation 12

Acrylic on Paper
10.0×15.0 cm · 2024-01-01
Sold — Paris, France
AQC0560



C Major9 - Research on Harmony - Variation 13

Acrylic on Paper
10.0×15.0 cm · 2024-01-01
Not for sale
AQC0561



C Major9 - Research on Harmony - Variation 14

Acrylic on Paper
10.0×15.0 cm · 2024-01-01
Sold — Paris, France
AQC0562

C minor

C minor is built from three pitches — C, Eb, G — spanning a minor third and a perfect fifth. It is among the most storied keys in Western music: the key of Beethoven's Fifth Symphony, of Chopin's Revolutionary Etude, of Brahms's First Symphony. Where major triads resolve, minor triads insist. The interval between root and third — just three half steps — creates a tension that centuries of composers have turned to when gravity, urgency, or sorrow demanded a harmonic home.

Through harmonic-chromatic, Quercy perceives C as red, darkening toward black in the lowest registers and warming toward saturated red higher up. Eb translates as blue-violet in the bass, shifting through violet to light orange and near-silver at the keyboard's upper extreme. G holds steady as red-orange across most of its range. The resulting palette is dominated by deep reds and dark violets, with red-orange warmth running through the middle registers. Cool blue-violet and warm red-orange meet across a foundation of near-black — a palette whose temperature is divided, its darkness persistent.

Sixteen piano etudes explore this chord across a wide range of densities and registers. The majority move at Lent tempo with legato phrasing and quiet dynamics — piano or mp — giving the series a prevailing character of slow, dark introspection. Bell arches and descending phrases dominate the contours, with waltzes in three accounting for roughly half the works and the rest unfolding in four. The poles are extreme: Variation 1 carries the heaviest shadows of any work in the series, while Variation 8 inverts that weight entirely into brightness. Note counts range from three to nine. Two Anime etudes — Variation 6 and Variation 15 — break the slow gravity with forward motion, and a single Modere (Variation 3) occupies the middle ground. The chromatic accent A appears in five works, introducing yellow-orange warmth outside the chord's natural colors.

Variation 5, the series' largest format at one hundred centimetres square on linen, peaks on A5 — a note outside the chord that translates as yellow-orange, cresting the arch in unexpected warmth where blue-violet or red-orange would be expected. Variation 2, the most distilled study, reduces the chord to just three notes — two roots and one fifth — omitting the minor third entirely. As the artist writes, it is "C minor without its characteristic minor quality — no Eb, no blue-violet," the chord "suspended between minor and major." At the other extreme, Variation 15 closes the series with nine notes, Anime tempo, and normal articulation — the only etude without legato, its four ascending Eb's building "a staircase to silver-white" at the keyboard's upper limit.

Across the collection, darkness is the default and brightness the exception. The early works establish a base of near-black and deep red, the low C roots pulling the palette into shadow. When the register rises — particularly through G4 and G5 — red-orange warmth enters the midground. The high Eb's, from Eb5's pale violet to Eb7's near-silver, provide the only pathway to brightness. The occasional A5 yellow-orange appears as a chromatic warm spot, a brief departure from the chord's inherent cool-dark character. The visual rhythm of the series moves from dense shadow through gradual brightening and back, the same three pitch classes refracting through different registers to produce paintings that range from near-lightless to luminous.

Repetition reveals what a single statement cannot. Sixteen variations of the same three-note chord, and C minor emerges not as one color but as a spectrum — from the near-black gravity of the lowest roots to the silver threshold of the highest Eb. These works now live in collections from Paris to Istanbul, Sao Paulo to the Australian coast, carrying with them the particular tension of this key: warmth framed by darkness, brightness earned only at the extremes of register.

Arnaud Quercy Creations / AQC0697 / 2024

C minor - Research on Harmony - Variation 5

Acrylic on Linen Canvas · 100.0×100.0 cm · 2024-03-01 · Available

This painting translates the C minor triad into color. Each pitch in the chord — C2, Eb3, G4, G5, D5 — corresponds to a specific hue through a systematic color-to-pitch mapping. The work belongs to the Harmonic Crossing collection and sits within the C minor series. Its starting point is Miles Davis's "Solar," used here as a harmonic source rather than a melodic one. The painting treats the chord's internal structure as a color system, not a mood or impression.

Warm red-orange tones dominate the surface, appearing across large flat areas of the composition. Orange tones fill substantial portions of the canvas alongside them. A deep blue-violet block occupies a significant section, providing the strongest contrast to the warm field. Dark brown — nearly black — appears as a vertical band, anchoring the center of the composition. Cooler, muted tones of tan and salmon bridge the transitions between these zones. A very dark red accent appears at small scale, concentrated near the lower edge. The forms are geometric and flat, with clean edges between color areas. Acrylic on linen canvas allows the color fields to read as distinct and even, with visible brushwork in places where the paint was applied more openly.

The painting measures 100 × 100 cm on linen canvas, classified as large in scale. It was created in early 2024 at the artist's studio at 17 avenue d'Italie, Paris. The work carries certificate number 20240718-0193. It has been shown at the Marché de la Création – Paris Montparnasse, the Salon d'art contemporain Metamorphose at the Halle des Blancs Manteaux, and is part of the Permanent Collection 2025 – Resonance in Form. Latest exhibitions include Through the Aperture — Research on Harmony at Art Quam Anima, Paris. The work is currently available.

A jazz chord made visible — C minor rendered in color, note by note.



C minor - Research on Harmony - Variation 5

Arnaud Quercy

Acrylic on Linen Canvas

100.0×100.0 cm · 2024-03-01

Available

€2 500

C MINOR



C minor - Research on Harmony
Acrylic on Canvas
40.0×50.0 cm · 2024-01-01
Sold — Paris, France
AQC0583



C minor - Research on Harmony - Variation 1
Acrylic on Canvas
40.0×50.0 cm · 2024-01-01
Sold — Paris, France
AQC0584



C minor - Research on Harmony - Variation 2
Acrylic on Paper
16.0×21.0 cm · 2024-01-01
Sold — Australia
AQC0585



C minor - Research on Harmony - Variation 3
Acrylic on Paper
10.0×15.0 cm · 2024-01-01
Sold — Paris, France
AQC0622



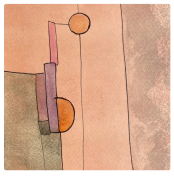
C minor - Research on Harmony - Variation 4
Watercolor on Paper
16.0×24.0 cm · 2024-01-01
Sold — France
AQC0670



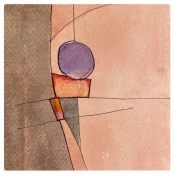
C Minor - Research on Harmony - Variation 6
Acrylic on Wood Panel
30.0×42.0 cm · 2024-01-01
Available
AQC0721



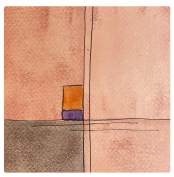
C Minor - Research on Harmony - Variation 7
Acrylic on Wood Panel
21.0×30.0 cm · 2024-01-01
Sold — Paris, France
AQC0749



C Minor - Research on Harmony - Variation 8
Watercolor on Paper
14.8×21.0 cm · 2025-01-01
Sold — Luxembourg, Luxembourg
AQC0819

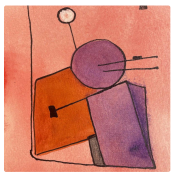


C Minor - Research on Harmony - Variation 9
Watercolor on Paper
14.8×21.0 cm · 2025-01-01
Sold — Saint-Michel-le-Cloucq, France
AQC0820



C Minor - Research on Harmony - Variation 10

Watercolor on Paper
14.8×21.0 cm · 2025-01-01
Sold — Brussels, Belgium
AQC0821



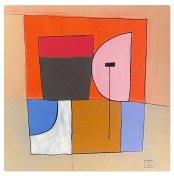
C Minor - Research on Harmony - Variation 11

Watercolor on Paper
10.0×15.0 cm · 2025-01-01
Sold — Caudan, France
AQC0852



C Minor - Research on Harmony - Variations 12

Acrylic on Paper
10.5×15.0 cm · 2025-11-23
Sold — France
AQC0868



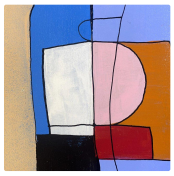
C Minor - Research on Harmony - Variations 13

Acrylic on Paper
21.0×21.0 cm · 2025-11-23
Sold — Istanbul, Turkey
AQC0899



C Minor - Research on Harmony - Variations 14

Acrylic on Paper
21.0×30.0 cm · 2025-11-23
Sold — Sao Paul, Brazil
AQC0922



C Minor - Research on Harmony - Variations 15

Acrylic on Paper
12.0×18.0 cm · 2025-12-31
Sold — Germany
AQC0944



C minor - Research on Harmony - Variation 5

Acrylic on Linen Canvas
100.0×100.0 cm · 2024-03-01
Available
AQC0697

C# Major

C-sharp Major is a key that exists in notation as a theoretical extreme — seven sharps, the farthest reach of the sharp side before enharmonic spelling takes over. In practice, musicians think of it as D-flat Major, five flats, a key Chopin favored for its dark lyricism in the Prelude Op. 28 No. 15, the so-called "Raindrop." The triad — C-sharp, E-sharp, G-sharp — carries a cool, contained gravity, major in name but remote in character, as if brightness had been submerged.

Through harmonic-chromatic translation, C-sharp produces a blue-green that darkens toward black in the bass and reaches full saturation in the middle register. The major third, F (enharmonically E-sharp), yields red-violet — the only warm presence native to the chord. The fifth, G-sharp, translates as deep blue, shading toward blue-violet where it sits most vividly. Together, these three tones produce an aquatic palette: cool, luminous, without a trace of yellow or orange. Register deepens the effect — low entries compress toward near-black, high entries bleach toward white, and the narrow band of saturation sits in the middle octaves.

Quercy’s C-sharp Major series comprises four concentrated études, all created in 2024. Three move in waltz time at an Animé tempo with a mezzo-piano dynamic; Variation 1 alone slows to Modéré and pushes to mezzo-forte, the most deliberate and weighty of the group. Three phrases ascend; one descends. Contours range from a steady climb to an inverted bell that dips before rising. The opening study carries nine notes — the densest in the series — while Variation 2 and Variation 3 each hold seven or eight. Legato articulation governs every entry. Non-chord tones appear in half the series: B (the major seventh) intrudes in Variation 2, and G, D, and B bring warm accents to Variation 3, the most chromatically adventurous of the four.

Variation 1 is the largest work, acrylic on paper at 21 by 30 centimeters, and the warmest in palette — "red-violet commands the middle of the canvas," the major third given room to dominate the cool field through a descending phrase that settles into richness before its final pitch escapes upward. Variation 2 is the outlier, the only study in quadruple time, its inverted bell contour and prominent major seventh pulling the chord off-center — "the chord pulled off-center by a tone that doesn’t belong." The smallest work, at 10 by 15 centimeters, it is also the strangest. Variation 3 closes the series in watercolor rather than acrylic, trading the fifth entirely for three warm non-chord intrusions, ending the key not with purity but with curiosity.

Across the four canvases, blue-green anchors every composition — dark and nearly invisible in the lowest registers, vivid and saturated through the middle, paling as phrases climb. Red-violet appears wherever the third enters, a warm thread through the cool expanse, most prominent in Variation 1 and most distant in Variation 2. Deep blue from the fifth surfaces sparingly; in two of the four études it is absent or reduced to a single entry. The warm intrusions — red-orange, orange, yellow-green from non-chord tones — appear only in the later variations, as if the series gradually admits colors from outside its own harmony. The visual rhythm is one of cool restraint punctuated by rare warmth.

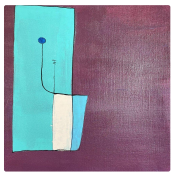
Four études are enough to reveal what C-sharp Major is: a major key that refuses to behave like one. Where C Major radiates and G Major strides, C-sharp Major recedes — cool, self-contained, almost nocturnal. Quercy’s series proves that repetition under constraint does not narrow the palette but deepens it, each variation uncovering a different facet of the same remote harmony. All four works have found homes in collections spanning Taiwan, France, New York, and Melbourne — a quiet global dispersal fitting for a key that keeps its warmth hidden.

C# MAJOR



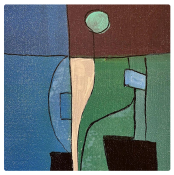
C# Major - Research on Harmony

Acrylic on Paper
16.0×21.0 cm · 2024-01-01
Sold — Taiwan
AQC0586



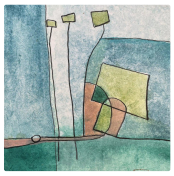
C# Major - Research on Harmony - Variation 1

Acrylic on Paper
21.0×30.0 cm · 2024-01-01
Sold — France
AQC0588



C# Major - Research on Harmony - Variation 2

Acrylic on Paper
10.0×15.0 cm · 2024-01-01
Sold — Williamsville, USA
AQC0623



C# Major - Research on Harmony - Variation 3

Watercolor on Paper
12.0×16.0 cm · 2024-01-01
Sold — Melbourne, Australia
AQC0665

C# minor

C-sharp minor is built from a root, a minor third, and a perfect fifth — three tones whose interval structure places the semitone low, between root and third, giving the chord its particular inward gravity. Beethoven chose this key for the first movement of the Moonlight Sonata, and Chopin returned to it for his most turbulent Scherzo. It is a key that broods in the bass and, when it rises, rises toward something luminous.

Through harmonic-chromatic, Quercy perceives C-sharp as blue-green — cool and oceanic in the middle register, compressing toward near-black in the bass. The minor third, E, translates as yellow: warm, bright, the one color in the triad that breaks the cold field. The fifth, G-sharp, appears as blue, cooler than the root but distinct from it, a deeper presence. Together these three tones produce a palette dominated by cool hues, with yellow entering like a shaft of light through dark water — the minor third's warmth the more vivid for being surrounded by blue-green and blue.

Five piano études explore C-sharp minor across an extreme register, from the sub-bass rumble of C-sharp in the first octave to E7's near-white shimmer at the keyboard's upper limit. All five are marked Animé and legato, played at mezzo piano or piano — soft, steady, unhurried. Two ascend through waltz meter; three walk in four beats through inverted-bell contours that dip before they rise. The density ranges from ten pitches in the most populated study to just five in the sparsest. Two études carry a non-chord tone — D natural, which registers as orange, a brief chromatic warmth beside the root. The fifth, G-sharp, is present in four of the five works but vanishes entirely from the last, leaving the chord stripped to root and third. Across the set, the dominant motion is vertical: phrases begin in darkness and climb toward brightness, the cool palette gradually yielding to the yellow of the minor third as the register ascends.

The flagship work, the original Research on Harmony, is a watercolor on paper at 30 by 42 centimeters — the largest format in the series and the most complete harmonic statement, nine notes spanning six octaves with all three chord tones present. Variation 1, an acrylic on paper, is the densest study at ten pitches, its inverted bell packing the full triad into close spacing in the middle register where blue-green, yellow, and blue weave together at their most concentrated. At the opposite extreme, Variation 4 reduces the chord to its barest tension: "five notes only, and the third overwhelms everything" — four octaves of yellow rising from warm to near-white while the root whispers once in the dark bass, the fifth entirely absent.

Viewed as a group, the five canvases describe a landscape of cold depth and sudden warmth. Blue-green dominates the lower registers in every work, darkening toward shadow in the bass, saturating in the middle. Yellow arrives later and higher — sometimes as early as E3, sometimes not until E6 — but always ascending, always lightening as it climbs. Blue appears sparingly, a single anchoring presence in the mid-range when the fifth sounds. The inverted bells weight their paintings toward darkness, the ascending waltzes distribute color more evenly from bottom to top. In Variation 2, "the darkest of the inverted bells," the phrase lingers so long in the low registers that brightness arrives only as a single pale flash at the extreme top. Across all five, the eye moves upward through cool shadow toward the yellow of the minor third.

C-sharp minor, through repetition, reveals itself as a key of contrasts held in tension — the cool ocean of the root against the warm light of the third, darkness below and luminance above. Five variations are enough to map this polarity from its most populated statement to its most distilled. All five works have found homes in collections across the United States, the complete series now held privately — a measure of how directly this key's peculiar balance of melancholy and brightness speaks to those who encounter it.

C# MINOR



C# minor - Reflexions 4

Watercolor on Paper
30.0×42.0 cm · 2023-01-01
Sold — St Charles, USA
AQC0439



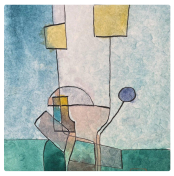
C# minor - Research on Harmony

Acrylic on Paper
21.0×30.0 cm · 2024-01-01
Sold — Geneva, USA
AQC0587



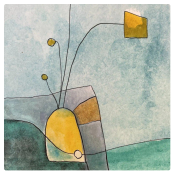
C# minor - Research on Harmony - Variation 1

Acrylic on Paper
10.0×15.0 cm · 2024-01-01
Sold — USA
AQC0624



C# minor - Research on Harmony - Variation 2

Watercolor on Paper
12.0×16.0 cm · 2024-01-01
Sold — USA
AQC0666



C# minor - Research on Harmony - Variation 3

Watercolor on Paper
16.0×24.0 cm · 2024-01-01
Sold — USA
AQC0678

D Major

D Major is the key of ceremony and open air — a triad built on D, F-sharp, and A, its intervals bright and stable, its history bound to the violin and the trumpet. Beethoven chose it for his Violin Concerto, Brahms for his own; both composers heard in this key a quality of spacious warmth, the harmony singing without strain across a wide register. In Arnaud Quercy's harmonic-chromatic practice, D Major carries that same breadth: a chord whose tones translate into a palette of harvest colors anchored by a single cool note.

