

# 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:

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

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 (could be pronounced "prime zero").

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 (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** = natural, **b** = bright, **d** = dark, **xb** = extra bright, **xd** = extra dark, **xxb** = extra-extra bright, etc.

The vowels in the tone names are left out.

### SaLaTa's natural tones

nF	nD	nS	nR	nL	nM	nT
F	C	G	D	A	E	B

### SaLaTa's bright tones

bV	bP	bG	bN	bB	bF	bD	bS	bR	bL	bM	bT	xbV	xbP	xbG	...
F#	C#	G#	D#	A#	E#	B#	F##	C##	G##	D##	A##	E##	B##	F###	...

### 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:

n0	d1	b1	n2	d3	b3	n4	n5	d6	b6	n7	d8	b8	n9	dX	bX	nY	n'0
P1	m2	+1	M2	m3	+2	M3	P4	-5	+4	P5	m6	+5	M6	m7	+6	M7	P8

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".

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

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:

$D^-$	$D^\alpha$	$D^\circ$	$D^\wedge$	$D$	$D^>$	$D^\sim$	$D^*$
0	027	036	037	047	048	057	?

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

$D$	$C$	$D^-$	$/C$
$D_9$	$C6$	$D_{7X}^-$	$C7(no3)$
$D_X$	$C7$	$D^\alpha$	$Csus2$
$D_{2X}$	$C9$	$D^>$	$C+$
$D_{25X}$	$C11$	$D_{29}$	$C6/9$
$D_{259X}$	$C13$	An asterisk could be anything you specify:	
$D^\wedge$	$Cm$	$D^*$	
$D_X^\wedge$	$Cm7$	Write, for example, *158Y above the stave.	
$D_X^\circ$	$Cm7(b5)$		
$D^\sim$	$Csus4$		
$D_{2X}^\sim$	$C9sus4$		
$D_9^\circ$	$Cdim7$		
$D_Y$	$Cmaj7$		
$\frac{B}{X}D$	$C/Bb$		

A corresponding interval is shown in subscript.

## Analyzing music with SaLaTa

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

Fixed reference ( always 0 )

↓  
D}

Intervals in relation to the fixed reference

↙ ↘  
② ⑦  
7 2X

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.

*Chorale #300, phrase 1*

The image shows a musical score for the first phrase of Bach's Chorale #300. The score is written for piano in G major (one sharp). It consists of two staves: a treble clef staff and a bass clef staff. The music is in 4/4 time. Below the score, two rows of analysis are provided for each of the eight measures. The first row shows traditional Roman numeral analysis, and the second row shows SaLaTa interval analysis relative to the fixed reference D.

a:	i	6	$\frac{5}{3}$	$V^{4-3}$	$viio^7/iv$	iv	$viio^7/V$	V
D}	9 <sup>^</sup>	$\frac{9}{3}9^{\wedge}$	$9\bar{3}$	4 <sup>~</sup> 4	$\frac{1}{9}4^{\circ}$	2 <sup>^</sup>	3 <sup>^</sup>	4