Upon the use of interval rationales for proofs of composition, the work must first be analyzed for musical keys, transitions, and chord progressions throughout. The proof that interval rationales give to performers, composers, and theorists, is not based on theory alone, but, fact of note placement and important interval events within the composition.

With this in mind intervals and transitions are proven to be required, because of interval rational proofs, giving performers and composers both positions and fingerings, based on proof for intervals and important interval happenings i.e. transitions. for each composition, possibly even 12-tone compositions that do not use key signatures in order to provide positions and fingerings for performers.

Because interval rationales are not proven to for chords, interval rationales are only proven for two part inventions only at this time. Much work in the clarification of chords is possible with proof of two part interval rational proofs to date.

1) **Single notes:**

    A)   Use the interval related to the key each note is found in.

    B)   Intervals which are the same but in different octaves are counted in each occurrence.

    C)   The tonic is counted as an VIII interval.

    D)   Transitions between two keys are used for determination of the final proof
(ex. in a-min a single note [G] found in a III chord to a I chord in C-maj can be determined to be either a vii in a-min or a V in C-maj), proving transitions with interval rationales.

2) Notes which do create intervals are used as follows:

A) The lowest note is used to determine the interval(s)

B) No interval, which is repeated, should be used until another note, or interval is placed after it.

C) Extended and Compressed Interval Rationales:
Compressed = ii, II, iii; Extended = III, IV, V;
Extended/Compressed = iv^+/v^o, vi, VI;
2Extended/Compressed= vii;
Extended/2Compressed = VII;
2Extended/2Compressed = VIII.

D) All intervals having equal interval rationales (ie. iv$^+$/v^o, vi, VI, VIII) should be counted for the final proof of the entire piece.

E) Phrases of a piece help with the understanding of the overall effect of intervals and the intervals' meaning to the music.

Measure #			
1			
'VIII VII VIII II iii V vi vii vi IV IV iii II VIII	06	07	08
2			
VII vi V IV iii II VIII VII VIII II VIII II II VIII II	04	10	09
3			
iii / (VIII) VII' VIII iii iii iii III VIII VII VI VI VIII 'II VIII' iii IV	4 (4)	10 (9)	10 (12)
4			
v° VI vi vii 'VIII VII' II iii iii ii vi v° iii vi IV iii	04	09	08
5			
III IV iii ii VIII VI vi iii IV vi iii II 'II VIII' VI V	04	06	08
6			
IV VI III II 'VIII VII' vii vi IV VI VI III iv⁺ VI III VI	08	04	09
7			
vi iii VI V III IV III VI V V III iii iii IV v° vi	08	03	05
8			
vii vi vi VI III iii vi VI III vii iii V iii vi v° vi	07	05	08

9			
III VIII vi VIII vi VIII vii VIII IV III iii V iv$^+$ V VI VII	08	04	12
10			
V V III v$^{\circ}$ iii iii III iii vi VI VI ii VI III iv$^+$ III	06	04	06
11			
V III VI vi iii III vi VI V VI VIII (<u>VIII</u>) VI VI II	04	02	11
12			
v$^{\circ}$ V vii VIII II VI VI vi iii ii iii V VI VIII vii	06	06	09
13			
VI vii VIII VI VI VI vi <u>VIII</u> ii iii iii <u>VIII</u> 'IV iii' VI V	04	05	12
14			
iv$^+$ iii III II 'VIII VII' vii vi VI VII III iv$^+$ VI III V VI	<u>08</u>	<u>07</u>	<u>08</u>
	81 (81)	82 (81)	123 (125)

Measure #

15			
vi V VI VII VIII iii III VI V III VI vii 'II VIII' iii IV	08	06	08
16			
V iii vi vii 'VIII. VII' II III V iii iii vi v° iii vi iii	06	09	06
17			
III VI iii IV vi V vi iii IV IV vi VI VI V iv$^+$ III	07	02	07
18			
II III III iii vi VI III iii vi II VI IV VI III iv$^+$ III	06	04	06
19			
vi <u>VIII</u> III <u>VIII</u> III VIII II VIII V vi VI IV v° IV iii ii	05	03	12
20			
IV IV vi iv$^+$ VI VI vi VI III iii iii VII iii vi v° vi	04	05	09
21			
IV vii iii iii III iii iii III VI vi VI II vi iii IV iii	06	08	04
22			
v° II VI VI iii III VI vi iii III iii iii V VIII vii VIII	05	06	09

Measure #			
23			
iii II VIII VI VI VI vi VIII ii iii iii VIII 'IV iii' VI V	02	06	11
24			
iv$^+$ iii III II VIII VI VI VI VIII III III V VI VII VI IV V	07	04	10
25			
iii II VIII iii iii iii III VIII VII VI VI VIII 'IV iii' iii IV	04	09	08
26			
v$^{\circ}$ VI vi VI III iii vi VI V VIII VII iii V IV	05	04	08
27			
VIII	00	00	02
	65	66	100

This analysis shows: when in c minor $(81+123+65+100) / 3 = 123$;   when in (E-flat major) $[(81)+(125)+66+100] / 3 = 124$ and when in (E-flat major) $(81)+(125)+65+100 = 371$; when in c minor $82+123+66+100 = 371$