Through harmonic-chromatic, the root D appears as orange — deep and warm, darkening toward black in the lowest octaves and brightening as it climbs. The fifth, A, produces a yellow-orange close in temperature to the root, the two tones forming a warm field that dominates the canvas. Between them sits F-sharp, the major third, whose harmonic-chromatic color is a cool seagreen — the defining accent of the series, a leaf-green thread woven through an otherwise golden palette. In the high register, these colors dissolve toward near-white; in the bass, they compress into darkness. The temperature is warm but not uniform, the third's cool green acting as a chromatic counterweight.

Sixteen piano études explore this chord across formats ranging from small works on paper to a one-metre linen canvas. The series favors descending waltzes — phrases that open in the upper register and fall in triple time toward the bass — though arches in common time appear throughout. Tempi range from Lent to a single Animé marking; dynamics stay within piano and mezzo-piano, the series speaking softly as a rule. Most études contain six notes; the densest hold eight. Foreign tones appear in seven of the sixteen works: G-sharp brings blue, A-sharp brings violet, D-sharp a blue-violet, and one étude introduces both F-natural and G-sharp in sequence. "The étude cannot confirm whether this chord is major or minor," Quercy writes of Variation 4, the one work that omits the third entirely — a canvas of pure orange without its seagreen signature.

Variation 4 is also the largest work in the series: acrylic on linen, one hundred centimetres square, its six notes tracing root and fifth alone across five octaves. At the opposite extreme, Variation 12 is the only étude that does not descend — a watercolor on paper played Animé at 88, its five notes climbing from D1 to F-sharp 6 and remaining there, "a gathering phrase that never resolves." Between these poles, Variation 6 opens at D0, the sub-bass threshold where pitch becomes vibration, its near-inaudible fundamental anchoring a canvas that rises through seven notes to a blue G-sharp accent near the peak.

Across the collection, the palette reads as autumn seen from different distances. The bass zones are dark — orange compressed toward black wherever D1 or D0 appears — while the upper registers open into warm yellow-orange and pale seagreen. Cool accents arrive as foreign tones: blue at G-sharp, violet at A-sharp, blue-violet at D-sharp, each a small temperature shift against the prevailing warmth. The repetition of the same three chord tones under different registrations produces a visual rhythm of familiar colors in unfamiliar proportions — the seagreen of F-sharp sometimes dominant, sometimes absent, sometimes dissolved to near-white at the keyboard's highest octave.

What emerges from sixteen études on a single major triad is the depth hidden in apparent simplicity. D Major is among the most stable harmonies in Western music, yet Quercy's systematic approach reveals how much its character shifts when the third disappears, when the register drops below audibility, when an ascending phrase refuses to return. These works now belong to collections from Paris to Istanbul to Lisbon — the chord traveling as the paintings travel, its warmth legible in each new context. D Major, the key Beethoven trusted with his most lyrical concerto, proves equally generous under harmonic-chromatic translation: a harmony broad enough to sustain sixteen distinct investigations and still have room.

Arnaud Quercy Creations / AQC0699 / 2024

D Major - Research on Harmony - Variation 4

Acrylic on Linen Canvas · 100.0×100.0 cm · 2024-01-01 · Sold — USA

This work translates the D Major triad into visual form through harmonic-chromatic mapping, part of the Harmonic Crossing collection that converts musical harmony into color relationships. The piece explores how the fundamental chord D-F#-A appears when rendered through harmonic-chromatic perception, creating a study in harmonic color theory.

Orange tones dominate the composition, with darkgoldenrod claiming the largest presence and very dark gray providing substantial contrast. Yellow-orange ochre and lighter orange peru create intermediate passages, while burnt sienna adds depth throughout the surface. A small accent of yellow-green appears in selective areas, with a minimal yellow accent providing chromatic punctuation.

The work measures 100 × 100 cm on linen canvas, executed in acrylic with certificate number 20240718-0195. The artist's signature appears bottom right. This variation represents one exploration within the broader research into harmonic visualization, where specific musical intervals generate corresponding color relationships through documented harmonic-chromatic translation methods.

See what D Major looks like — harmony made visible through color



D Major - Research on Harmony - Variation 4

Arnaud Quercy

Acrylic on Linen Canvas

100.0×100.0 cm · 2024-01-01

Sold — USA

D MAJOR



D Major - Research on Harmony
Acrylic on Paper
10.0×15.0 cm · 2024-01-01
Sold — Paris, France
AQC0625



D Major - Research on Harmony - Variation 1
Acrylic on Paper
21.0×30.0 cm · 2024-01-01
Sold — Istanbul, Turkey
AQC0652



D Major - Research on Harmony - Variation 2
Acrylic on Paper
21.0×30.0 cm · 2024-01-01
Sold — France
AQC0653



D Major - Research on Harmony - Variation 3
Acrylic on Paper
21.0×30.0 cm · 2024-01-01
Sold — Lisboa, Portugal
AQC0654



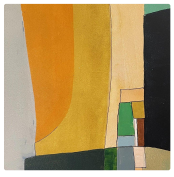
D Major - Research on Harmony - Variation 4
Acrylic on Linen Canvas
100.0×100.0 cm · 2024-01-01
Sold — USA
AQC0699



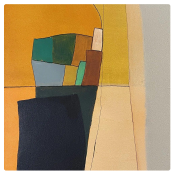
D Major - Research on Harmony - Variation 5
Acrylic on Wood Panel
30.0×42.0 cm · 2024-01-01
Sold — USA
AQC0727



D Major - Research on Harmony - Variation 6
Acrylic on Wood Panel
21.0×30.0 cm · 2024-01-01
Sold — Paris, France
AQC0751



D Major - Research on Harmony - Variation 7
Acrylic on Wood Panel
21.0×30.0 cm · 2024-01-01
Available
AQC0752



D Major - Research on Harmony - Variation 8
Acrylic on Wood Panel
21.0×30.0 cm · 2024-01-01
Available
AQC0753



D Major - Research on Harmony - Variation 9

Acrylic on Wood Panel
21.0×30.0 cm · 2024-01-01
Sold — USA
AQC0754



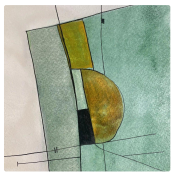
D Major - Research on Harmony - Variation 10

Acrylic on Wood Panel
15.0×21.0 cm · 2024-01-01
Sold — USA
AQC0779



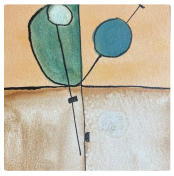
D Major - Research on Harmony - Variation 11

Acrylic on Wood Panel
15.0×21.0 cm · 2024-01-01
Sold — Boulogne-Billancourt, France
AQC0780



D Major - Research on Harmony - Variation 12

Watercolor on Paper
14.8×21.0 cm · 2025-01-01
Sold — France
AQC0822



D Major - Research on Harmony - Variation 13

Watercolor on Paper
10.0×15.0 cm · 2025-01-01
Sold — Paris, France
AQC0853



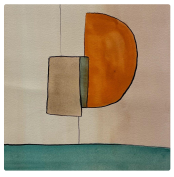
D Major - Research on Harmony - Variations 14

Acrylic on Paper
10.5×15.0 cm · 2025-11-23
Sold — Saint-Leu-la-Forêt, France
AQC0873



D Major - Research on Harmony - Variations 15

Acrylic on Paper
21.0×21.0 cm · 2025-11-23
Sold — Barcelona, Spain
AQC0904



Watercolor Study in D Major No. 3

Watercolor on Paper
21.0×30.0 cm · 2026-07-13
Sold — Los Angeles, USA
AQC1084

D Major9

The D major ninth is a chord of warmth made complex. Built from D, F-sharp, A, C-sharp, and E, it layers the bright confidence of D major with the luminous pull of a major seventh and the open air of the added ninth. It is a harmony native to impressionism and modern jazz — the kind of sonority Debussy let hang unresolved in his preludes, the color Gil Evans spread across brass sections for Miles Davis. Rich without being heavy, it invites lingering rather than resolution.

Through harmonic-chromatic, the root D produces a deep, saturated orange that darkens toward black in the lowest octaves and warms to its purest hue in the middle of the keyboard. The third F-sharp translates as green — vivid at mid-register, fading to silver at the instrument's upper edge. The fifth A yields yellow-orange, a tone close to the root but lighter, more luminous. The seventh C-sharp introduces blue-green, a cool interruption in the otherwise warm field. The ninth E appears as yellow, bright and clear. Together, the five tones produce a palette dominated by orange and earth, punctuated by green, blue-green, and yellow — autumn light complicated by cooler undertones.

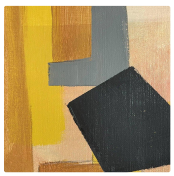
Twelve piano études explore this chord across an unusually consistent terrain. Every work is marked Lent and legato; eleven of the twelve are played mezzo piano, with a single étude — Variation 2 — rising to mezzo forte. Ten move in three-four time, slow waltzes descending from the upper registers toward the bass. Only Variations 1 and 3 break the pattern with a four-four pulse and an arching contour that rises before falling. The note count ranges from five to nine, and most variations favor the root heavily — the D repeated across three or four octaves while other chord tones appear sparingly. The seventh surfaces in only three études; the ninth in five. The register spans from D1 to F-sharp 7, though most phrases settle between the second and sixth octaves. The effect is a series weighted toward gravity and shadow, the chord sinking steadily through its own warmth.

Variation 5 is the fullest statement in the series — nine notes spanning seven octaves, every tone of the D major ninth present. "The waltz descending from a single silver point through the complete palette," as the artist describes it: blue-green at C-sharp 5, yellow at E4, green at F-sharp 7, and orange filling the lower half in graduated darkness. At the opposite extreme, Variation 2 strips the chord to five notes — root and fifth only, no third, no seventh, no ninth — producing a nearly monochrome canvas of orange shading to black, the loudest dynamic in the series lending the descent a blunt conviction. Between these poles, Variation 7 dismantles the chord into fragments: five notes scattered across five octaves with a gap of nearly three octaves between A4 and F-sharp 7, "the chord dismantled into fragments with silence between them."

Across the twelve canvases, orange is inescapable. The root's hue claims the lower two-thirds of nearly every painting, graduating from saturated warmth in the mid-registers through earth tones and gray to near-black at the bottom. Green appears at the top — the third's signature, bright at F-sharp 6, silvered at F-sharp 7 — a cool cap above the warm body. Where the seventh or ninth enter, blue-green and yellow interrupt the orange field at mid-canvas, brief cool pockets in the prevailing warmth. The visual rhythm across the series is one of repetition and slow variation: the same descent, the same orange gradient, the same green at the crest, but each time the density shifts, the register narrows or widens, and the palette admits or withholds its cooler tones.

What twelve variations of a single ninth chord reveal is how much character lives in the arrangement of familiar tones. The D major ninth never loses its fundamental warmth, but the series teaches the eye to see how that warmth behaves under pressure — thinned to a monochrome descent, complicated by blue-green, or fragmented into isolated color fields. All twelve works on paper now belong to collections in Paris, London, Los Angeles, and across North America. In the language of Quercy's Harmonic Crossing, D major ninth is the sound of orange learning to breathe.

D MAJOR9



D Major9 - Research on Harmony

Acrylic on Paper
10.0×15.0 cm · 2024-01-01
Sold — London, UK
AQC0520



D Major9 - Research on Harmony - Variation 1

Acrylic on Paper
10.0×15.0 cm · 2024-01-01
Sold — Paris, France
AQC0521



D Major9 - Research on Harmony - Variation 2

Acrylic on Paper
10.0×15.0 cm · 2024-01-01
Sold — Henderson, USA
AQC0522



D Major9 - Research on Harmony - Variation 3

Acrylic on Paper
10.0×15.0 cm · 2024-01-01
Sold — Paris, France
AQC0523



D Major9 - Research on Harmony - Variation 4

Acrylic on Paper
10.0×15.0 cm · 2024-01-01
Sold — Henderson, USA
AQC0524



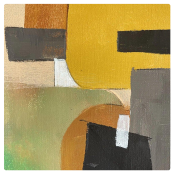
D Major9 - Research on Harmony - Variation 5

Acrylic on Paper
10.0×15.0 cm · 2024-01-01
Sold — Henderson, USA
AQC0525



D Major9 - Research on Harmony - Variation 6

Acrylic on Paper
10.0×15.0 cm · 2024-01-01
Sold — Paris, France
AQC0526



D Major9 - Research on Harmony - Variation 7

Acrylic on Paper
10.0×15.0 cm · 2024-01-01
Sold — Paris, France
AQC0527



D Major9 - Research on Harmony - Variation 8

Acrylic on Paper
10.0×15.0 cm · 2024-01-01
Sold — Canada
AQC0528



D Major9 - Research on Harmony - Variation 9

Acrylic on Paper
10.0×15.0 cm · 2024-01-01
Sold — Los Angeles, USA
AQC0529



D Major9 - Research on Harmony - Variation 10

Acrylic on Paper
10.0×15.0 cm · 2024-01-01
Sold — Paris, France
AQC0530



D Major9 - Research on Harmony - Variation 11

Acrylic on Paper
10.0×15.0 cm · 2024-01-01
Sold — Paris, France
AQC0531

D minor

D minor is the key of gravity. Built from D, F, and A — root, minor third, fifth — it forms a triad whose darkness is structural, not ornamental. The interval from D to F, a minor third, is the smallest harmonic step that shifts a chord from brightness to shadow. Mozart chose it for the Requiem; Bach opened the Toccata and Fugue in its depths. In Western harmony, D minor is where solemnity speaks without raising its voice.

Through harmonic-chromatic, this triad translates to a palette of restrained warmth. D produces orange — saturated and warm in the middle registers, darkening toward near-black in the bass. F, the minor third, yields red-violet, the color that distinguishes the series from D major's brighter greens. A, the fifth, renders as yellow-orange, providing luminous contrast at the upper end. In the low registers, these hues deepen almost to darkness; in the high, they bleach toward silver and pale yellow. The palette breathes between these extremes — warm but never hot, dark but never opaque.

Eleven piano études comprise the D Minor series, all played at a slow tempo with dynamics ranging from piano to mezzo piano. The études divide between common time and waltz meter, lending the collection a pulse that alternates between meditative breadth and gentle lilt. Bell arches predominate — phrases that rise from a bass foundation to a luminous crest, then fold back — alongside several pure descents. Density ranges from three notes to eight, and the register spans from D0, the lowest D on the keyboard, to F7 at the extreme treble. Several études omit the minor third entirely, presenting the chord as root and fifth alone; others withhold F until the very peak of the phrase. The legato touch is constant throughout, each note connected to the next in an unbroken line.

Variation 1 occupies the largest format in the series — acrylic on linen canvas at eighty by eighty centimetres. Its five notes stay gathered in the upper half of the keyboard, from D4 to F6, producing a palette of almost pure midtones. "The arch within this compressed upper range has a different intimacy than the wide bells," Quercy writes — no darkness below, no extreme brightness above. At the opposite pole, Variation 3 distills the chord to its minimum: three notes, D-A-D, falling through two octaves in waltz time. It is D minor held "within the smallest possible frame." Variation 7, the densest étude, states the chord across eight notes and five registers — the most complete accounting the series offers, rendered at maximum brightness with only two percent shadow.

Across the eleven works, the viewer encounters a palette that moves between deep near-black and luminous silver. The opening étude, anchored by D0 in the sub-bass, carries substantial darkness — the painting weighted by registers that sit below the threshold of ordinary musical perception. As the series progresses, the études increasingly explore the upper registers, and with that shift the paintings grow brighter. Orange recurs as the dominant presence — the root's color accumulating through every register — while red-violet appears sparingly, often withheld until the phrase's apex. Yellow-orange provides the warmth at each crest. The later variations, reaching to F7, introduce near-silver at the extreme treble, the minor third's colour dissolved almost entirely by altitude.

Repetition reveals what a single statement cannot. Across eleven études, D minor discloses itself not as a fixed mood but as a range — from the sub-bass gravity of the opening to the silver dissolution of the final variations. The chord that carried Mozart's prayer and Bach's fugue here becomes a sustained inquiry into color under slow, quiet conditions. These works now reside in collections spanning Paris to Carmel, from the German countryside to Australia — a geography as varied as the registers the chord inhabits. D minor, Quercy's series suggests, does not freeze; it burns slowly.

D MINOR



D minor - Research on Harmony
Acrylic on Paper
10.0×15.0 cm · 2024-01-01
Sold — Paris, France
AQC0626



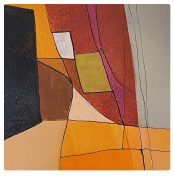
D minor - Research on Harmony - Variation 1
Acrylic on Linen Canvas
80.0×80.0 cm · 2024-01-01
Sold — Le Lavandou, France
AQC0700



D Minor - Research on Harmony - Variation 2
Acrylic on Wood Panel
21.0×30.0 cm · 2024-01-01
Sold — Brussels, Belgium
AQC0755



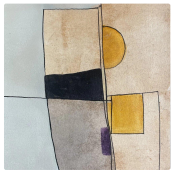
D Minor - Research on Harmony - Variation 3
Acrylic on Wood Panel
21.0×30.0 cm · 2024-01-01
Sold — Carmel, USA
AQC0756



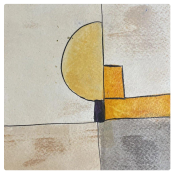
D Minor - Research on Harmony - Variation 4
Acrylic on Wood Panel
15.0×21.0 cm · 2024-01-01
Sold — Paris, France
AQC0781



D Minor - Research on Harmony - Variation 5
Acrylic on Wood Panel
30.0×42.0 cm · 2024-01-01
Available
AQC0795



D Minor - Research on Harmony - Variation 6
Watercolor on Paper
14.8×21.0 cm · 2025-01-01
Sold — Saint-Michel-le-Cloucq, France
AQC0823



D Minor - Research on Harmony - Variation 7
Watercolor on Paper
14.8×21.0 cm · 2025-01-01
Sold — Australia
AQC0824



D Minor - Research on Harmony - Variation 8
Watercolor on Paper
10.0×15.0 cm · 2025-01-01
Sold — Paris, France
AQC0854



D Minor - Research on Harmony - Variations 9

Acrylic on Paper
10.5×15.0 cm · 2025-11-23
Sold — Minden, Germany
AQC0872



D Minor - Research on Harmony - Variations 10

Acrylic on Paper
21.0×21.0 cm · 2025-11-23
Available
AQC0903



Watercolor Study in D Minor No. 2

Watercolor on Paper
21.0×21.0 cm · 2026-07-13
Sold — Oslo, Norway
AQC1065

Db Major

Db Major is built from five flats — a key that lives in the deep end of Western harmony, rich with enharmonic ambiguity and expressive weight. Its interval structure (root, major third, perfect fifth) is shared by every major triad, but the specific placement of Db on the circle of fifths gives it a gravity that composers have long understood. Chopin chose this key for his Raindrop Prelude, letting its low resonance carry the persistent pulse of water against glass. In the Harmonic Crossing, Db Major becomes the subject of thirteen piano études, each one a new translation of that same gravity into color.

