**SaLaTa**

SaLaTa provides new names for tones and intervals.

It simplifies by letting an equal-tempered tone always go by the same name.

The names are also interval consistent in that the vowels correlate to the two whole-tone scales.

The new names are also easier to sing.

Here are the new names, and how they relate to the traditional names:

\[
\begin{array}{cccccccccccc}
\text{Do} & \text{Pa} & \text{Ro} & \text{Na} & \text{Mo} & \text{Fa} & \text{Vo} & \text{Sa} & \text{Go} & \text{La} & \text{Bo} & \text{Ta} \\
\text{C} & \text{C}# & \text{D} & \text{D}# & \text{E} & \text{F} & \text{F}# & \text{G} & \text{G}# & \text{A} & \text{A}# & \text{B} \\
\text{Db} & \text{Eb} & \text{G} & \text{Ab} & \text{B}b
\end{array}
\]

The two whole-tone scales comprise these tones:

\[
\begin{array}{cccccccccccc}
\text{Do} & \text{Ro} & \text{Mo} & \text{Vo} & \text{Go} & \text{Bo} \\
\text{Pa} & \text{Na} & \text{Fa} & \text{Sa} & \text{La} & \text{Ta}
\end{array}
\]

The equivalent of a C major scale becomes:

\[
\begin{array}{cccccccccccc}
\text{Do} & \text{Ro} & \text{Mo} & \text{Fa} & \text{Sa} & \text{La} & \text{Ta} & \text{Do}
\end{array}
\]

The black keys on the piano are:

\[
\begin{array}{cccccccccccc}
\text{Pa} & \text{Na} & \text{Vo} & \text{Go} & \text{Bo}
\end{array}
\]

The equivalent of an F major scale becomes:

\[
\begin{array}{cccccccccccc}
\text{Fa} & \text{Sa} & \text{La} & \text{Bo} & \text{Do} & \text{Ro} & \text{Mo} & \text{Fa}
\end{array}
\]

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

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

\[
\begin{array}{cccccccccccc}
\text{Do} & \text{Sa} & \text{Fa} & \text{Do}
\end{array}
\]

Traditional major thirds have vowels that are alike:

\[
\begin{array}{cccccccccccc}
\text{Do} & \text{Mo} & \text{Pa} & \text{Fa}
\end{array}
\]

Traditional minor thirds have differing vowels:

\[
\begin{array}{cccccccccccc}
\text{Do} & \text{Na} & \text{Pa} & \text{Mo}
\end{array}
\]

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

\[
\begin{array}{cccccccccccc}
\text{Do} & \text{Mo} & \text{Sa} & \text{Bo}
\end{array}
\]

**SaLaTa intervals**

In SaLaTa, an interval is referred to as a step. The size of a step can vary. A step consists of "step units"; that is, semitones. A traditional semitone is now called a 1-step. A major second is a 2-step, and so on.

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 write '0 (could be pronounced "prime zero")

\[
\begin{array}{cccccccccccc}
\text{Do} & \text{Pa} & \text{Ro} & \text{Na} & \text{Mo} & \text{Fa} & \text{Vo} & \text{Sa} & \text{Go} & \text{La} & \text{Bo} & \text{Ta} & \text{Do} & \text{Pa} & \text{Ro} & \text{Na} \\
0 & 1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 & 9 & X & Y & '0' & '1' & '2' & '3'
\end{array}
\]

The equivalent of two octaves is "0 (double prime zero), and so on.
Extended SaLaTa tone 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.

\( n = \text{natural}, \ b = \text{bright}, \ d = \text{dark}, \ xb = \text{extra bright}, \ xd = \text{extra dark}, \ xxb = \text{extra-extra bright}, \ etc. \)

The vowels in the tone names are left out.

**SaLaTa’s natural tones**

\[
\begin{align*}
\text{nF} & : \text{natural, F} \\
\text{nD} & : \text{natural, D} \\
\text{nS} & : \text{natural, G} \\
\text{nR} & : \text{natural, A} \\
\text{nL} & : \text{natural, E} \\
\text{nM} & : \text{natural, B} \\
\end{align*}
\]

**SaLaTa’s bright tones**

\[
\begin{align*}
\text{bV} & : \text{bright, F##} \\
\text{bP} & : \text{bright, C##} \\
\text{bG} & : \text{bright, G##} \\
\text{bN} & : \text{bright, D##} \\
\text{bB} & : \text{bright, A##} \\
\text{bF} & : \text{bright, E##} \\
\text{bD} & : \text{bright, B##} \\
\text{bS} & : \text{bright, F###} \\
\text{bR} & : \text{bright, C###} \\
\text{bL} & : \text{bright, G###} \\
\text{bM} & : \text{bright, D###} \\
\text{bT} & : \text{bright, A###} \\
\end{align*}
\]

**SaLaTa’s dark tones**

\[
\begin{align*}
\text{xdG} & : \text{extra-dark, F##} \\
\text{xdN} & : \text{extra-dark, C##} \\
\text{xdB} & : \text{extra-dark, G##} \\
\text{dF} & : \text{dark, D##} \\
\text{dD} & : \text{dark, A##} \\
\text{dS} & : \text{dark, E##} \\
\text{dR} & : \text{dark, B##} \\
\text{dL} & : \text{dark, F###} \\
\text{dM} & : \text{dark, C###} \\
\text{dT} & : \text{dark, G###} \\
\text{dV} & : \text{dark, D###} \\
\text{dP} & : \text{dark, A###} \\
\text{dG} & : \text{dark, E###} \\
\text{dN} & : \text{dark, B###} \\
\text{dB} & : \text{dark, F####} \\
\end{align*}
\]

By concatenating darks, naturals and brights, in that particular order, we get the 7-step sequence that corresponds to the traditional sequence of perfect fifths.

