PRACTICE MATERIALS

Welcome to the New England Conservatory's music theory practice materials, hosted at artusimusic.com! Completing these exercises will prepare you well for the placement exams.

General Information
1) Artusi is compatible with smartphones, but we strongly recommend you use a desktop, laptop, or tablet. Artusi is compatible with all modern browsers (i.e. within the last 4 yrs).
2) Remember to ***use the attached Formatting Key*** when entering Roman numerals.

Artusi Instructions
1) Access www.artusimusic.com and login. If you have not created an account, please do so ***using your NEC email address***.
2) Select "Join or leave a course" from the menu at the top of the screen.

Edit profile	Join or leave a course	Audio settings	Jump to a course ▾

3) Enter the enrollment code (given below) that corresponds with your level.
4) Choose practice materials at your leisure; the computer will automatically generate feedback on your work.
5) If you have any questions, please contact Professor Andrew Schartmann at andrew.schartmann@necmusic.edu.

Undergraduate Students
Artusi Enrollment Code: **new-england-conservatory_nec-u_pre-fall-2021**

Graduate Students
Artusi Enrollment Code: **new-england-conserva_nec-g-3**

ARTUSI ROMAN NUMERAL FORMATTING KEY

BASICS

- Type in Roman numerals, using capitalized Roman numerals to reflect major chords and lower case to show minor chords
- Use "o" for diminished chords. Put a slash ("/") before the o for half diminished chords (e.g., viio or vii/o7)
- Use a slash ("/") for secondary dominants (e.g. V65/V)
- Use Arabic numbers immediately after each Roman numeral to show chord inversion, drawn from traditional figured bass symbols. (e.g., I for a root position tonic chord, I6 for a first inversion tonic chord, I64 for a second inversion tonic chord)

Please consult the table on pp. 4–5 for specifics.

DIATONIC ROMAN NUMERALS

Chord Type	Input	Displays As
Major chords	I IV V	I IV V
Minor chords	i ii iv vi	i ii iv vi
Diminished chords	viio	vii°
Augmented chords	V+	V^{+}
Half-diminished chords	vii/o7 ii/o65	$\text{vii}^{\o}$ $\text{ii}^{\o}$

INVERSIONS OF TRIADS

Position	Figures	Input	Displays As
Root	(none)	I	I
First	6	I6	I^{6}
Second	64	I64	I^{6}_{4}

INVERSIONS OF SEVENTH CHORDS

Position	Figures	Input	Displays As
Root	7	V7	V^{7}
First	65	V65	V^{6}_{5}
Second	43	V43	V^{4}_{3}
Third	42	V42	V^{4}_{2}

CADENTIAL 6/4 CHORD

Chord Type	Input	Displays As
Cadential 6/4	Cad64	Cad^{6}_{4}

SECONDARY FUNCTIONS

Chord Type	Input	Displays As
Secondary Dominants	V/X *(where X is a diatonic chord in the home key)*	V/X
Secondary LT chords	viio7/X vii/o7/X *(where X is a diatonic chord in the home key)*	$\text{vii}^{\circ 7}/X$ $\text{vii}^{\varnothing 7}/X$

OTHER CHROMATIC CHORDS

Chord Type	Input	Displays As
Major keys	i iio ii/o7 (or 65,43, or 42) iv v viio7(or 65, 43, or 42)	i ii $\text{ii}^{\varnothing 7}$ iv v $\text{vii}^{\circ 7}$
Major keys with altered roots *(see note 1 below)*	bIII bVI bVII	♭III ♭VI ♭VII
Minor keys	I IV	I V
Neapolitan chords	bII	♭II
Italian augmented sixth	It6	It^{6}
French augmented sixth	Fr43	Fr^{4}_{3}
German augmented sixth	Ger65	Ger^{6}_{5}