Through harmonic-chromatic, the three chord tones produce an entirely cool palette. The root, Db, registers as blue-green — dark and saturated in the lower octaves, fading toward gray as it rises. The third, F, carries red-violet, the only tone in the triad that edges toward warmth, a twilight hue threading through the middle register. The fifth, Ab, reads as deep blue leaning toward blue-violet, reinforcing the cool foundation. Together they build a palette of oceanic depth, one in which register determines everything: sub-bass pitches compress toward near-black, mid-range tones reach full saturation, and the highest notes dissolve into pale, almost-white light.

The thirteen études span two years of work across formats ranging from large linen canvases to intimate works on paper. The prevailing character is Animé and legato, with soft dynamics — most études speak at piano or mezzo-piano. Bell and inverted-bell contours dominate, the phrases arching and folding within spans that reach from Db0, at the extreme low end of the keyboard, to F6 near its upper limit. Three waltzes break from the prevailing four-beat meter into triple time, their ascending contours lending a lilting momentum absent from the rest. One étude — Variation 2 — slows to Modéré, and three more settle into the patience of Lent. Non-chord tones appear throughout the series: red-orange, orange, yellow-green, yellow-orange — warm accents that punctuate the cool field without overtaking it. The tension between the triad’s cool identity and these foreign intrusions is the series’ central visual drama.

The opening work (AQC0701), the largest in the series at 73 by 92 centimetres on linen, sets the terms with a contradiction. Nine notes across five octaves, an inverted bell, and a commanding warm orange accent at A5 that dominates the canvas — "a lit window in a dark street," as Quercy’s own description puts it. Variation 5 (AQC0725) offers the opposite extreme: the third is absent entirely, no F anywhere in the étude, the red-violet stripped away and replaced by a blaze of red-orange from three repeated G’s. It is the only variation that omits a chord tone, leaving the harmony open and ambiguous. Variation 12 (AQC0938), the final work, resolves the series into its purest expression — six notes, a waltz, the fifth flooding the upper canvas in the most vivid blue of the entire collection.

Across the thirteen canvases, the viewer encounters a palette that shifts between depth and dissolution. Blue-green dominates the lower portions, compressed toward black in the bass registers, softening toward gray in the later variations. Red-violet threads through the middle registers, sometimes leaning toward violet, sometimes bending unexpectedly toward yellow where a neighboring non-chord tone pulls at its hue. The warm accents — red-orange, orange, yellow-green — appear in nearly every étude, but their weight varies dramatically: in some works they are a single flicker, in others they compete with the triad for visual attention. The waltzes tend toward ascending contours and brighter upper registers, while the slow études let darkness settle and linger. Repetition reveals not sameness but range — thirteen ways the same cool chord can absorb, resist, or yield to warmth.

Db Major arrives, across these thirteen études, at something Chopin understood: that a key built on five flats carries its own weather. The series moves from the warm contradiction of its opening to the cool surrender of its close — "Db Major arriving, at last, at the pure expression of its own temperature." Works from the series have entered collections in Paris, São Paulo, and Germany, carrying that blue-green darkness outward into the world. What remains is the question each variation poses differently: how much warmth can a cool key hold before it becomes something else entirely?

Arnaud Quercy Creations / AQC0702 / 2024

Db Major - Research on Harmony - Variation 4

Acrylic on Linen Canvas · 60.0×120.0 cm · 2024-01-01 · Available

This work explores the visual translation of the Db Major triad through harmonic-chromatic mapping, part of the Harmonic Crossing collection. The composition translates the chord tones Db, F, and Ab into their corresponding color equivalents, creating a visual representation of harmonic relationships. The piece investigates how musical structures can find expression through color relationships and spatial organization.

Red-violet tones occupy substantial areas of the composition, appearing alongside yellow-green forms that create the primary visual dialogue. Warm yellow-orange sections provide counterpoint to cooler blue-violet areas, while accent notes of green and red-orange punctuate the surface. The acrylic medium allows for clean color separations and layered relationships, with geometric forms organizing the harmonic content across the vertical format.

The work measures 60 × 120 cm on linen canvas, weighing approximately 1.4 kg in its unframed state. This monumental scale accommodates the spread voicing of the chord across multiple octaves, from Ab3 through B5. Certificate of authenticity number 20240718-0198 accompanies the work, with the artist's signature located bottom right. The piece represents Variation 4 within the broader harmonic research series, completed in France during 2024.

Where musical harmony becomes visible through color



Db Major - Research on Harmony - Variation 4

Arnaud Quercy

Acrylic on Linen Canvas

60.0×120.0 cm · 2024-01-01

Available

€2 400

Arnaud Quercy Creations / AQC0702 / 2024

DB MAJOR



Db Major - Research on Harmony - Variation 3
Acrylic on Linen Canvas
73.0×92.0 cm · 2024-01-01
Available
AQC0701



Db Major - Research on Harmony - Variation 4
Acrylic on Linen Canvas
60.0×120.0 cm · 2024-01-01
Available
AQC0702



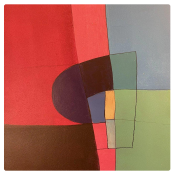
Db Major - Research on Harmony - Variation 5
Acrylic on Wood Panel
30.0×42.0 cm · 2024-01-01
Not for sale
AQC0722



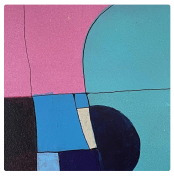
Db Major - Research on Harmony - Variation 6
Acrylic on Wood Panel
30.0×42.0 cm · 2024-01-01
Not for sale
AQC0723



Db Major - Research on Harmony - Variation 7
Acrylic on Wood Panel
30.0×42.0 cm · 2024-01-01
Available
AQC0724



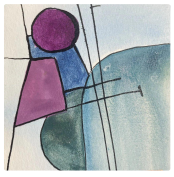
Db Major - Research on Harmony - Variation 8
Acrylic on Wood Panel
30.0×42.0 cm · 2024-01-01
Available
AQC0725



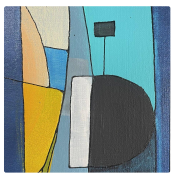
Db Major - Research on Harmony - Variation 9
Acrylic on Wood Panel
15.0×21.0 cm · 2024-01-01
Sold — San-Francisco, USA
AQC0776



Db Major - Research on Harmony - Variation 10
Acrylic on Wood Panel
15.0×21.0 cm · 2024-01-01
Sold — France
AQC0777



Db Major - Research on Harmony - Variation 12
Watercolor on Paper
10.0×15.0 cm · 2025-01-01
Sold — Paris, France
AQC0855



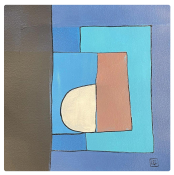
Db Major - Research on Harmony - Variations 15

Acrylic on Paper
10.5×15.0 cm · 2025-11-23
Sold — France
AQC0869



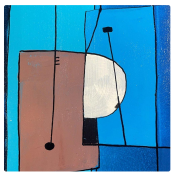
Db Major - Research on Harmony - Variations 14

Acrylic on Paper
10.5×15.0 cm · 2025-11-23
Sold — France
AQC0871



Db Major - Research on Harmony - Variations 13

Acrylic on Paper
21.0×21.0 cm · 2025-11-23
Sold — Sao Paul, Brazil
AQC0902



Db Major - Research on Harmony - Variations 14

Acrylic on Paper
12.0×18.0 cm · 2025-12-31
Sold — Germany
AQC0938



Db Major - Research on Harmony - Variations 15

Acrylic on Linen Canvas
46.0×55.0 cm · 2026-09-26
Available
AQC1101

Db Minor

Db minor is a triad that barely registers in the classical canon. Most composers respell it as C-sharp minor — Chopin's familiar territory, Rachmaninoff's brooding landscapes. But the flat-side spelling carries its own gravity, a harmonic shadow that tilts the ear toward darker, more obscure ground. Built from a root, minor third, and perfect fifth, the chord sits in one of the least-visited corners of tonal music, a key that must be sought rather than stumbled upon.

Through harmonic-chromatic translation, the three chord tones produce a cool, deep palette. The root appears as blue-green — a color that darkens toward black in the sub-bass and softens to steel-gray in the middle registers. The minor third, E, translates as yellow, brightening from brown in the low octaves to silver and near-white at the top of the keyboard. The fifth, Ab, holds steady as blue. Together they form a landscape of cold luminosity, where the yellow of the third cuts across the prevailing blue-green like a fault line of light.

Six études make up the Db Minor series, spanning Variations 5 through 10. All are marked Animé, played piano or mezzo-piano, and five of the six flow legato — phrases that bind their notes into continuous lines. Five trace valley contours in common time, dipping into the sub-bass before climbing back through the registers. The sixth and final work breaks both patterns: a waltz in triple time, ascending without return. Note counts range from seven to ten, and non-chord tones appear in all but the closing study — warm visitors in red, orange, and violet drifting through the cool field. The register spans from Db1 to E7, nearly the full extent of the keyboard.

Variation 9 stretches widest, reaching from Db1 to E7 in a phrase that touches both extremes yet lives in the middle — _"the chord's color at its most understated," as the artist describes it. At the opposite pole, Variation 8 is the brightest étude in the series, a watercolor on paper where the minor third appears in four consecutive octaves, each iteration lighter than the last, the canvas flooded with pale yellow and silver. Variation 10 closes the series as its darkest work and only waltz — seven notes ascending from the sub-bass, every one a chord tone, the painting weighted toward black with only a small opening of light at the top.

Across the six canvases, the palette moves between shadow and brilliance with surprising range for a single triad. The sub-bass roots anchor each work in near-black, while the upper thirds dissolve into pale yellow at altitude. Blue appears in the middle registers wherever the fifth sounds, a steady presence between the extremes. Where non-chord tones enter — the red-orange of G, the orange of D, the violet of Bb — they read as earth tones or dark smudges, warm intrusions that soften the chord's austerity. In Variation 7, the accents crowd the center so densely that they nearly overtake the chord tones, creating what the artist calls _"a cool phrase with a warm interior."_ The mediums themselves vary — wood panel, watercolor paper, acrylic paper — each surface absorbing the palette differently.

Db minor reveals itself through repetition as a key of contrasts held in tension: bright thirds against dark roots, cool fields disrupted by warm accidents, valleys that dip and return against one waltz that only rises. These works have found homes on both sides of the Atlantic, from Boulogne-Billancourt to Santa Monica. The closing étude carries the series' lesson in its gesture — Db minor finally lifting upward, but bringing its darkness along, unwilling to leave its weight behind.

DB MINOR



Db Minor - Research on Harmony - Variation 5

Acrylic on Wood Panel
30.0×42.0 cm · 2024-01-01
Not for sale
AQC0726



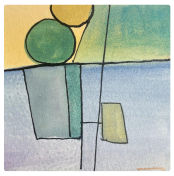
Db Minor - Research on Harmony - Variation 6

Acrylic on Wood Panel
19.5×27.0 cm · 2024-01-01
Sold — London, United Kingdom
AQC0750



Db Minor - Research on Harmony - Variation 7

Acrylic on Wood Panel
15.0×21.0 cm · 2024-01-01
Not for sale
AQC0778



Db Minor - Research on Harmony - Variation 8

Watercolor on Paper
10.0×15.0 cm · 2025-01-01
Sold — Santa Monica, USA
AQC0856



Db Minor - Research on Harmony - Variations 9

Acrylic on Paper
21.0×21.0 cm · 2025-11-23
Available
AQC0901



Db Minor - Research on Harmony - Variations 10

Acrylic on Paper
12.0×18.0 cm · 2025-12-31
Sold — Boulogne-Billancourt, France
AQC0945

E Major

E Major is the guitar's home key — four sharps, the shape of open strings. In Western harmony it occupies a bright, declarative space: the key of Vivaldi's "Spring," of Chopin's Etude Op. 10 No. 3, of countless hymns that need to sound both luminous and grounded. Built from E, G-sharp, and B, the triad balances stability with a faint strangeness — the enharmonic pull of G-sharp toward A-flat lending the third an ambiguity that pure theory does not advertise.

Through harmonic-chromatic, Quercy perceives the root E as yellow, the third G-sharp as blue — closer to its enharmonic twin A-flat on the color wheel — and the fifth B as yellow-green. The resulting palette is split between warm and cool: a sunny foundation disrupted by a blue center where one might expect warmth. Register deepens the effect. In the bass, E1 drops to near-black; in the extreme treble, G-sharp at the seventh octave fades to a pale, almost invisible blue-green. Between those poles, the chord's three color families — yellow, blue, yellow-green — shift through every degree of saturation and light.

Twelve piano etudes investigate this paradox of a sunny key with a blue heart. The dominant character is animated — ten of the twelve are marked Anime at 88 beats per minute, the phrases driven forward with consistent energy. The remaining two provide the series' points of rest: Variation 5 steps back to Modere, and Variation 8 slows to Lent, a meditative 60 beats per minute. Dynamics stay predominantly soft to moderate, ranging from piano through mezzo-piano to a single mezzo-forte in Variation 9 — the loudest study in the set. The meter divides almost evenly between four-beat and waltz time, and the prevailing contour is the inverted bell: phrases that dip into the bass before climbing toward the upper registers. Nearly all are legato, with one notable exception. Several etudes introduce chromatic tensions — an orange D or a violet A-sharp surfacing alongside the triad — while others remain pure, letting the three chord tones speak alone.

The opening study claims the widest span: E1 to G-sharp in the seventh octave, nearly the full keyboard, with both an orange and a violet accent establishing that tensions will be part of the conversation. _"This opening etude sets the terms: animated, wide-ranging, the tensions present from the first note."_ At the opposite extreme, Variation 8 distills the chord to just three pitches — D4, E5, G-sharp at the sixth octave — and is the only true bell arch in the series, the line rising then folding back on itself. _"An etude of light, arriving slowly,"_ the artist writes of this most pared-back study. Variation 7 pushes in the other direction, carrying nine notes and three non-chord accents — violet, orange, and red-orange — the densest chromatic palette the series produces.

Across the twelve paintings, the palette tends strongly toward luminosity. The upper registers dominate most compositions, pulling the visual weight upward into pale yellows and faint blue-greens. When darkness appears, it anchors the bass — the near-black of E1, the dark orange of E2 — grounding the image before the line ascends. The chromatic accents — orange and violet — arrive most often in the lower and middle registers, warming the valleys that the chord tones illuminate above. The waltz-time etudes carry a lighter visual rhythm than their four-beat counterparts, and the single study in normal articulation, Variation 11, holds a subtly different surface: the colors touching at their edges rather than blending, each pitch more discrete on the paper.

E Major reveals its character through repetition. Twelve passes over the same three tones, and what emerges is not redundancy but a map of the chord's inner tensions — the blue third that contradicts the sunny root, the pale treble that dissolves into near-silence, the chromatic visitors that test the harmony's boundaries. Works from this series have found homes in collections from Geneva to Sao Paulo, the paradox of a bright key with a cool center traveling further than the studio where these translations began.

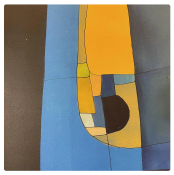
E MAJOR



E Major - Research on Harmony
Acrylic on Paper
21.0×30.0 cm · 2024-01-01
Sold
AQC0591



E Major - Research on Harmony - Variation 1
Acrylic on Paper
10.0×15.0 cm · 2024-01-01
Sold — Geneva, USA
AQC0633



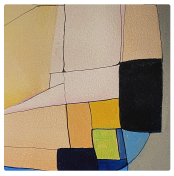
E Major - Research on Harmony - Variation 2
Acrylic on Wood Panel
30.0×42.0 cm · 2024-01-01
Available
AQC0731



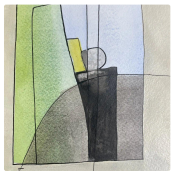
E Major - Research on Harmony - Variation 3
Acrylic on Wood Panel
30.0×40.0 cm · 2024-01-01
Sold — London, United Kingdom
AQC0732



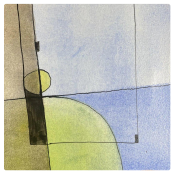
E Major - Research on Harmony - Variation 4
Acrylic on Wood Panel
30.0×42.0 cm · 2024-01-01
Sold — London, United Kingdom
AQC0733



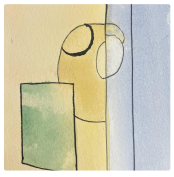
E Major - Research on Harmony - Variation 5
Acrylic on Wood Panel
15.0×21.0 cm · 2024-01-01
Sold — Arcueil, France
AQC0784



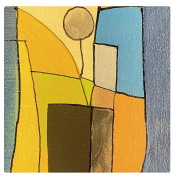
E Major - Research on Harmony - Variation 6
Watercolor on Paper
14.8×21.0 cm · 2025-01-01
Available
AQC0825



E Major - Research on Harmony - Variation 7
Watercolor on Paper
14.8×21.0 cm · 2025-01-01
Sold — Brussels, Belgium
AQC0826



E Major - Research on Harmony - Variation 8
Watercolor on Paper
10.0×15.0 cm · 2025-01-01
Sold
AQC0857



E Major - Research on Harmony - Variations 9

Acrylic on Paper
10.5×15.0 cm · 2025-11-23
Not for sale
AQC0878



E Major - Research on Harmony - Variations 10

Acrylic on Paper
21.0×21.0 cm · 2025-11-23
Sold — Bali, Indonesia
AQC0907



E Major - Research on Harmony - Variations 11

Acrylic on Paper
12.0×18.0 cm · 2025-12-31
Sold — Sao Paulo, Brazil
AQC0943

E minor

E minor is built from three notes — E, G, B — the simplest minor triad, one sharp, the most natural home key for the guitar and the folk lament. In Western harmony it carries a particular gravity: the key of Bach's Partita No. 2, Chopin's Prelude Op. 28 No. 4, the tonality that draws the ear downward without insistence. Its interval structure — root, minor third, fifth — is the foundation of melancholy, though its character here proves more complex than sorrow alone.

