**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:

<table>
<thead>
<tr>
<th>Traditional</th>
<th>SaLaTa</th>
</tr>
</thead>
<tbody>
<tr>
<td>Do  Pa  Ro  Na  Mo  Fa  Vo  Sa  Go  La  Bo  Ta</td>
<td>C  C#  D  D#  E  F  F#  G  G#  A  A#  B</td>
</tr>
<tr>
<td>Db</td>
<td>Eb</td>
</tr>
</tbody>
</table>

The two whole-tone scales comprise these tones:

- 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 the 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 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:

- 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**

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.

- 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.
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.

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

The vowels in the tone names are left out.

**SaLaTa’s natural tones**

<table>
<thead>
<tr>
<th>nF</th>
<th>nD</th>
<th>nS</th>
<th>nR</th>
<th>nL</th>
<th>nM</th>
<th>nT</th>
</tr>
</thead>
<tbody>
<tr>
<td>F</td>
<td>C</td>
<td>G</td>
<td>D</td>
<td>A</td>
<td>E</td>
<td>B</td>
</tr>
</tbody>
</table>

**SaLaTa’s bright tones**

<table>
<thead>
<tr>
<th>bV</th>
<th>bP</th>
<th>bG</th>
<th>bN</th>
<th>bB</th>
<th>bF</th>
<th>bD</th>
<th>bS</th>
<th>bR</th>
<th>bL</th>
<th>bM</th>
<th>bT</th>
<th>xbV</th>
<th>xbP</th>
<th>xbG</th>
</tr>
</thead>
<tbody>
<tr>
<td>F#</td>
<td>C#</td>
<td>G#</td>
<td>D#</td>
<td>A#</td>
<td>E#</td>
<td>B#</td>
<td>F##</td>
<td>C##</td>
<td>G##</td>
<td>D##</td>
<td>A##</td>
<td>E##</td>
<td>B##</td>
<td>F###</td>
</tr>
</tbody>
</table>

**SaLaTa’s dark tones**

... xdG  xdN  xdB  dF  dD  dS  dR  dL  dM  dT  dV  dP  dG  dN  dB
... 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 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:

<table>
<thead>
<tr>
<th>n0</th>
<th>d1</th>
<th>b1</th>
<th>n2</th>
<th>d3</th>
<th>b3</th>
<th>n4</th>
<th>n5</th>
<th>d6</th>
<th>b6</th>
<th>n7</th>
<th>b8</th>
<th>n9</th>
<th>dX</th>
<th>bX</th>
<th>nY</th>
<th>n'0</th>
</tr>
</thead>
<tbody>
<tr>
<td>P1</td>
<td>m2</td>
<td>+1</td>
<td>M2</td>
<td>m3</td>
<td>+2</td>
<td>M3</td>
<td>P4</td>
<td>-5</td>
<td>+4</td>
<td>P5</td>
<td>m6</td>
<td>+5</td>
<td>M6</td>
<td>m7</td>
<td>+6</td>
<td>M7</td>
</tr>
</tbody>
</table>

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.*
SaLaTa chord symbols

A chord symbol can have intervals in subscript. Signs in superscript represent the following interval combinations:

\[
\begin{array}{ll}
\circ & 47 \\
\nwedge & 37 \\
\wedge & 57 \\
\wedge & 36 \\
\end{array}
\]

SaLaTa chord symbols are very specific about the intervals to include. Numbers in subscript should be written in numerical order. The vowels in the tone names are left out. Here are some examples:

\[
\begin{align*}
D^\circ & \quad C \\
D_9 & \quad C6 \\
D_X & \quad C7 \\
D_{2X} & \quad C9 \\
D_{25X} & \quad C11 \\
D_{259X} & \quad C13 \\
D^\wedge & \quad Cm \\
D_X & \quad Cm7 \\
D_{X} & \quad Cm7(b5) \\
D^\sim & \quad Csus4 \\
D_{2X} & \quad C9sus4 \\
D_9 & \quad Cdim7 \\
D_Y & \quad Cmaj7 \\
B-D^\wedge & \quad C/Bb \\
\end{align*}
\]

A chord symbol with 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) Movable reference (in relation to the fixed reference)

We are basically only replacing the tone 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.

Chorale #300, phrase 1

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