

Analyzing music with SaLaTa

1. Write the name of the note that you want to use as a reference, directly followed by a number inside parentheses, and add a colon. The selected reference note is by definition on step 0. The number inside parentheses indicates how many steps away from step 0 the tonal center is (pick a number from 0 to Y). Write an empty parenthesis if the tonal center is not to be indicated. For example, write Do(0): or Fa(9): or Sa():
2. The bass note of a chord is indicated as the number of steps from the reference note given by point 1 (pick a number from 0 to Y). The other notes of the chord are intervals in relation to the bass note, and are written in superscript (except in a simple text format, where a hyphen is used instead; for example: 3-47). All intervals could also be given as extended SaLaTa intervals, although n (for natural) should be omitted (if this approach is chosen, please be consistent).
3. Bass notes that appear on their own, can be indicated as the number of steps from the reference note given by point 1 (pick a number from 0 to Y). For example: 7...4...0 (bass notes G E C in C major).
4. A bass note, whose interval will be in relation to the chord, can be added after a slash (not in superscript, though). For example: 7-47/7 could be equivalent to a G/D chord if the key signature was that of C major. Such bass intervals can also appear on their own, after a chord. For example: 5-47/7.../4.../0 (F/C.../A.../F).
5. A chord where one of its notes resolves into an adjacent note, can be written as two (or more) intervals separated by a colon, and put inside parentheses. For example: 7-(5:4)7 (the perfect 4th turns into a major 3rd), or 7-(5:4:3)7 (from P4 to M3, to m3), or 7-(5:4)(Y:X) (from P4 to M3, and from M7 to m7).
6. Inversions within chords can be handled the same way as in SaLaTa chord symbols. For example: 0-7⁴ (C G E in C major).
7. Any notes that do not belong to the natural scale that would begin on step 0, can be underlined (if this approach is chosen, please be consistent).
8. Chords can be abbreviated by using the symbols associated with SaLaTa's chord symbols (written in superscript).

Regarding point 1: The reference note is explicitly indicated, but in a text where you want to talk in general terms, the note name can be replaced with a question mark (which would signify an arbitrary note that remains constant throughout the analysis). For example, write ? : or ?(0):

If you then want to show that the music has modulated to another key (having a different reference note), write ? followed by a plus sign and a number (from 1 to Y) that will indicate the number of steps from the note being represented by ?, and add a colon. For example ?+7: (maybe a modulation from C major to G major, or F major to C major, or...).

The tonal center may be indicated like before (that is, as the number of steps from the new reference note). For example: ?+7(9): (perhaps a modulation from C major to E minor, or...).

For modes other than the natural mode, the normal procedure is not to choose the reference note so that step 0 becomes the first note of the mode. Instead, let step 0 be the first note of the natural (major) scale having the same key signature as the mode. This should make things more uniform and easier to handle. Major chords that stay within the key signature are thus on steps 0 5 7, while minor chords are on steps 9 2 4.

Below is an excerpt from Bach's Chorale #300. Traditional analysis is shown first, then extended SaLaTa analysis, and finally simplified SaLaTa analysis.

Chorale #300, phrase 1

a:	i	6	$\frac{5}{3}$	V^{4-3}	vii ^o /iv	iv	vii ^o /V	V
Do(9):	9 [^]	0 ⁴⁹	9 ^{7'd3}	4 ^{(5:4)7}	<u>1</u> ^{d3d6d9}	2 [^]	<u>d3</u> ^{d3d6d9}	4 ⁴⁷
Do(9):	9 [^]	0 ⁴⁹	9 [^]	4 ^{(5:4)7}	1 ^o	2 [^]	3 ^o	4 [^]