Through harmonic-chromatic translation, E minor yields an unexpectedly warm palette. E renders as yellow — bright in the middle register, darkening toward black in the bass. G, the minor third, produces red-orange, the warmest tone in the triad. B, the fifth, translates to yellow-green, cool and fresh against the other two. Together these three hues form a narrow, almost analogous color family: no blue, no violet from the chord tones themselves. The melancholy of E minor, in Quercy's harmonic-chromatic system, is not cold but autumnal — warmth that remembers rather than warmth that burns.

Nine études explore this chord across a register spanning E1 to G7. The series divides evenly between Lent and Animé tempos, all at mezzo piano, the dynamic of private conversation. Bell arches predominate — phrases that rise from a dark root to a bright crest and fold back — with two waltzes and two valleys providing structural contrast. The opening étude is the densest, nine notes descending from G6 to E1; the later variations progressively distill the chord, arriving at studies of five, six, and finally three notes. The Animé cluster (Variations 2, 3, 4) injects forward motion into the middle of the series before the final études return to Lent stillness.

Variation 2 is the largest format in the series — acrylic on wood panel, 30 by 40 centimetres — and the most extreme in range, spanning six octaves from E1 to G7. Its valley shape dips to black before climbing to near-white at the highest G, where the red-orange has entirely washed out; a blue-green accent at C-sharp 3 provides the only cool intrusion. At the opposite pole, Variation 6 distills E minor to just three notes — E4, G5, G6 — the most compact and most luminous study in the series. "This is the chord in light, examined from a high, well-lit vantage" — from the artist's description of Variation 6. Between these extremes, Variation 3 stands as the chromatic outlier: ten notes carrying three different blue-family accents, the only étude in the series with more than one non-chord tone.

Across the collection, the palette returns again and again to the same warm triad — yellow root, red-orange third, yellow-green fifth — but register transforms everything. Low E's darken toward black, mid-register G's glow with saturated orange, and high B's and G's bleach toward pale yellow and light green. The later variations explore concentration within this palette: Variation 7 stacks three G's in ascending registers, building red-orange that brightens progressively; Variation 8 answers with three E's at the base, the root stated in depth before the upper notes open the phrase. The visual rhythm across all nine works is one of warmth modulated by height — the same narrow hue family shifting from shadow to highlight as the notes climb.

E minor, through nine variations, reveals itself as a minor key that holds warmth rather than chill. Repetition of the same triad under different shapes — arches, valleys, waltzes — teaches that melancholy can live in yellow and orange, that sadness is not always blue. These works have found homes in collections from Sao Paulo to Paris, from Portugal to Las Vegas, carrying their autumnal light to four continents. Within the Harmonic Crossing practice, E minor stands as proof that a chord's emotional character and its harmonic-chromatic color are not always what convention predicts — this is the warmest minor key in the collection, its nine études a sustained meditation on "the color of things remembered in late afternoon light."

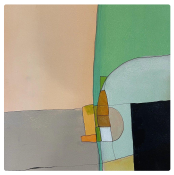
E MINOR



E minor - Research on Harmony
Acrylic on Paper
21.0×30.0 cm · 2024-01-01
Sold — Sao Paul, Brazil
AQC0592



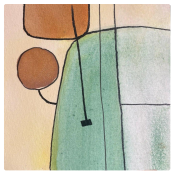
E minor - Research on Harmony - Variation 1
Acrylic on Paper
10.0×15.0 cm · 2024-01-01
Sold — Paris, France
AQC0634



E Minor - Research on Harmony - Variation 2
Acrylic on Wood Panel
30.0×40.0 cm · 2024-01-01
Sold — New York, USA
AQC0734



E Minor - Research on Harmony - Variation 3
Acrylic on Wood Panel
15.0×21.0 cm · 2024-01-01
Sold — San-Francisco, USA
AQC0785



E Minor - Research on Harmony - Variation 4
Watercolor on Paper
10.0×15.0 cm · 2025-01-01
Sold — Oliveira do Mondego, Portugal
AQC0858



E Minor - Research on Harmony - Variations 5
Acrylic on Paper
10.5×15.0 cm · 2025-11-23
Sold — Italy
AQC0876



E Minor - Research on Harmony - Variations 6
Acrylic on Paper
10.5×15.0 cm · 2025-11-23
Sold — Las Vegas, USA
AQC0877



E Minor - Research on Harmony - Variations 7
Acrylic on Paper
15.0×21.0 cm · 2025-11-23
Sold — Paris, France
AQC0894



E Minor - Research on Harmony - Variations 8
Acrylic on Paper
21.0×21.0 cm · 2025-11-23
Sold — Paris, France
AQC0906

Eb Major

E-flat Major carries the weight of heroism in Western music. Three flats shape a triad — Eb, G, Bb — that Beethoven chose for both the Eroica Symphony and the Emperor Concerto, the key he reached for when the subject was grandeur. Its interval structure is identical to any major chord, but tradition has given it a particular gravity: ceremonial, broad-shouldered, suited to proclamation. In harmonic-chromatic translation, however, Eb Major is something quieter than its reputation.

The root, Eb, produces a blue-violet that cools the foundation of every phrase. The third, G, brings the chord's only real warmth — a red-orange that glows in the middle register, fading toward silver above the sixth octave. The fifth, Bb, reads as a muted violet, close in temperature to the root, reinforcing the prevailing coolness. The overall palette runs cool at both extremes and warm only at the center, where the third asserts itself. Low Eb darkens toward near-black; high G dissolves into silver and near-white. Between those poles, the mid-register holds a tension between the root's blue-violet and the third's red-orange — a dignity of contrasts rather than a blaze of warmth.

Arnaud Quercy explores this tension across eight études, painted in 2024 and 2025 in acrylic — on paper and on wood panel, in formats ranging from 10 by 15 centimeters to 30 by 42. The register is notably compact for most of the series, rarely venturing beyond Eb2 to G7, with several études staying within a single octave of the mid-keyboard. Tempos divide among Lent, Animé, and Modéré — two slow, three walking, two at a middle pace. Every phrase is legato, the dynamic held at mp or mf, never louder. The contours favor valleys and descents, the phrases sinking or curving downward more often than they rise. Only one variation traces a bell arch, and only one climbs without looking back. Most carry a yellow-orange accent from the note A, a warm outsider that mediates between the chord's cool root and cool fifth. One variation — the last — replaces that warmth with something unexpected.

Variation 3, painted on wood panel at 30 by 42 centimeters, is the largest format and the sparsest phrase: five notes, two of them outsiders, the chord barely holding its shape beneath the accents. It is also the only bell contour, an arch that rises before falling back — "the most balanced painting in the series," shadow, midtone, and highlight distributed in nearly equal shares. At the opposite extreme, Variation 6 gathers nine notes and every member of the triad plus two warm accents, producing what the artist calls "the widest palette, the most notes, the most light — Eb Major at its most generous." Between these poles, Variation 7 closes the series with a blue-green accent at Db4 — the only non-warm outsider in the entire cycle, a cool intrusion that shifts the chord's familiar tension and leaves the series on an unresolved breath.

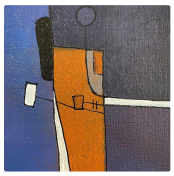
On canvas, Eb Major reads as a dialogue between violet and silver. The root's blue-violet anchors the base of nearly every painting, darkening toward near-black in the low register. The fifth reinforces that coolness through the middle in muted violet. Only the third breaks the temperature — red-orange surfacing as a warm glow wherever G appears in the fourth or fifth octave, then fading to pale silver as it climbs. The warm accents, when present, read as small points of gold or sand against the prevailing cool field. The visual rhythm across the eight études is one of compression: the same cool chord examined within a narrow register, the heroic key kept deliberately intimate.

This is Eb Major heard from close range. Where Beethoven filled concert halls, Quercy works at the scale of a hand, testing how grandeur sounds when the dynamic stays at mezzo-piano and the canvas measures fifteen centimeters. The answer, across eight variations, is that the heroic key does not need volume — it needs the quiet dignity of blue-violet held against red-orange, the same contrast repeated until it becomes a conviction. Five of these études have already found homes in collections from Paris to Washington to Zurich, the Emperor's key travelling light.

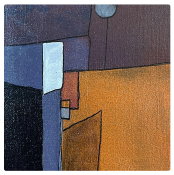
EB MAJOR



Eb Major - Research on Harmony
Acrylic on Paper
16.0×21.0 cm · 2024-01-01
Sold — France
AQC0589



Eb Major - Research on Harmony - Variation 1
Acrylic on Paper
10.0×15.0 cm · 2024-01-01
Sold — Paris, France
AQC0627



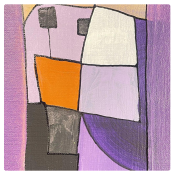
Eb Major - Research on Harmony - Variation 2
Acrylic on Paper
10.0×15.0 cm · 2024-01-01
Sold — Washington, USA
AQC0628



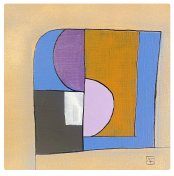
Eb Major - Research on Harmony - Variation 3
Acrylic on Wood Panel
30.0×42.0 cm · 2024-01-01
Not for sale
AQC0728



Eb Major - Research on Harmony - Variation 4
Acrylic on Wood Panel
15.0×21.0 cm · 2024-01-01
Sold — San-Francisco, USA
AQC0782



Eb Major - Research on Harmony - Variations 5
Acrylic on Paper
10.5×15.0 cm · 2025-11-23
Sold — Saint-Doulchard, France
AQC0875



Eb Major - Research on Harmony - Variations 6
Acrylic on Paper
21.0×21.0 cm · 2025-11-23
Sold — Zürich, Switzerland
AQC0905



Eb Major - Research on Harmony - Variations 7
Acrylic on Paper
12.0×18.0 cm · 2025-12-31
Sold — France
AQC0942

Eb minor

Eb Minor is a chord of six flats, the enharmonic twin of D-sharp minor — a key so darkly voiced that composers have historically avoided it. Chopin, who feared no key signature, ventured there in his Sonata No. 1, Op. 4, finding in it a severity that later Romantic composers would largely sidestep. In jazz, Eb minor surfaces as a passing shadow, a momentary deepening within longer harmonic progressions. The triad — Eb, Gb, Bb — carries the weight of its six flats in every interval: a minor third pulling downward, a perfect fifth holding steady beneath.

Through harmonic-chromatic, the Eb Minor triad produces an unusual and predominantly cool palette. The root, Eb, translates as blue-violet — dense and weighted in the low register, graying toward near-black below the staff, lightening toward lavender as it climbs. The minor third, Gb, brings green, an organic intrusion into an otherwise twilight field. The fifth, Bb, reads as violet, completing a triad of cool hues that rarely warm. Register shifts the colors predictably: low notes compress toward darkness, middle octaves carry the truest saturation, and the upper register bleaches everything toward pale silver.

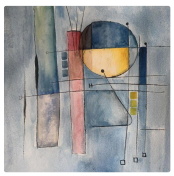
Ten piano études make up the series, spanning from a 2023 watercolor that predates the Research on Harmony cycle to a 2025 closing study. All ten are marked Animé, legato — a lively pulse tempered by connected phrasing. Eight move in waltz time; two shift to quadruple meter with inverted-bell contours that dip before they rise. The dynamic range stays restrained: most studies sit at mp, three push to mf, and two withdraw to p. Note counts range from five to ten, spanning as little as four octaves and as much as six. Three variations — the third, fourth, and eighth — use only chord tones, producing paintings of pure cool color. The remaining seven admit non-chord accents in orange, yellow, and red-orange, warm sparks that briefly interrupt the prevailing blue-violet and green.

Variation 5 is the largest work in the series, painted on a 30 × 42 cm wood panel. It is also the quietest — the only p marking in waltz-free quadruple time, its phrase dipping into an orange accent at D3 before climbing through violet and green. _"Soft, four beats, a valley that sinks before it rises"_ — from the artist's description of Variation 5. At the opposite extreme, Variation 4 distills the chord to its minimum: five notes across four octaves, every pitch a chord tone, the waltz carrying just enough to state the harmony before falling silent. Between these poles, Variation 2 offers a striking structural choice — four consecutive Eb's from octave 1 to octave 4 building _"a monochrome column of cool darkness"_ before a single yellow-orange accent at A4 breaks the field.

Across the series, viewers encounter a palette that operates within narrow boundaries yet never feels monotonous. Blue-violet dominates the lower registers, compressing toward near-black at the sub-bass. Violet claims the midrange, where the fifth builds its truest saturation across multiple octaves. Green surfaces where the minor third appears — always cooler, always organic, sometimes shifting toward red-violet in the highest registers as the closing study reveals. The non-chord accents in orange and yellow sit like brief heated moments within the prevailing coolness, concentrated in the upper-middle register where they catch the eye before the chord tones reclaim the phrase. The visual rhythm across ten canvases is one of subtle variation within a fixed temperature: cool darkness rising toward pale light, the same three colors rearranged and reweighted with each study.

Eb Minor is among the most harmonically unified series in the Harmonic Crossing collection. Where other keys scatter warm and cool tones in roughly equal measure, this key insists on its coolness — three of ten studies contain no warm accents at all, and the rest admit them sparingly. Repetition here does not dilute the chord's character; it reveals how much can shift within a single triad when register, density, and contour change around it. These works now live in collections from Paris to Tel Aviv, the twilight palette of six flats finding homes far from its remote key signature.

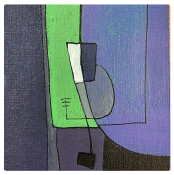
EB MINOR



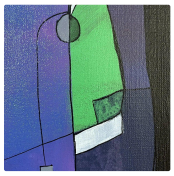
Eb minor - Reflexions 2
Watercolor on Paper
30.0×42.0 cm · 2023-01-01
Sold — Paris, France
AQC0436



Eb minor - Research on Harmony
Acrylic on Paper
16.0×21.0 cm · 2024-01-01
Not for sale
AQC0590



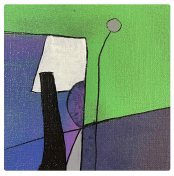
Eb minor - Research on Harmony - Variation 1
Acrylic on Paper
10.0×15.0 cm · 2024-01-01
Sold — Paris, France
AQC0629



Eb minor - Research on Harmony - Variation 2
Acrylic on Paper
10.0×15.0 cm · 2024-01-01
Sold — Tel Aviv, Israel
AQC0630



Eb minor - Research on Harmony - Variation 3
Acrylic on Paper
10.0×15.0 cm · 2024-01-01
Sold — France
AQC0631



Eb minor - Research on Harmony - Variation 4
Acrylic on Paper
10.0×15.0 cm · 2024-01-01
Not for sale
AQC0632



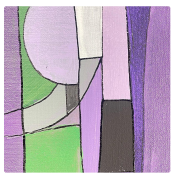
Eb Minor - Research on Harmony - Variation 5
Acrylic on Wood Panel
30.0×42.0 cm · 2024-01-01
Available
AQC0729



Eb Minor - Research on Harmony - Variation 6
Acrylic on Wood Panel
30.0×40.0 cm · 2024-01-01
Available
AQC0730



Eb Minor - Research on Harmony - Variation 7
Acrylic on Wood Panel
13.0×19.5 cm · 2024-01-01
Available
AQC0783



Eb Minor - Research on Harmony - Variations 8

Acrylic on Paper

10.5×15.0 cm · 2025-11-23

Sold — France

AQC0874

F Major

F Major is the pastoral key of Western music — one flat, a triad built on the intervals that Beethoven chose for his Sixth Symphony and Ravel for his Piano Concerto in G's slow movement. The chord sits a fifth below C Major, one step into the flat side of the circle, and carries a particular quality of openness: bright without brilliance, warm without heat. In the harmonic traditions of the eighteenth and nineteenth centuries, F Major was the key of fields and flowing water, of unhurried afternoon light.

Through the harmonic-chromatic process, the F Major triad translates into a palette drawn entirely from the warm half of the color wheel. The root, F, produces red-violet — a deep, slightly cool anchor. The third, A, yields yellow-orange that shifts toward red as the register rises. The fifth, C, appears as red deepening into red-orange. Together, these three pitch-classes create a sunset-adjacent family of warm hues: violets, reds, oranges, and yellows clustering without any cool counterpoint. Register alters saturation and value — F1 in the deep bass is near-black, A7 at the keyboard's upper extreme thins to silver, and the middle octaves carry the palette's fullest warmth.