The difference between, for example, \( bV \) and \( dV \) is that \( bV \) has a slightly higher intonation than \( dV \) in Pythagorean tuning.

**Extended SaLaTa intervals**

The most common intervals:

\[
\begin{align*}
\text{n0} & : 0 \\
\text{d1} & : 1 \\
\text{b1} & : 1 \\
\text{n2} & : 2 \\
\text{d3} & : 3 \\
\text{b3} & : 3 \\
\text{n4} & : 4 \\
\text{d5} & : 5 \\
\text{b5} & : 5 \\
\text{n5} & : 6 \\
\text{d6} & : 7 \\
\text{b6} & : 7 \\
\text{n6} & : 8 \\
\text{d7} & : 9 \\
\text{b7} & : 9 \\
\text{n7} & : 10 \\
\end{align*}
\]

**Example:**

The step between \( nD \) and \( dG \) is \( d8 \), but the step between \( nD \) and \( bG \) is \( b8 \).

*The interval between C and Ab is \( m6 \), but the interval between C and G# is \( +5 \).*

**Negative SaLaTa intervals**

A negative interval can be expressed with a positive interval that is octave transposed downwards. A small circle indicates downward octave transposition, and could be pronounced "sub".

\[
\begin{align*}
\text{... Ta} & : 0 \\
\text{Do} & : 1 \\
\text{Pa} & : 2 \\
\text{Ro} & : 3 \\
\text{Na} & : 4 \\
\text{Mo} & : 5 \\
\text{Fa} & : 6 \\
\text{Vo} & : 7 \\
\text{Sa} & : 8 \\
\text{Go} & : 9 \\
\text{La} & : 0 \\
\text{Bo} & : 1 \\
\text{Ta} & : 2 \\
\text{Do} & : 3 \\
\text{Pa} & : 4 \\
\text{...} \\
\text{... °°Y} & : °0 \\
\text{°°} & : °1 \\
\text{°°2} & : °2 \\
\text{°°3} & : °3 \\
\text{°°4} & : °4 \\
\text{°°5} & : °5 \\
\text{°°6} & : °6 \\
\text{°°7} & : °7 \\
\text{°°8} & : °8 \\
\text{°°9} & : °9 \\
\text{°°X} & : °X \\
\text{°°Y} & : °Y \\
\text{0} & : 0 \\
\text{1} & : 1 \\
\end{align*}
\]

Extended intervals could also be negative. Note: \( d0 \) is not considered a negative interval, and \( b0 \) is not considered a positive interval, since in both cases the difference is 0 step units. Attributes such as \( d \) and \( b \) only affect intonation, which in turn depends on the tuning system in use.
SaLaTa chord symbols

The vowels in the tone names are left out.
Signs in superscript represent the following interval combinations:

<table>
<thead>
<tr>
<th></th>
<th>D^-</th>
<th>D^a</th>
<th>D^o</th>
<th>D^&lt;</th>
<th>D</th>
<th>D^&gt;</th>
<th>D^~</th>
<th>D^*</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>027</td>
<td>036</td>
<td>037</td>
<td>047</td>
<td>048</td>
<td>057</td>
<td>?</td>
<td></td>
</tr>
</tbody>
</table>

Numbers in subscript represent intervals that have been added. They come in numerical order. Here are some examples:

D    C  D^-   /C
D_9  C6  D^-_7X  C7(no3)
D_X  C7  D^a   Csus2
D_2X C9  D^>   C+
D_25X C11 D_29  C6/9
D_259X C13
D^<  Cm
D_X^o Cm7
D_X^o Cm7(b5)
D^~  Csus4
D_2X^~ C9sus4
D^o  Cdim7
D_Y  Cmaj7
D_3/4B  C/Bb

A corresponding interval is shown in subscript.

An asterisk could be anything you specify:

D *  
Write, for example, *158Y above the stave.
Analyzing music with SaLaTa

The method presented here is an alternative to traditional Roman numeral analysis.

Fixed reference (always 0) Intervals in relation to the fixed reference

We are basically only replacing the note names in SaLaTa chord symbols with intervals that relate to a fixed reference.

The fixed reference is normally equal to the key signature.

For various modes that begin on steps other than 0, in the natural scale of the key signature, it is still recommended to use the key signature as the fixed reference. 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 along with SaLaTa analysis.