

SaLaTa

What is SaLaTa?

SaLaTa is a musical note naming and interval naming system.

What are the advantages?

It simplifies by letting an equal-tempered note always go by the same name. The names are also interval consistent in that the vowels correlate to the two whole-tone scales. Furthermore, the new note names are easier to sing.

What are the new note names, and how do they relate to the traditional names?

Do	Pa	Ro	Na	Mo	Fa	Vo	Sa	Go	La	Bo	Ta
C	Db	D	Eb	E	F	Gb	G	Ab	A	Bb	B

The two whole-tone scales comprise these notes:

Do	Ro	Mo	Vo	Go	Bo
Pa	Na	Fa	Sa	La	Ta

The equivalent of a C major scale becomes:

Do Ro Mo Fa Sa La Ta Do

The black keys on a piano are:

Pa Na Vo Go Bo

The equivalent of an F major scale becomes:

Fa Sa La Bo Do Ro Mo Fa

Notice that in a major scale you always have three notes with one of the vowels, followed by four notes with the other vowel.

Intervals are thus consistent. For example, traditional perfect fifths always have differing vowels:

DoSa FaDo

Traditional major thirds have vowels that are alike:

DoMo PaFa

Traditional minor thirds have differing vowels:

DoNa PaMo

Here is the equivalent of a C7 chord (C E G Bb):

DoMoSaBo

SaLaTa intervals

A digit indicates the number of steps between two notes. We use "steps" to describe what is traditionally known as half steps or semitones. The interval between Do and Ro, for instance, is 2 steps.

The note we start from is always 0. Numbers 10 and 11 will be replaced by X and Y, respectively. When we get to the octave, instead of 12 we add an apostrophe and write '0.

Do	Pa	Ro	Na	Mo	Fa	Vo	Sa	Go	La	Bo	Ta	Do	Pa	Ro	Na	...
0	1	2	3	4	5	6	7	8	9	X	Y	'0	'1	'2	'3	...

The equivalent of two octaves is ''0, and so on.

Negative intervals can be written as a digit followed by an asterisk. For example: 7* indicates the interval you get when moving seven steps up from the root, then followed by twelve steps down. So, 7* is consequently five steps below the root. This way of notating negative intervals keeps the function of the interval intact.

Chords in different inversions, and various scales can now be expressed in a consistent manner. For instance, the equivalent of a major chord, in its three different inversions, looks like this:

47 7*4 47*

The equivalent of a relative natural minor scale, looks like this:

9Y*24579

which could also be extended upwards, like this:

9Y*24579Y'24579

Use additional asterisks to go further down than twelve steps. For example: 0** means the root minus 24 steps.

Extended SaLaTa note names

Extended SaLaTa makes it possible to also describe intervals that correspond to Pythagorean tuning. This allows us to retain all information from traditional nomenclature. It can provide intonation cues, and shows how everything relates to the spiral of fifths, instead of just the circle of fifths. It also allows microtonality.

n = natural, **b** = bright, **d** = dark, **xb** = extra bright, **xd** = extra dark, **xxb** = extra-extra bright, etc. There are twelve notes in each of the above categories, except that there are only seven naturals.

SaLaTa's natural notes

nFa nDo nSa nRo nLa nMo nTa
F C G D A E B

SaLaTa's bright notes

bVo bPa bGo bNa bBo bFa bDo bSa bRo bLa bMo bTa xbVo xbPa xbGo ...
F# C# G# D# A# E# B# F## C## G## D## A## E## B## F### ...

SaLaTa's dark notes

... xdGo xdNa xdBo dFa dDo dSa dRo dLa dMo dTa dVo dPa dGo dNa dBo
... Bbbb Fbb Cbb Gbb Dbb Abb Ebb Bbb Fb Cb Gb Db Ab Eb Bb

By concatenating darks, naturals and brights, in that particular order, we get the "sequence of seven steps" that corresponds to the traditional sequence of perfect fifths.

The difference between, for example, bVo and dVo is that bVo has a slightly higher intonation than dVo in Pythagorean tuning.

Extended SaLaTa intervals

The most common intervals:

n0 d1 b1 n2 d3 b3 n4 n5 d6 b6 n7 d8 b8 n9 dX bX nY 'n0
P1 m2 +1 M2 m3 +2 M3 P4 -5 +4 P5 m6 +5 M6 m7 +6 M7 P8

Example:

The interval between nDo and dGo is d8, but the interval between nDo and bGo is b8. *The interval between C and Ab is m6, but the interval between C and G# is +5.*

SaLaTa chord symbols

The intervals in a chord can be written as a sequence of step intervals. A major chord is thus 047, but we can leave out 0 and simply write 47.

A chord symbol consists of the note name and the added intervals in superscript. We simplify chord symbols by replacing certain step sequences with the following signs:

∪	47
∩	37
∪	47 _x
∩	37 _x
~	57
°	369

Chord symbol examples (note that SaLaTa chord symbols are very specific about the notes to include):

D [∪]	<i>C</i>
D [∩]	<i>C7</i>
D ^{∩'2}	<i>C9</i>
D ^{∩'25}	<i>C11</i>
D ^{∩'259}	<i>C13</i>
D [∩]	<i>Cm</i>
D [∩]	<i>Cm7</i>
D ^{36X}	<i>Cm7[-5]</i>
D [~]	<i>Csus4</i>
D ^{~X'2}	<i>C9sus4</i>
D [°]	<i>Cdim</i>

The equivalent of D/C:

$$\frac{R^{\cup}}{D^{\cup}}$$

A bitonal chord where a Ro37 chord is played on top of a Do47 chord:

$$\frac{R^{\cup}}{D^{\cup}}$$