Fourteen piano etudes comprise the F Major series, spanning a register from F1 to A7 — nearly six octaves. The dominant tempo is Lent, with only two etudes (Variations 2 and 7) stepping to Modere. Dynamics range from a single mf in the opening study to the prevailing mp and two soft p markings in Variations 5 and 9. Bell arches — phrases rising from the bass to a crest and folding back — define the majority of contours, though six etudes trace descending lines and one, Variation 7, carves the series' only valley. Waltz meter and common time divide the set roughly in half. Note counts vary widely, from three pitches in the most distilled study to eleven in the densest, and occasional chromatic accents — blue-green, blue, blue-violet — surface as cool tensions against the prevailing warmth.

Variation 2 is the largest work in the series, painted in acrylic on wood panel at 30 by 42 centimeters. It is also the only ascending etude: a waltz climbing from F1 to A6 in ten notes at Modere tempo, with a blue accent mid-phrase — "the only etude in the series that climbs and stops at the top rather than folding back." At the opposite extreme, Variation 11 reduces the bell arch to three pitches spanning five octaves: F2, A4, A7 — root, third, third again at the silver peak. No fifth appears anywhere in the phrase. Between these poles, Variation 1 carries eleven notes from F1 to A7, its blue-green and blue chromatic accents described as "cool islands in a warm sea."

Across the fourteen canvases, what a viewer encounters is a collection unified by warmth. Red-violet anchors the lower registers, red-orange inhabits the middle, and yellow-orange brightens toward the upper range, thinning to silver only at the extreme. The chromatic accents — present in just three of the fourteen works — appear as brief cool intrusions, isolated blue and blue-violet passages that heighten the surrounding warmth by contrast. Darkness lives in the bass, where the root sits in near-black, and brightness accumulates wherever the third repeats through the upper octaves. Several descending etudes weight their paintings toward highlights despite falling phrases, because the upper-register pitches carry disproportionate visual brightness. The repetition of the same three pitch-classes under different arrangements reveals how register, density, and contour reshape the same harmonic material into distinct visual experiences.

Quercy's F Major series confirms what the pastoral tradition has long suggested about this key: it favors directness over complexity, warmth over drama. The fourteen etudes do not argue or insist — they occupy their warm spectrum with the patience of slow phrases and unhurried arches. Half of these works have found homes in private collections from the United States to France, from Istanbul to Greece, suggesting that the series' quiet warmth translates across geographies as readily as it translates across senses. In a practice built on the systematic translation of harmony into color, F Major stands as the collection's most consistently warm body of work — a key whose character remains legible whether heard as a chord or seen as a painting.

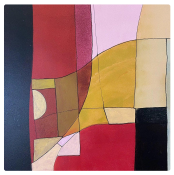
F MAJOR



F Major - Research on Harmony
Acrylic on Paper
21.0×30.0 cm · 2024-01-01
Sold — USA
AQC0593



F Major - Research on Harmony - Variation 1
Acrylic on Paper
10.0×15.0 cm · 2024-01-01
Not for sale
AQC0635



F Major - Research on Harmony - Variation 2
Acrylic on Wood Panel
30.0×42.0 cm · 2024-01-01
Available
AQC0735



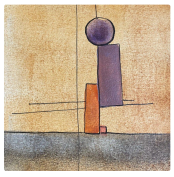
F Major - Research on Harmony - Variation 3
Acrylic on Wood Panel
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Available
AQC0757



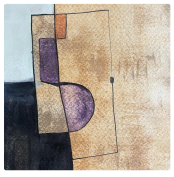
F Major - Research on Harmony - Variation 4
Acrylic on Wood Panel
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Sold — Carmel, USA
AQC0758



F Major - Research on Harmony - Variation 5
Acrylic on Wood Panel
21.0×30.0 cm · 2024-01-01
Not for sale
AQC0759



F Major - Research on Harmony - Variation 6
Watercolor on Paper
14.8×21.0 cm · 2025-01-01
Sold — Franc
AQC0827



F Major - Research on Harmony - Variation 7
Watercolor on Paper
14.8×21.0 cm · 2025-01-01
Sold — France
AQC0828



F Major - Research on Harmony - Variation 8
Watercolor on Paper
14.8×21.0 cm · 2025-01-01
Sold — Istanbul, Turkey
AQC0829



F Major - Research on Harmony - Variation 9

Watercolor on Paper
10.0×15.0 cm · 2025-01-01
Sold — Paris, France
AQC0859



F Major - Research on Harmony - Variations 10

Acrylic on Paper
10.5×15.0 cm · 2025-11-23
Sold — Greece
AQC0880



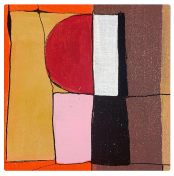
F Major - Research on Harmony - Variations 11

Acrylic on Paper
21.0×21.0 cm · 2025-11-23
Sold — New-York, USA
AQC0910



F Major - Research on Harmony - Variations 13

Acrylic on Paper
12.0×18.0 cm · 2025-12-31
Available
AQC0934



F Major - Research on Harmony - Variations 12

Acrylic on Paper
12.0×18.0 cm · 2025-12-31
Sold — San Francisco, USA
AQC0947



F Major - Research on Harmony - Variations 14

Acrylic on Linen Canvas
46.0×55.0 cm · 2026-08-26
Available
AQC1099



F Major - Research on Harmony - Variations 15

Acrylic on Linen Canvas
33.0×41.0 cm · 2026-08-29
Available
AQC1100

F minor

F minor is a key of sustained tension. Its three pitches — F, Ab, and C — map to red-violet, blue, and red: a palette of unusual coolness for a minor triad, the flat third carrying none of the warm orange or ochre found in other minor chords. Chopin returned to this key repeatedly for his most turbulent writing, and Brahms reached for it in moments of unresolved longing. What distinguishes it tonally is the Ab: a minor third that is genuinely, persistently cold.

In harmonic-chromatic translation, F minor reads as a chord in two temperatures. The root, F, translates to red-violet — warm enough, but with a violet cast that already tilts toward cool. The fifth, C, comes in as red: grounded, direct. But the minor third, Ab, is unmistakably blue. In the low register, near-black red-violet at the bass; in the high register, Ab bleaches toward silver-white, the blue almost entirely washed out. Between these extremes, the midrange holds a layered field: red-violet, blue, and red in close proximity, neither warm nor cold winning. When chromatic accents enter — and they do, frequently — they bring orange or yellow-orange warmth that interrupts the chord's characteristic cool from within.

Arnaud Quercy explores F minor across twenty-two études, the largest series in the Harmonic Crossing collection, painted in acrylic on paper in the standard 21×30 cm format. The dominant form is the valley: the phrase dips low before returning upward, mostly Animé, forward-moving, with legato connecting the notes into a continuous shape. Two ascending waltzes provide the series' other rhythmic texture — one quiet, one the only mf in the collection. A handful of Lent bell arches slow the tempo and deepen the palette. Two Modéré études — neither fast nor slow — sit in the most shadowed register of all, as if the measured tempo allows the chord's coolness to settle undisturbed. The sub-bass F0 appears in several works, descending below the threshold of definite pitch; Ab7 appears at the extreme high, its blue bleached to near-white. The range across the series spans this full distance — seven-plus octaves of F minor terrain. The note count runs from four to nine, the densest work filling the phrase from floor to ceiling.

Three études mark the series' extremes. Variation 3 is F minor at its most expansive: eight notes, valley-shaped, Animé, reaching from F0 at the sub-bass to Ab7 near-white, with a yellow E5 accent punctuating the ascent — what the artist describes as "a brief warm note in a largely cool phrase." It is the only étude that states the full range simultaneously, the chord from its deepest darkness to its lightest near-silver in a single gesture. Variation 15 is the opposite pole: the series' darkest work, with the smallest range (F2 to F5) and only two percent highlights. Orange and yellow-orange accents appear but cannot lift the palette; the phrase stays compressed and shadowed, the chord at its most inward. Variation 18 presents the series' most elaborate descent: nine notes, Lent, from Ab6 down through Ab's, F's, and C's in sequence, with a single orange D4 as chromatic warmth at the midpoint — a long, cool, unhurried fall that examines the chord in exhaustive detail.

On the canvas, F minor reads as a cool field with warm intrusions. The blue of Ab occupies much of the upper register across the series — light but cold, bleaching toward silver at Ab7 without losing its essential temperature. The red-violet of F anchors the bass in near-darkness, the two roots often appearing together in consecutive octaves, their violet-inflected red deepening as the register falls. The red of C brings a note of warmth to the middle — the fifth is not cool — but it is flanked by the chord's two cooler colors on either side. What visually recurs is the tension between these zones: blue at the top, red-violet at the bottom, red in between. The chromatic accents — D in orange, A in yellow-orange, E in yellow — appear as warm interjections distributed through the middle and lower-high registers, brief moments of a different temperature in the chord's dominant cool. The series as a whole does not resolve this tension; it inhabits it, canvas after canvas.

F minor may be the chord in this practice that most resists resolution. The same blue Ab returns in étude after étude — sometimes dense and shadowed, sometimes bleached to silver, sometimes flanked by warm chromatic guests — but always cool, always the chord's most unmistakable element. The twenty-two variations do not domesticate the key; they document it from many angles, in many tempos and registers and densities, and the chord stays itself throughout. Several of these works have found their way into collections in France, Japan, and Colombia — the cool palette traveling far, carrying its particular temperature with it.

F MINOR



F minor - Research on Harmony
Acrylic on Paper
21.0×30.0 cm · 2024-01-01
Sold — Paris, France
AQC0594



F minor - Research on Harmony - Variation 1
Acrylic on Paper
21.0×30.0 cm · 2024-01-01
Sold — France
AQC0595



F minor - Research on Harmony - Variation 2
Acrylic on Paper
21.0×30.0 cm · 2024-01-01
Sold — Canada
AQC0596



F minor - Research on Harmony - Variation 3
Acrylic on Paper
21.0×30.0 cm · 2024-01-01
Sold — Paris, France
AQC0597



F minor - Research on Harmony - Variation 4
Acrylic on Paper
16.0×21.0 cm · 2024-01-01
Sold — France
AQC0598



F minor - Research on Harmony - Variation 5
Oil on Linen Canvas
60.0×73.0 cm · 2024-01-01
Available
AQC0599



F minor - Research on Harmony - Variation 6
Acrylic on Canvas
50.0×70.0 cm · 2024-01-01
Sold — San Francisco, USA
AQC0600



F minor - Research on Harmony - Variation 7
Acrylic on Paper
10.0×15.0 cm · 2024-01-01
Sold — USA
AQC0636



F Minor - Research on Harmony - Variation 8
Acrylic on Linen Canvas
60.0×60.0 cm · 2024-01-01
Sold — Le Havre, France
AQC0703



F Minor - Research on Harmony - Variation 9

Acrylic on Linen Canvas
60.0×60.0 cm · 2024-01-01
Sold
AQC0704



F Minor - Research on Harmony - Variation 10

Acrylic on Wood Panel
30.0×42.0 cm · 2024-01-01
Sold — Paris, France
AQC0736



F Minor - Research on Harmony - Variation 11

Acrylic on Wood Panel
30.0×42.0 cm · 2024-01-01
Not for sale
AQC0737



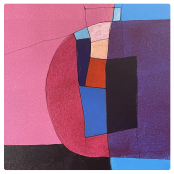
F Minor - Research on Harmony - Variation 12

Acrylic on Wood Panel
30.0×42.0 cm · 2024-01-01
Not for sale
AQC0738



F Minor - Research on Harmony - Variation 13

Acrylic on Wood Panel
21.0×30.0 cm · 2024-01-01
Sold — Paris, France
AQC0760



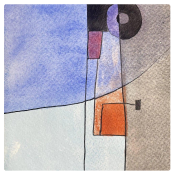
F Minor - Research on Harmony - Variation 14

Acrylic on Wood Panel
21.0×30.0 cm · 2024-01-01
Sold — Corsica, France
AQC0761



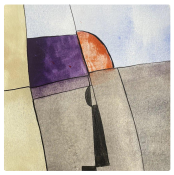
F Minor - Research on Harmony - Variation 15

Acrylic on Wood Panel
15.0×21.0 cm · 2024-01-01
Not for sale
AQC0786



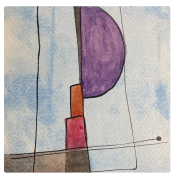
F Minor - Research on Harmony - Variation 16

Watercolor on Paper
14.8×21.0 cm · 2025-01-01
Sold — USA
AQC0830



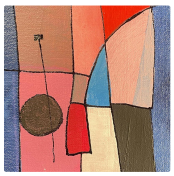
F Minor - Research on Harmony - Variation 17

Watercolor on Paper
14.8×21.0 cm · 2025-01-01
Available
AQC0831



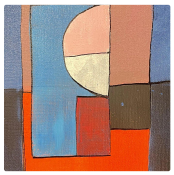
F Minor - Research on Harmony - Variation 18

Watercolor on Paper
14.8×21.0 cm · 2025-01-01
Sold — Paris, France
AQC0832



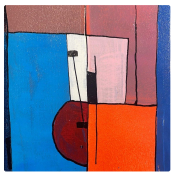
F Minor - Research on Harmony - Variations 19

Acrylic on Paper
10.5×15.0 cm · 2025-11-23
Sold — France
AQC0879



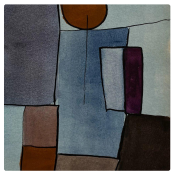
F Minor - Research on Harmony - Variations 20

Acrylic on Paper
15.0×21.0 cm · 2025-11-23
Sold — Bogota, Colombia
AQC0895



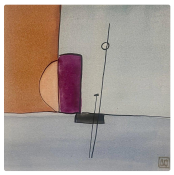
F Minor - Research on Harmony - Variations 22

Acrylic on Paper
12.0×18.0 cm · 2025-12-31
Sold — Tokyo, Japan
AQC0936



Watercolor Study in F minor- No. 1

Watercolor on Paper
13.0×18.0 cm · 2026-07-13
Sold — Amsterdam, Netherlands
AQC1055



Watercolor Study in F Minor No. 3

Watercolor on Paper
21.0×21.0 cm · 2026-07-13
Sold — Santo Domingo, DOMINICAN REPUBLIC
AQC1071

F# Major

F# Major sits at the far end of the circle of fifths — six sharps, the most remote major key from C. In Western harmony it carries a reputation for brightness and intensity: Chopin's Barcarolle opens there, Scriabin associated its enharmonic twin with luminous blue. Yet in harmonic-chromatic translation the chord reveals something altogether different. F# maps to green, A# to violet, C# to blue-green. No warmth, no red, no orange — only the cool tones of forest, twilight, and deep water. It is the coldest major triad in the entire harmonic-chromatic system.

The harmonic-chromatic palette of F# Major runs cool from bass to treble, but shifts significantly with register. In the sub-bass, F#1 compresses to near-black — the green so deep it reads as absence. Through the middle octaves, the root emerges into its characteristic forest green, while A# in the third and fourth octaves carries a saturated, reddish violet. Higher still, the violet bleaches with altitude: A#6 pales toward lavender, A#7 dissolves into near-white. The fifth, C#, adds blue-green throughout — an aquatic undertone that appears rarely but deepens the palette when it does. There is no warm register in this triad. Every octave stays cool.

Quercy explores F# Major across eleven works, spanning 2022 to 2025, in acrylic and watercolor on paper, canvas, and linen. The Research on Harmony études are uniformly Animé in tempo — lively, forward-moving — and almost entirely ascending waltzes, the phrase climbing from darkness to light in triple time. The exception is the earliest work, Reflexion 3, painted before the series took its final form: a Lent descent in seven notes, the only slow piece and the only falling line in the body of work. Within the Research on Harmony études, dynamics range quietly from p to mf, and most play legato — the notes drawn into one another without separation. Note counts run from four in the nocturnal opening to eleven in the closing Gb Major study. One variation stands apart in meter: Variation 6, the only dense étude in four beats, its walking pulse distinct from the waltzes surrounding it.

Three works trace the series' range. Variation 2 is the largest canvas — 80×80 cm in acrylic on linen — and the most anomalous in color: three of its seven notes are non-chord tones, orange and yellow accents outnumbering the cool triad, giving it a warmth unlike anything else in the series. Variation 4 is the densest statement in sharps: ten notes across seven octaves, root and third each appearing multiple times, the fifth present, the warm intruders D5 and G5 breaking through the center. It is the only moment where, as the artist writes, "the cool-green palette is fully populated for the first and only time." At the opposite pole, the opening étude reduces the chord to four notes — root and third only, no fifth — a nocturnal study in green and violet that establishes the key's character with nothing to spare.

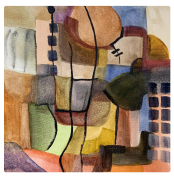
Variation 7 is the étude where the palette finally speaks without compromise. All three chord tones appear at their most saturated in the middle register: clear green at F#5, reddish violet at A#4 and A#5, blue-green at C#5. The mf dynamic — the strongest of any ascending variation — gives the waltz a confident presence the others hold in reserve. _"Green, violet, blue-green: F# Major heard clearly for once,"_ the artist writes of it. Variation 9 closes the series in a different alphabet: spelled as Gb Major, eleven notes with a normal articulation that replaces the legato of every preceding work. Five ascending instances of the third shift the violet toward blue-violet, cooler than in the sharp-spelled études — the same key heard through a different notation, with a subtly different touch.

On the canvas, F# Major reads as a cool gradient that rarely warms. The deep bass is always near-black, the green of the root compressed to near-silence. The mid-register holds the most legible color: forest green and saturated violet in dialogue, occasionally interrupted by warm orange accents that the artist introduces as intruders rather than inhabitants. These warm fragments — red-orange at G3 in Variation 1, described as _"a spark in a dark room"_ — heighten the cool field around them by contrast, making the green and violet appear colder still. Where brightness appears, it is in the heights: the violet of A# bleaches toward white in the upper octaves, and the root at F#5 achieves its clearest, most legible green only when lifted far from the bass.

F# Major is the chord where Quercy's harmonic-chromatic practice encounters its own coldest register. Repeating this triad across eleven études reveals something that no single work could show: the palette does not warm with familiarity. Each variation finds a new way to distribute the same three cool colors — across wider spans, in different proportions, through different registers — and each time the result is unmistakably this key. Several works from the series were shown at Through the Aperture — Research on Harmony at Art Quam Anima in Paris, and pieces have since entered

collections from Germany to New York. The cool-green key travels well. Its character — restrained, deep, precise — needs no translation.

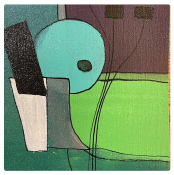
F# MAJOR



F# major - Reflexions 5
Watercolor on Paper
30.0×42.0 cm · 2022-01-01
Sold — France
AQC0440



F# Major - Research on Harmony
Acrylic on Canvas
30.0×40.0 cm · 2024-01-01
Not for sale
AQC0601



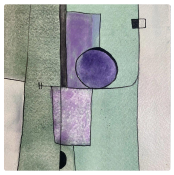
F# Major - Research on Harmony - Variation 1
Acrylic on Paper
10.0×15.0 cm · 2024-01-01
Sold — Cremlingen, Germany
AQC0637



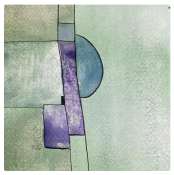
F# Major - Research on Harmony - Variation 2
Acrylic on Linen Canvas
80.0×80.0 cm · 2024-01-01
Sold — Le Lavandou, France
AQC0705



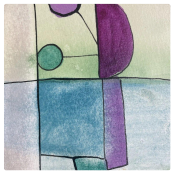
F# Major - Research on Harmony - Variation 3
Watercolor on Paper
14.8×21.0 cm · 2025-01-01
Sold — Paris, France
AQC0833



F# Major - Research on Harmony - Variation 4
Watercolor on Paper
14.8×21.0 cm · 2025-01-01
Available
AQC0834



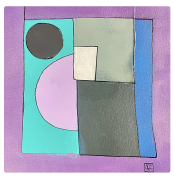
F# Major - Research on Harmony - Variation 5
Watercolor on Paper
14.8×21.0 cm · 2025-01-01
Not for sale
AQC0835



F# Major - Research on Harmony - Variation 6
Watercolor on Paper
10.0×15.0 cm · 2025-01-01
Not for sale
AQC0862



F# Major - Research on Harmony - Variations 7
Acrylic on Paper
10.5×15.0 cm · 2025-11-23
Sold — New York, USA
AQC0882



F# Major - Research on Harmony - Variations 8

Acrylic on Paper
21.0×21.0 cm · 2025-11-23
Available
AQC0914



Gb Major - Research on Harmony - Variations 8

Acrylic on Paper
12.0×18.0 cm · 2025-12-31
Sold — Saudi Arabia
AQC0940

F# minor

F# minor occupies a particular place in the minor key canon — not the grief of D minor, not the drama of C minor, but something more contained, more inward. Three sharps, a key that carries an edge of restless melancholy. Chopin heard it as combative and ornate — his Polonaise in F# minor is dense, rhythmically insistent, proud. Rachmaninoff returned to it. It is a key that turns in on itself, that keeps its heat close.

Through harmonic-chromatic, F# minor translates into an unusual palette: two cool tones flanking one warm. The root, F#, reads as a muted green — cool, saturated, earthen in the mid-register, compressing toward black in the depths. The fifth, C#, is blue-green: a marine, slightly cool complement to the root. Between them, the third, A, burns in warm yellow-orange — the one flame in a green room. Register shapes each tone in the usual way: low notes darken toward near-black and black, high notes bleach toward silver and near-white. But the prevailing temperature of this chord is cool. The warmth of A is always outnumbered.

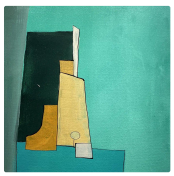
Arnaud Quercy explores F# minor across nine études in acrylic, watercolor, and oil — on paper, on linen canvas — painted between 2024 and 2025. The formats run from intimate studies at 10×15 cm to a large-scale 80×80 cm canvas. Every étude is played Animé: the tempo stays active, slightly forward, never settling into the meditative stillness of slower keys. Most are played at mp, with one variation stepping back to a quiet p and another advancing to mf — the loudest in the series. The dominant contour is the valley: the phrase dips into the bass before returning, eight of nine études organized around that deepening gesture. Five of the nine are waltzes in triple time, the waltz rhythm appearing from Variation 4 onward and dominating the second half of the series. The fifth of the chord — C# — is notably reticent: it appears in only four études, leaving many paintings to the dialogue of root and third alone.

Three works chart the series' range. Variation 4 — the largest canvas, 80×80 cm on linen — carries the most direct musical reference: Chopin's Polonaise in F# minor echoes through its ascending waltz in triple time, six notes climbing from near-black to a red-orange accent at G5 that is not a chord tone, a crown that glows warm outside the harmony. The description notes it reads as _"F# minor as Chopin might have heard it — dense, contained, the green and gold pressed close, turning gently in waltz time."_ At the opposite extreme, Variation 6 is the sparsest — four notes only, root and fifth and third spread wide across the keyboard in waltz time, the canvas flooded with silver and near-white, the chord thinned to air. Between these poles, Variation 3 — 50×70 cm on linen — is the series' most democratic étude: all three chord tones present, shadow and midtone and highlight in visible equilibrium, _"the green and the gold at rest."_

On canvas, F# minor presents as a cool-dominant palette shot through with intermittent gold. Most études build their lower surfaces from green-gray gradients — the stacked roots darkening in successive registers from muted green toward near-black. The warm field of yellow-orange, where A appears in the middle register, punctuates each painting as a single bright corridor, often centered, the only warmth in a prevailing cool. Where the fifth appears, blue-green occupies its own quiet band between root and third. Non-chord accents — a violet, a blue-violet, a red-orange — visit three études, always brief, always the sharpest local contrast against the otherwise cool-and-gold palette. The series' visual arc moves gradually upward: early études are low and heavy, the green dense at the base; later waltzes lift the register and the color temperature rises into silver and pale gold.

F# minor, across these nine études, teaches a specific lesson about cool harmony: warmth is most powerful when scarce. The yellow-orange of A burns more intensely for being surrounded by green and blue-green on every side. Quercy's practice of repeating the same chord across variations makes this visible in accumulation — you do not understand how golden the third is until you have seen it pressed into five dark paintings and watched it hold its light. The two works already in collections — one in France, one in Turin — carry that interior warmth with them. The rest of the series waits, cool and precise, the green room with its single candle still burning.

F# MINOR



F# minor - Research on Harmony
Acrylic on Canvas
24.0×30.0 cm · 2024-01-01
Not for sale
AQC0602



F# minor - Research on Harmony - Variation 1
Acrylic on Paper
21.0×30.0 cm · 2024-01-01
Sold — Los Angeles, USA
AQC0603



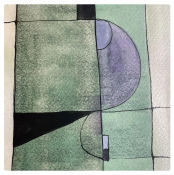
F# minor - Research on Harmony - Variation 2
Acrylic on Paper
10.0×15.0 cm · 2024-01-01
Sold — France
AQC0638



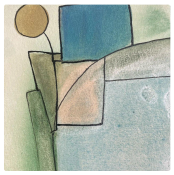
F# Minor - Research on Harmony - Variation 3
Acrylic on Linen Canvas
50.0×70.0 cm · 2024-01-01
Available
AQC0706



F# Minor - Research on Harmony - Variation 4
Acrylic on Linen Canvas
80.0×80.0 cm · 2024-01-01
Sold — Chartres, France
AQC0707



F# Minor - Research on Harmony - Variation 5
Watercolor on Paper
14.8×21.0 cm · 2025-01-01
Available
AQC0836



F# Minor - Research on Harmony - Variation 6
Watercolor on Paper
10.0×15.0 cm · 2025-01-01
Sold — Torino, Italy
AQC0863



F#Minor - Research on Harmony - Variations 7
Acrylic on Paper
10.5×15.0 cm · 2025-11-23
Available
AQC0881



F#Minor - Research on Harmony - Variations 8
Acrylic on Paper
21.0×21.0 cm · 2025-11-23
Available
AQC0911

Fourths & Suspended

The suspended fourth is harmony in a state of waiting. The interval — a perfect fourth raised over a root, with the third withheld — sits at the center of Western music's most searching moments: the opening of Satie's Gymnopédies, the quartal architecture Miles Davis explored in "Milestones," the unresolved questions that run through the folk and jazz traditions alike. It is neither major nor minor. It commits to nothing. In harmonic-chromatic translation, this ambiguity becomes color: suspended chords produce palettes without a warm-cool verdict, their hues determined entirely by the root and fourth rather than by the defining interval of a triad.

The harmonic-chromatic translation of suspended chords shifts dramatically with the root. D sus4 yields orange and yellow-orange — an entirely warm palette, root and fifth in amber and earth, the absence of a third leaving the harmony permanently open. B sus4 moves to the opposite extreme: yellow-green and green, a near-monochrome fog of gray and silver. Ab sus4 floods the canvas with blue, the root's hue recurring through every register. The dominant seventh variants extend this range further: A7Sus wraps its suspension in warm yellow-orange and red-orange; Bb7Sus builds from violet in the bass to pale light at the top. Across the series, register follows the universal rule — low notes compress toward black, high notes dissolve toward silver — but the hue itself is determined entirely by the root.

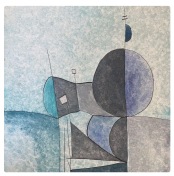
Arnaud Quercy explores this suspended quality across six études, painted in watercolor and acrylic on paper, in formats ranging from 15×21 to 24×32 cm. All six are set in waltz time, in three — a consistent triple pulse that gives every phrase a rocking, forward quality, the suspension carried upward or downward on three beats. Half the études are played Animé, with clear forward motion; the other half Lent, meditative and slow. Dynamics stay intimate: mostly mp, with a single mf in B Sus4, the loudest work in the collection. Note counts range from five to ten, the sparsest étude distilling the chord to root and fourth only, the densest spanning nearly five octaves in a single ascending phrase.

Three works mark the series' poles. AQC0796, the Ab Sus4 étude, is the largest and densest — ten notes from Ab2 to Eb7, the canvas "flooded with blue at every register," the suspension held open from floor to ceiling, warm red-violet accents at D5 the only intrusion of warmth into the cool architecture. At the opposite extreme, the D Sus4 étude (AQC0960) distils the suspended chord to its minimum: five notes, root and fifth only, no third at all, an amber monochrome that darkens downward and lightens upward without a single cool tone anywhere on the canvas. B Sus4 (AQC0962) takes the series' purity the furthest — six notes of root and fourth climbing five octaves, no outside tones, the painting a near-monochrome in gray-green that the artist describes as "a fog of gray-green," the suspension held open in grayscale.

On the canvas, Fourths & Suspended divides into distinct chromatic territories rather than a single palette. The warm études — D Sus4, A7Sus — live in amber, orange, and yellow-orange, their suspensions carrying heat rather than the coolness one might expect from an unresolved chord. The cool études — B Sus4, Bb7Sus — occupy the violet and green end of the spectrum. The Ab Sus4 étude stands between these poles, its dominant blue ranging from near-black in the bass to near-white at the top. What unifies the series visually is not color but structure: every canvas is a gradient, darkening at the base and brightening at the crest, each note finding its harmonic-chromatic position in the vertical field. The same suspension, six different roots, six different hues — but one shared architecture.

What this series reveals is that suspension is not a single sound but a condition. The withheld third is always absent, but the chord it leaves behind can be warm or cool, dense or spare, climbing or falling. Quercy's six études do not exhaust the suspended chord — they open it. One work was presented at the exhibition "Through the Aperture — Research on Harmony" at Art Quam Anima in Paris, and one étude has since entered a collection in Switzerland. The series remains largely available, its questions still hanging in the air — which is, perhaps, exactly where a suspended chord belongs.

FOURTHS & SUSPENDED



C# Fourth Interval - Reflexions 21

Watercolor on Paper
24.0×32.0 cm · 2024-01-01
Available
AQC0687



Ab Sus4 - Reflexions 29

Watercolor on Paper
21.0×30.0 cm · 2024-01-01
Available
AQC0796



A7Sus - Research on Harmony

Acrylic on Paper
21.0×30.0 cm · 2026-03-04
Available
AQC0955



D sus4 - Research on Harmony

Acrylic on Paper
21.0×30.0 cm · 2026-03-05
Sold — Switzerland
AQC0960



B sus4 - Research on Harmony

Acrylic on Paper
21.0×30.0 cm · 2026-03-05
Available
AQC0962



Bb7sus - Research on Harmony

Acrylic on Paper
15.0×21.0 cm · 2026-03-05
Sold — Switzerland
AQC0970

G Major

G Major carries one sharp and a particular brightness — the key of Bach’s third Brandenburg Concerto, of Schubert’s violin sonatinas, of the open strings that give string instruments their natural resonance. It is a key associated with the outdoors, with clarity, with a forward-moving energy that sits comfortably in the hand. Miles Davis chose it for "Freddie Freeloader," the plainspoken blues that opens Kind of Blue with a straightforward warmth. G Major hides nothing. It arrives direct.

In harmonic-chromatic translation, the triad maps onto three closely related warm tones: the red-orange of G, the orange of D, and the yellow-green of B. No cool intrusion, no ambiguity — the three colors are adjacent on the wheel, almost a single flame seen at different temperatures. Register inflects everything: G below the second octave darkens toward near-black; B at the seventh octave bleaches to silver-white. In the middle range, where most of this series lives, the palette stays warm and saturated — red-orange at the root, orange through the fifth, a clean yellow-green brightness at the third. The fifth, D, is the warmest intermediary, the orange that mediates between root and third without pulling the eye either toward darkness or light.

Arnaud Quercy explores this amber palette across thirteen études painted between 2024 and 2025 in acrylic and watercolor, on paper and wood panel. Formats range from small intimate studies at 10×15 cm to a closing 21×21 cm square. The series has a clear dramatic arc: it opens with two unhurried descending waltzes at Lent, then pivots through a group of bell arches before breaking into a cluster of animated ascending études at 88 beats per minute — Animé, forward-moving, highlights dominant. The series closes as quietly as it opened, with slow bell arches returning in the final variations. Within this arc, meter shifts between triple time (the waltz) and quadruple, and dynamics stay restrained throughout: p or mp, never forte. Note counts run from three to seven. The sparsest études are also the most structurally surprising.

Three works mark the series’ range. Variation 8 (AQC0841) is among the most unusual in the collection: five notes comprising G2 and then four consecutive ascents through B — B4, B5, B6, B7 — the third of the chord repeated in successive octaves until it dissolves into near-white at the extreme. As the artist writes, this is "the journey of a single pitch-class — B — as it transforms through register from warm mid-range yellow-green to near-white at the top." The painting has almost no darkness; it is a study in how one color can travel through its own spectrum. Variation 9 (AQC0865), by contrast, is the series’ lone intrusion of another mode: three notes, one octave wide, explicitly G minor — D4, Bb4, D5. The violet of Bb appears between two orange D’s, a brief, whispered departure from the series’ prevailing warmth that sold to a collector in West Hollywood. At the other structural extreme, Variation 6 (AQC0839) leaps five octaves of silence — two dark G’s in the bass, nothing, then two pale B’s at the top — the waltz ascending without a middle register to bridge the gap.

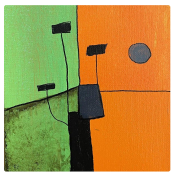
On the canvas, G Major reads as a key in motion. The opening descending études anchor darkness in the bass, the red-orange of G at the bottom, yellow-green brightness arriving and departing at the top. The animated middle section of the series turns the palette upside down: highlights flood the upper registers, shadow nearly disappears, and the warm yellow-green of B dominates painting after painting. The closing bells find equilibrium — dark root in the bass, orange warmth in the middle, silver at the apex. Across the full series, orange is the reliable center of gravity: D at the fifth appears more consistently than either root or third, the midrange tone that holds the chord’s warmth together. The visual rhythm is one of rising and returning, the same three warm colors rebalanced thirteen times.

G Major is the key where warmth becomes almost monochrome — three neighbors so close on the color wheel that the challenge is not contrast but differentiation. What Quercy discovers across these thirteen études is how much variation lives inside what appears to be a single temperature. Register, contour, note count, and the momentary intrusion of the minor third in Variation 9 all shift what is, at root, a flame-colored palette toward subtlety. Several of these works now live in collections from Paris to Italy to the United States — the open, forward-moving key finding its way into varied hands, each canvas a different angle on the same amber light.

G MAJOR



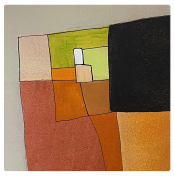
G Major - Research on Harmony
Acrylic on Paper
21.0×30.0 cm · 2024-01-01
Sold — Paris, France
AQC0604



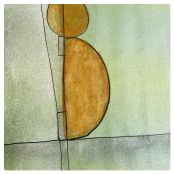
G Major - Research on Harmony - Variation 1
Acrylic on Paper
10.0×15.0 cm · 2024-06-15
Sold — Greece
AQC0639



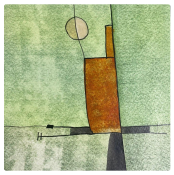
G Major - Research on Harmony - Variation 2
Acrylic on Wood Panel
15.0×21.0 cm · 2024-01-01
Sold — San-Francisco, USA
AQC0787



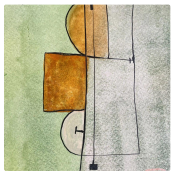
G Major - Research on Harmony - Variation 3
Acrylic on Wood Panel
15.0×21.0 cm · 2024-01-01
Sold — Brussels, Belgium
AQC0788



G Major - Research on Harmony - Variation 4
Watercolor on Paper
14.8×21.0 cm · 2025-01-01
Sold — Brussels, Belgium
AQC0837



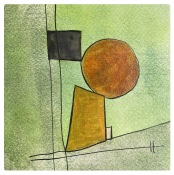
G Major - Research on Harmony - Variation 5
Watercolor on Paper
14.8×21.0 cm · 2025-01-01
Sold — France
AQC0838



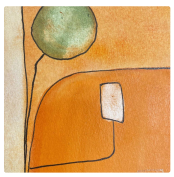
G Major - Research on Harmony - Variation 6
Watercolor on Paper
14.8×21.0 cm · 2025-01-01
Sold — USA
AQC0839



G Major - Research on Harmony - Variation 7
Watercolor on Paper
14.8×21.0 cm · 2025-01-01
Sold — Russia
AQC0840



G Major - Research on Harmony - Variation 8
Watercolor on Paper
14.8×21.0 cm · 2025-01-01
Not for sale
AQC0841



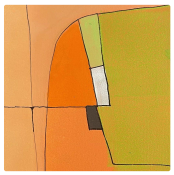
G Major - Research on Harmony - Variation 9

Watercolor on Paper
10.0×15.0 cm · 2025-01-01
Sold — Santa Monica, USA
AQC0865



G Major - Research on Harmony - Variations 10

Acrylic on Paper
10.5×15.0 cm · 2025-11-23
Sold — Italy
AQC0884



G Major - Research on Harmony - Variations 11

Acrylic on Paper
15.0×21.0 cm · 2025-11-23
Sold — New York, USA
AQC0896



G Major - Research on Harmony - Variations 12

Acrylic on Paper
21.0×21.0 cm · 2025-11-23
Available
AQC0913

G minor

G minor carries a particular gravity in Western harmony. Mozart reached for it in his Symphony No. 40, the strings entering with that famous restless urgency; Chopin returned to it in nocturnes and ballades, finding in its two flats a darkness that never fully resolves. The triad — G, Bb, D — is defined by the intrusion of the minor third: Bb's violet, cool and slightly unsettled, pressing against the red-orange warmth of G and the orange of D. It is a chord with an interior conflict built in.

Through harmonic-chromatic, G minor translates as a palette of warm tones interrupted by a persistent cool. G reads as red-orange across all registers, deepening toward near-black in the low bass and brightening to a more saturated tone in the middle range. D carries orange — straightforwardly warm, the fifth providing a bridge between root and third. Bb introduces violet, the chord's distinguishing color: mid-violet in the middle register, pale violet and near-white silver in the extreme upper range, always cooler than its neighbors. The overall temperature is mixed — warm dominated, with violet as a recurring counterweight. In the low register, even the violet darkens toward shadow. Only in the high treble does Bb7 finally shed its weight and approach a pale, silvered brightness.

Arnaud Quercy explores this uneasy balance across sixteen études, painted between 2024 and 2026 in acrylic and watercolor on paper and wood panel. Formats range from intimate studies at 10×15 cm to larger works at 30×42 cm. The dominant character is slow and restrained: most variations are played Lent, at a quiet mp, with legato touch. The bell arch is the series' primary contour — low bass, rising through the chord's body, cresting somewhere in the violet upper range, then returning — and triple meter provides the underlying pulse for a majority of the works. A smaller number move in walking time, their four-beat tread lending a steadier, more deliberate quality. The note count ranges from three to nine, the phrase spans from a single compressed octave to nearly seven.

Three études mark the series' extremes. Variation 3 — the largest work, 30×42 cm on wood panel — takes each chord tone twice at different heights: G1 and G3/G4 anchoring the bass, D5 bridging the middle, and Bb6/Bb7 crowning the upper field. The arc is a continuous brightening, from near-black root to near-white silver at the crest. At the other extreme, Variation 10 compresses the chord into a single octave: D4, Bb4, D5, the root entirely absent, the bell shape reduced to what the artist describes as "a single inhalation held without movement" — an almost featureless field of warm intermediate color where the arc exists only as a formal trace. Variation 14 stands entirely apart: the series' sole Animé study, played at mf, nine tones ascending in a waltz that turns quickly. Four Bb's climb through the violet family in consecutive stages from near-black to pale, three G's distribute the red-orange across the phrase — the chord's familiar materials deployed at an unaccustomed pace, the series' characteristic stillness broken by a single decisive rupture.

On the canvas, G minor presents as a three-way conversation between warmth and coolness. The red-orange of G anchors the bottom of each painting in darkness — G1 and G2 recurring throughout as a near-black foundation that the phrase must rise from. Above this foundation, the orange of D appears as a warm middle body, the chord's most straightforwardly luminous tone. Then violet arrives, the Bb tones carrying a coolness that neither conflicts with nor fully surrenders to the warmth surrounding them. In the works that reach Bb7, this cool tone finally opens into pale silver near-light. In the more compressed études, the violet stays in its mid-register, hovering. The visual rhythm of the series comes from watching the same three colors renegotiate their proportions across sixteen variations — sometimes shadow-heavy, sometimes luminous, sometimes held in an almost uniform midtone field.

G minor is a chord that lives between resolution and restlessness. Sixteen variations test every configuration of its three tones: the darkness of deep bass, the compression of a single octave, the nine-tone density of the series' one fast study, the long slow climb to a near-white Bb7 that arrives but does not quite settle. Several of these paintings have found their way to collections in Mexico City, London, and across the United States — the chord's traveling tension carried far from where it began, in collections that will hold it as long as they choose.

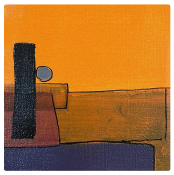
G MINOR



G minor - Research on Harmony
Acrylic on Paper
21.0×30.0 cm · 2024-01-01
Sold — France
AQC0605



G minor - Research on Harmony - Variation 1
Acrylic on Paper
10.0×15.0 cm · 2024-01-01
Sold — USA
AQC0640



G minor - Research on Harmony - Variation 2
Acrylic on Paper
10.0×15.0 cm · 2024-01-01
Sold — Mexico City, Mexico
AQC0641



G Minor - Research on Harmony - Variation 3
Acrylic on Wood Panel
30.0×42.0 cm · 2024-01-01
Sold — London, UK
AQC0739



G Minor - Research on Harmony - Variation 4
Acrylic on Wood Panel
30.0×42.0 cm · 2024-01-01
Sold — Le Lavandou, France
AQC0740



G Minor - Research on Harmony - Variation 5
Acrylic on Wood Panel
21.0×30.0 cm · 2024-01-01
Sold — New York, USA
AQC0762



G Minor - Research on Harmony - Variation 6
Acrylic on Wood Panel
21.0×30.0 cm · 2024-01-01
Sold — New-York, USA
AQC0763



G Minor - Research on Harmony - Variation 7
Acrylic on Wood Panel
21.0×30.0 cm · 2024-01-01
Available
AQC0764

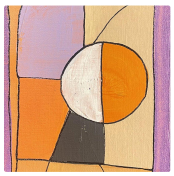


G Minor - Research on Harmony - Variation 10
Watercolor on Wood Panel
10.0×15.0 cm · 2025-01-01
Sold — West Hollywood, USA
AQC0864



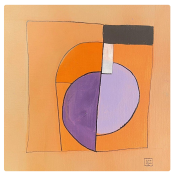
G Minor - Research on Harmony - Variation 8

Watercolor on Paper
10.0×15.0 cm · 2025-01-01
Sold — USA
AQC0866



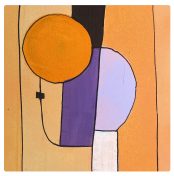
G Minor - Research on Harmony - Variations 11

Acrylic on Paper
10.5×15.0 cm · 2025-11-23
Sold — Paris, France
AQC0883



G Minor - Research on Harmony - Variations 12

Acrylic on Paper
21.0×21.0 cm · 2025-11-23
Available
AQC0912



G Minor - Research on Harmony - Variations 13

Acrylic on Paper
12.0×18.0 cm · 2025-12-31
Sold — Paris, France
AQC0931



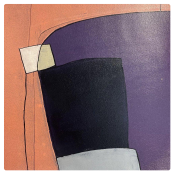
G Minor - Research on Harmony - Variations 14

Acrylic on Paper
21.0×30.0 cm · 2026-03-04
Sold — London, United Kingdom
AQC0957



G Minor - Research on Harmony - Variations 15

Acrylic on Paper
21.0×30.0 cm · 2026-03-05
Available
AQC0958



G Minor - Research on harmony - Variation 16

Acrylic on Paper
21.0×30.0 cm · 2026-03-05
Available
AQC0963

G minor 7

G minor 7 is one of the most ubiquitous chords in the jazz tradition — the ii chord in F major, the opening sonority of Miles Davis's "So What," a chord built for longing and forward motion. Its four tones stack in minor thirds and a perfect fifth: G, B-flat, D, F. In harmonic-chromatic translation, this is a chord of warm darkness threaded with cool: red-orange at the root, orange at the fifth, violet at the minor third, red-violet at the seventh. The minor seventh adds a fourth voice, and with it a gravitational pull — this harmony does not rest easily in itself.

The harmonic-chromatic palette spans from near-black in the deep bass to pale cream at the keyboard's upper edge. G in the lowest register compresses toward black, its red-orange identity swallowed by the darkness of extreme low pitch. B-flat carries the chord's most distinctive voice: violet in the middle register, cooling toward silver and near-white as it climbs into the sixth and seventh octaves. D holds the warmth — orange in the mid-range, the one fully saturated tone in the upper half of the canvas. F adds red-violet below, close to the minor third in register, the two cool-warm tones clustering in the lower-middle before the palette opens. The overall temperature is a warm-to-cool gradient: red-orange grounding the bass, violet and red-violet rising through the middle, orange floating above them, the minor third dissolving to light at the crest.

This series is the most concentrated in the Harmonic Crossing collection: two études only, painted in acrylic on paper at 21×30 cm, both created at the Rue du Dragon studio in Paris in March 2026. Both are played Lent, legato, in four — the same slow, meditative pulse, the same held breath. The contrast lies in density and dynamic. The opening étude is the fullest statement: nine notes, all four chord tones present, the arch spanning G1 to B-flat 7 across nearly seven octaves, played softly at mp. Variation 1 answers with subtraction: six notes, a louder mf, more space between each color on the canvas. The series does not expand outward — it contracts inward, from declaration to distillation.

The two études function as poles of a single argument. The opening work is the complete statement — nine notes from G1 to B-flat 7, all four chord tones present, the arch spanning the near-full keyboard. What the artist describes as "the full chord declared across seven octaves, every tone accounted for" establishes the harmonic field from which everything else proceeds. Variation 1 answers with economy: six notes, the root appearing only once, the fifth only once, while B-flat returns three times — at B-flat 3, B-flat 6, and B-flat 7 — the minor third claiming the phrase and carrying it upward into near-white silence. Louder by one dynamic step, sparser by three notes: more space, more presence.

On the canvas, these two small paintings hold the full personality of the chord. The opening étude is dense and meditative: red-orange at the base, violet and red-violet gathering in the lower-middle, orange warming the mid-range, the palette dissolving to silver and cream at the top. Variation 1 opens that density into zones of color separated by silence — the wide gap between D5 and B-flat 6 visible as an empty field on the canvas, the orange of the fifth isolated at mid-height, the upper register given over entirely to the violet family fading toward white. The visual rhythm of the series is not repetition with variation but contrast: one canvas full, one canvas spare.

G minor 7 asks, in two paintings, what a four-note minor seventh chord becomes when spread across the full register of the piano and then deliberately thinned. The answer is not resolution — this chord, as Bill Evans understood, carries its own restlessness — but a kind of honest portraiture. Both études were created in the same week in Paris, one shown at the inaugural "Through the Aperture" exhibition at Art Quam Anima. The minor seventh never settles; it leans. These two works lean together, each illuminating the other.

G MINOR 7



G minor 7 - Research on Harmony

Acrylic on Paper
21.0×30.0 cm · 2026-03-04
Sold — New-York, USA
AQC0954

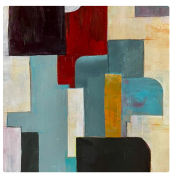


G minor 7 - Research on Harmony - Variation 2

Acrylic on Paper
21.0×30.0 cm · 2026-03-05
Sold — London, United Kingdom
AQC0971

Modal Scales

MODAL SCALES



Phrygian Voyage

Acrylic on Paper
21.0×30.0 cm · 2023-01-01
Not for sale
AQC0490



Lydian Dance - Modal Composition 2

Acrylic on Linen Canvas
50.0×60.0 cm · 2023-01-01
Sold — Paris, France
AQC0502



Mixolydian Resonances - Modal Composition No 3

Acrylic on Paper
21.0×29.5 cm · 2024-01-01
Not for sale
AQC0505

Octaves

The octave is the most elemental interval in music — the same pitch at double the frequency, a note recognizing itself in another register. Before harmony existed, there was the octave: Gregorian chant doubled at the upper eighth, organum filling the nave with a single pitch at two heights. Erik Satie built Gymnopédies from bare octaves in the bass, each repetition a meditation rather than a progression. The octave does not argue with itself. It simply is, at different distances from the ground.

In harmonic-chromatic translation, the octave does not produce a palette — it produces a gradient. Each pitch has a single color, and what register does is modulate that color from near-black in the deep bass to near-white in the upper treble. C gives red, darkening toward black at C1 and bleaching toward gray at C6. F gives red-violet, five consecutive octaves of the same hue ranging from darkness to saturation to pale. Ab gives blue, cool and constant, compressing toward gray in the sub-bass and lightening as it climbs. F# gives green. D gives orange. Bb gives violet. G gives red-orange. Db gives blue-green. Eb gives blue-violet. The painting of an octave study is always, at its core, a monochrome — a single color, interrogated at depth.

Arnaud Quercy explores this monochrome logic across twenty-seven études, spanning nine different pitches and every register the piano offers. The series divides between pure studies — where a single pitch occupies every note — and accent studies, where outside tones appear as visitors: warm intrusions in cool keys, cool interruptions in warm ones. Most études are played Animé at a soft p or mp, their contours arching or valley-shaped, legato in three or four. A smaller number are Lent, meditative, their phrases folding more slowly. One Modéré étude (AQC0792) marks the only measured tempo in the series. Note counts range from three to nine — the sparsest étude barely a phrase, the densest a dense ascending waltz through every region of the keyboard. The series holds the full range: from the near-silence of a three-note D study to the nine-note Ab étude where five accent tones crowd the upper registers.

Three études illustrate the series' range. AQC0793 — five consecutive F octaves, F1 through F5, no accents — is the purest work in the collection: one pitch, one color, nothing else. The canvas is a five-step gradient of red-violet, monochrome in the truest sense, the phrase an arch through five different depths of the same hue. It is, as one description puts it, "the purest étude in the Octaves collection." AQC0806 occupies the opposite pole: nine notes, four Ab tones across four octaves, five accent tones crowding the upper registers in violet, red, orange, yellow-orange, and blue-violet. The blue of Ab persists through it all, but the visitors are louder — the painting a dense harmonic-chromatic map where the pitch's own color becomes a recurring thread rather than a dominant field. Between these extremes, AQC0682 offers the series' most distilled statement: three notes — D2, D4, D5 — no accents, pure orange in three registers. The artist's description calls it "the octave as meditation, the phrase barely moving, the painting nearly empty."

On the canvas, each octave study presents its defining hue at three or more depths simultaneously. The viewer encounters not a chord's competing colors but a single color's autobiography: how it darkens toward absence at the keyboard's bottom, how it saturates in the middle registers, how it bleaches or shifts in the extreme treble. The accent tones — when present — read as visitors, warm interruptions in a cool study or cool glints in a warm one, their color a reminder that the painted note does not exist in isolation from the larger harmonic-chromatic world. Studies built around cool pitches (Ab, Db, F#, Bb, Eb) carry a fundamentally different visual temperature from those built on warm ones (C, D, F, G), and the series holds both in equal measure.

The Octaves series asks a question none of the other series in Harmonic Crossing can ask: what happens when harmony is set aside entirely? The harmonic-chromatic practice, which elsewhere maps the competing colors of chord tones, here confronts the irreducible unit. One note. One color. The register does the rest. More than half the series has entered private collections in France, Australia, Mexico, and beyond — the monochrome travelling quietly, each canvas a single pitch carrying its color to a different room.

Arnaud Quercy Creations / AQC0698 / 2024

C Octaves - Reflexions 23

Acrylic on Linen Canvas · 81.0×100.0 cm · 2024-01-01 · Sold — Dallas, USA

C Octaves — Reflexions 23 translates a single piano étude into color. Arnaud Quercy takes the note C played across multiple octaves — C2, C3, C4 and higher — each struck and held open with the sustain pedal. The work maps how a single pitch, repeated through the registers with all strings left to ring, produces layered resonance. It belongs to the Octaves series within the Harmonic Crossing collection, which explores connections between sound and visual form.

Warm orange tones fill most of the canvas, ranging from pale salmon and soft terra cotta through deeper indian red and burnt sienna. A vivid red-orange column runs vertically near the center of the composition, carrying the most saturated color in the work. Cooler gray and warm gray-brown areas appear throughout, occupying substantial portions of the surface and providing contrast to the orange field. Dark near-black zones anchor the lower left and lower center. A small blue-gray accent appears at the upper right edge, the sole cool note in an otherwise warm composition. The forms are geometric and vertical — stacked rectangular planes and tall columns organized across the picture plane. The painting is executed in acrylic on linen canvas.

The work measures 100 × 81 cm and is classified as monumental in scale. It was painted in January 2024 at the artist's studio at 17 avenue d'Italie, Paris. The certificate number is 20240718-0194. The painting was shown at a Paris Studio Visit in February 2025, at the Salon d'art contemporain — Metamorphose 2025–2026 at the Halle des Blancs Manteaux in Paris, and at Through the Aperture — Research on Harmony at Art Quam Anima, Paris, from March to May 2026. The work was acquired by a collector in Dallas, USA, in May 2026.

One piano note, played through every register — now visible on canvas.



C Octaves - Reflexions 23

Arnaud Quercy

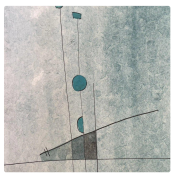
Acrylic on Linen Canvas

81.0×100.0 cm · 2024-01-01

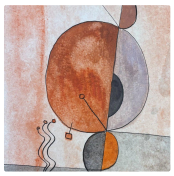
Sold — Dallas, USA

Arnaud Quercy Creations / AQC0698 / 2024

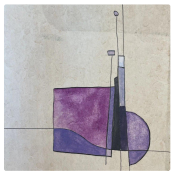
OCTAVES



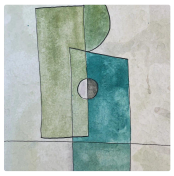
Db Octaves - Reflexions 11
Watercolor on Paper
16.0×24.0 cm · 2024-01-01
Sold — Paris, France
AQC0672



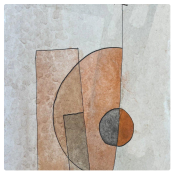
C Octaves - Reflexions 13
Watercolor on Paper
16.0×24.0 cm · 2024-01-01
Sold — Paris, France
AQC0677



Ab Octaves - Reflexions 14
Watercolor on Paper
16.0×24.0 cm · 2024-01-01
Sold — Paris, France
AQC0679



F# Octaves - Reflexions 15
Watercolor on Paper
16.0×24.0 cm · 2024-01-01
Sold — Paris, France
AQC0681



D Octaves - Reflexions 16
Watercolor on Paper
16.0×24.0 cm · 2024-01-01
Sold — Le Chesnay, France
AQC0682



Ab Octaves - Reflexions 19
Watercolor on Paper
24.0×32.0 cm · 2024-01-01
Sold — Melbourne, Australia
AQC0685



Ab Octaves - Reflexions 20
Watercolor on Paper
24.0×32.0 cm · 2024-01-01
Sold — Germany
AQC0686



C Octaves - Reflexions 23
Acrylic on Linen Canvas
81.0×100.0 cm · 2024-01-01
Sold — Dallas, USA
AQC0698



Fsharp Octaves - Reflexions 24
Acrylic on Wood Panel
15.0×21.0 cm · 2024-01-01
Sold — Chicago, USA
AQC0790



Bb Octaves - Reflexions 25
Acrylic on Wood Panel
15.0×21.0 cm · 2024-01-01
Sold — San-Francisco, USA
AQC0791



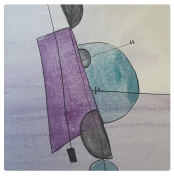
C Octaves - Reflexions 26
Acrylic on Wood Panel
42.0×30.0 cm · 2024-01-01
Sold — Dubai, UAE
AQC0792



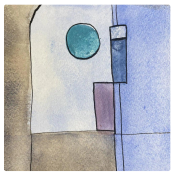
F Octaves - Reflexions 27
Acrylic on Wood Panel
42.0×30.0 cm · 2024-01-01
Available
AQC0793



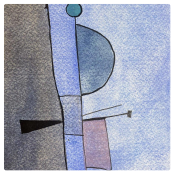
Bb Octaves - Reflexions 28
Acrylic on Wood Panel
42.0×30.0 cm · 2024-01-01
Not for sale
AQC0794



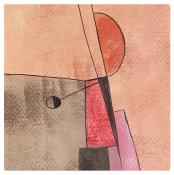
Bb Octaves - Reflexions 30
Watercolor on Paper
15.0×21.0 cm · 2024-01-01
Sold
AQC0804



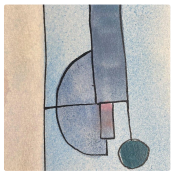
Ab Octaves - Reflexions 31
Watercolor on Paper
15.0×21.0 cm · 2025-01-01
Sold — Russia
AQC0805



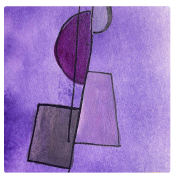
Ab Octaves - Reflexions 32
Watercolor on Paper
14.8×21.0 cm · 2025-01-01
Sold — Guadalupe, Mexico
AQC0806



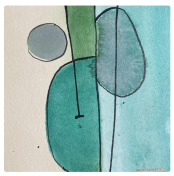
C Octaves - Reflexions 35
Watercolor on Paper
14.8×21.0 cm · 2025-01-01
Sold — Canada
AQC0815



Ab Octaves - Reflexions 33
Watercolor on Paper
10.0×15.0 cm · 2025-01-01
Sold — Issy-les-Moulineaux, France
AQC0845



Bb Octaves - Reflexions 34
Watercolor on Paper
10.0×15.0 cm · 2025-01-01
Sold — Saint-Michel-le-Cloucq, France
AQC0848



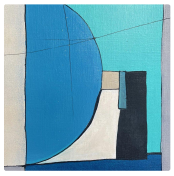
F# Octaves - Reflexions 36
Watercolor on Paper
10.0×15.0 cm · 2025-01-01
Sold — Paris, France
AQC0860



F# Octaves - Reflexions 37
Watercolor on Paper
10.0×15.0 cm · 2025-01-01
Sold — Geay, France
AQC0861



C Octaves - Research on Harmony - Reflections 38
Acrylic on Paper
10.5×15.0 cm · 2025-11-23
Not for sale
AQC0867



Db Octaves - Research on Harmony - Reflections 39
Acrylic on Paper
21.0×30.0 cm · 2025-11-23
Not for sale
AQC0925



G Octaves - Research on Harmony - Reflections 40
Acrylic on Paper
21.0×30.0 cm · 2025-11-23
Sold — New-York, USA
AQC0926



Db Octaves - Research on Harmony - Reflections 41
Acrylic on Paper
12.0×18.0 cm · 2025-12-31
Sold — Montreal, Canada
AQC0933



Eb Octaves - Research on Harmony - Reflections 42
Acrylic on Paper
12.0×18.0 cm · 2025-12-31
Sold — Shnaghai, China
AQC0935



D Octaves - Research on Harmony - Reflections 43
Acrylic on Paper
12.0×18.0 cm · 2025-12-31
Sold — Paris, France
AQC0941

Power Chords

The power chord is the oldest interval in Western music and, in some ways, the most radical. Root and fifth only — no third, no defining quality of major or minor. The harmony that medieval organum built its parallel voices on, that Satie stripped his piano writing down to, that rock guitar has used for a century precisely because it refuses to resolve into sweetness or melancholy. The power chord is neither bright nor dark, neither hopeful nor resigned. It simply is — a perfect fifth, open, stable, and entirely without agenda.

In harmonic-chromatic translation, the power chord lives in a narrow but deep band of warm color. D's root tones read as orange through near-black depending on register; the fifth A arrives as yellow-orange lightening toward sandy cream at the highest octaves. No cool color intrudes — there is no third to complicate the palette. The two pitches share a single warm family: amber in the bass, orange through the mid-register, pale gold at the heights. The interval's openness translates directly: these are paintings without chromatic tension, without the contrasting color that a third would introduce. The temperature is even, the hue consistent, the warmth uninterrupted from darkness to light.

Arnaud Quercy explores the power chord across three études, all painted in 2026 in acrylic on paper. The formats are intimate — two at 21×30 cm, one at 15×21 cm — befitting a harmony that needs no grand gesture to make its point. All three are played Lent, at mp, legato, the pacing meditative and unhurried. The contours divide between arch and descent: the opening étude draws a full six-octave arch in four, the A power chord descends as a slow waltz in three, and the D variation descends methodically through a column of graduated register. Note counts range from five to six. This is the smallest series in the Harmonic Crossing collection — three études, each treating the same open interval from a different angle: as landscape, as light, as gradient.

Each of the three works offers a distinct perspective. The opening étude, D5 Power Chord — Research on Harmony (21×30 cm, acrylic on paper), is the defining statement: five notes spanning six octaves, the arch rising from D1 at the threshold of audibility to A6 before folding back. _"The simplest harmony in the collection — two pitches, root and fifth, the interval that precedes all chords"_ — the étude establishes what this series is about. Its sold status, now in a Swiss collection, marks it as the flagship. The A5 Power Chord inverts the premise entirely: no bass anchor, the chord floating in the upper half of the keyboard, a waltz in three descending from silver through gold. It is the most luminous work in the series, the power chord without gravity. The D5 Variation 1 (15×21 cm) is the most methodical — four consecutive octaves of the root before the fifth enters, the descent rendering the chord as a column of the same color at six different depths, orange compressing steadily toward silence.

On the canvas, the power chord reads as a warm monochrome. There is no opposing color, no cool accent to create visual tension — only a single hue moving through its full range of register-driven value, from near-black in the deepest bass to pale cream at the treble's edge. The warmth is even and unhurried, consistent across all three works. What varies between études is not color but register: where in the spectrum of light-to-dark the painting chooses to live, how much of that gradient it traverses, whether it anchors in the bass or floats free of it. The A5 étude is almost entirely bright, a rare painting in this collection that carries no darkness. The D5 opening étude balances the full range. The Variation holds mostly to earth tones.

The power chord series asks a question the other series in Harmonic Crossing cannot: what does harmony look like before it has chosen a quality? No major warmth, no minor shadow — only the open fifth, which carries neither promise nor regret. Quercy renders this neutrality as pure chromatic warmth, an interval that in medieval polyphony served as the stable consonance all other intervals resolved toward. Three études are enough. The power chord does not require elaboration — only patience, register, and the orange that runs through it from floor to ceiling.

POWER CHORDS



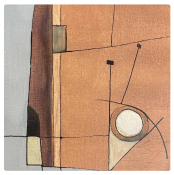
D5 (Power Chord) - Research on Harmony

Acrylic on Paper
21.0×30.0 cm · 2026-03-04
Sold — Switzerland
AQC0950



A5 (Power Chord) - Research on Harmony

Acrylic on Paper
21.0×30.0 cm · 2026-03-04
Sold — New York, USA
AQC0952



D5 (Power Chord) - Research on harmony - variation 1

Acrylic on Paper
15.0×21.0 cm · 2026-03-05
Sold — New-Jersey, USA
AQC0968

Tritone

The tritone — two notes separated by exactly three whole tones, splitting the octave precisely in half — is the most unstable interval in Western harmony. Medieval theorists called it _diabolus in musica_ and prohibited it in sacred polyphony; Baroque composers used it to signal anguish or the demonic. It never quite resolves on its own terms. In Leonard Bernstein's "Maria," the tritone leap at the opening is the whole point: a yearning that cannot land. In jazz, it is the engine of the ii-V-I, the tritone substitution that allows any dominant chord to slip sideways into resolution. The interval wants to move — and refuses.

Through harmonic-chromatic, the tritone does something visually striking: it produces complementary colors. C and F# translate to red and green. D and G# become orange and blue. E and Bb yield yellow and blue-violet. Eb and A split into blue-violet and yellow-orange. In each case, the two pitches land at opposite poles of the color wheel — harmonic-chromatic confirmation of what the ear already feels: these two notes are as far apart as possible, pulling in opposite directions. The lower note compresses toward black in the deep bass, its color emerging gradually as it rises through the registers; the upper note often arrives pale and metallic in the high treble, bleached by altitude. The interval is never warm and cool at the same time: it is always two opposed temperatures in one phrase.

Arnaud Quercy explores this most restless of intervals across eight études, painted between 2023 and 2026 in acrylic and watercolor on paper. The formats are compact — 21×29.5 cm and 24×32 cm — intimate studies rather than large statements, the physical scale deliberately modest against the harmonic weight of the subject. Nearly all are played Animé, with a forward pulse, legato, at mp or p: the animated tempo keeps the tension alive rather than letting it settle. Most contours are ascending or valley-shaped, the phrase climbing from the dark bass toward the light of the upper register and sometimes folding back. One étude alone departs: a slow waltz, played Lent, the phrase descending from pale violet into near-black — the tritone moving against the current of the series. Note counts range from four to nine, and the density of each work reflects a different strategy for holding the interval open: some state the two poles starkly, others wind through five or six octaves of one pitch before the partner appears.

Three works mark the series' poles. AQC0964 — the most recent and the starkest — places three Eb notes against two A notes with four octaves of empty canvas between them: blue-violet below, yellow-orange above, nothing in between, the loudest dynamic in the collection (mf) pressing the interval open across the widest possible gap. AQC0456, the densest étude, sends nine notes from D1 to D5 in a valley contour — five octaves of the root explored before the tritone partner enters, _"a valley through the warm-cool divide"_ — orange descending into near-black before the blue of G# arrives at mid-register. At the other extreme, AQC0669 distils the D/G# tritone to five notes played softly at p: _"the two opposed colors pulsing gently back and forth without resolution,"_ orange and blue trading places in a hushed, steady rhythm across four registers — the most intimate study in the collection.

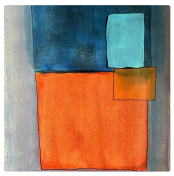
On the canvas, the tritone series reads as a collection of divided paintings. Each work holds two distinct color hemispheres — warm against cool, dark against light — with varying degrees of separation between them. Some études layer the two colors in alternation, the orange and blue exchanging across the registers in a rhythm the eye can follow. Others place the colors in stark horizontal zones, the gap between them a visible silence. Accents appear occasionally: yellow-orange visiting the crest of a C/F# phrase, red warming the middle of a D/G# descent, warm orange and red-orange interrupting an E/Bb ascent. These intrusions do not resolve the tension — they heighten it, adding a third temperature to an already divided canvas.

The tritone is the interval that taught Western harmony its own limits. After eight studies, Quercy does not resolve it — that is not the point. What the series demonstrates is that the interval's refusal to settle can be inhabited, explored, and made visible in paint. Three-quarters of these works have already traveled into collections from Paris to Melbourne to Montreal, the devil's interval carried quietly into living rooms across three continents — still unresolved, still pulling.

TRITONE



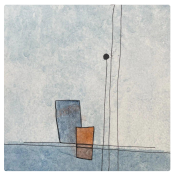
Tritone (C, F#) - Reflexions 7
Acrylic on Paper
21.0×29.5 cm · 2023-01-01
Available
AQC0455



Tritone (D, G#) - Reflexions 8
Acrylic on Paper
21.0×29.5 cm · 2023-01-01
Sold — USA
AQC0456



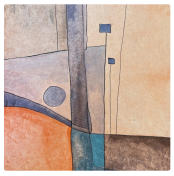
Tritone (E, Bb) - Reflexions 9
Acrylic on Paper
21.0×29.5 cm · 2023-01-01
Sold — Ajaccio, France
AQC0457



Tritone (D, G#) - Reflexions 10
Watercolor on Paper
16.0×24.0 cm · 2024-01-01
Sold — Paris, France
AQC0669



Tritone (D, G#) - Reflexions 17
Watercolor on Paper
24.0×32.0 cm · 2024-01-01
Sold — Melbourne, Australia
AQC0683



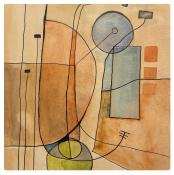
Tritone (D, G#) - Reflexions 18
Watercolor on Paper
24.0×32.0 cm · 2024-01-01
Sold — Montréal, Canada
AQC0684



Tritone (C, F#) - Reflexions 22
Watercolor on Paper
24.0×32.0 cm · 2024-01-01
Sold — Italy
AQC0688



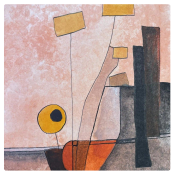
Tritone (Eb, A) - Research on Harmony
Acrylic on Paper
21.0×30.0 cm · 2026-03-05
Sold — Paris, France
AQC0964



G7b9 - Research on Harmony

Available

AQC0616



Major 2nd Interval - Reflexions 12

Sold — Paris, France

AQC0675



G# Diminished - Research on Harmony

Sold — Paris, France

AQC0842



B Minor 7 - Research on Harmony

Sold — Chartres, France

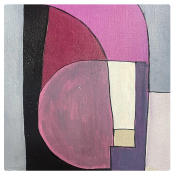
AQC0949



F Major 9 - Research on Harmony

Sold — New-York, USA

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F7 - Research on Harmony

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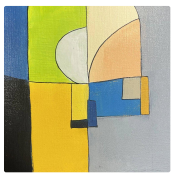
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C Minor M7 - Research on Harmony

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AQC0956



A Minor M7 - Research on Harmony

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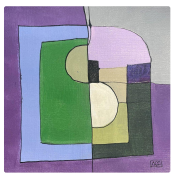
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Eb7 - Research on Harmony

Sold — London, United Kingdom

AQC0961



Eb minor M7 - Research on Harmony

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Em7b5 - Research in harmony

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AQC0966



Eb major 7 - Research on harmnony

Sold — Dubai, UAE

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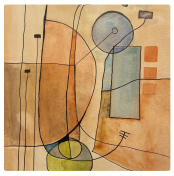
G7 - Research on Harmony

Sold — Brussels, Belgium

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G7b9 - Research on Harmony

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Major 2nd Interval - Reflexions 12

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G# Diminished - Research on Harmony

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AQC0842



B Minor 7 - Research on Harmony

Sold — Chartres, France

AQC0949



F Major 9 - Research on Harmony

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AQC0951



F7 - Research on Harmony

Available

AQC0953



C Minor M7 - Research on Harmony

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A Minor M7 - Research on Harmony

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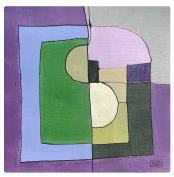
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