

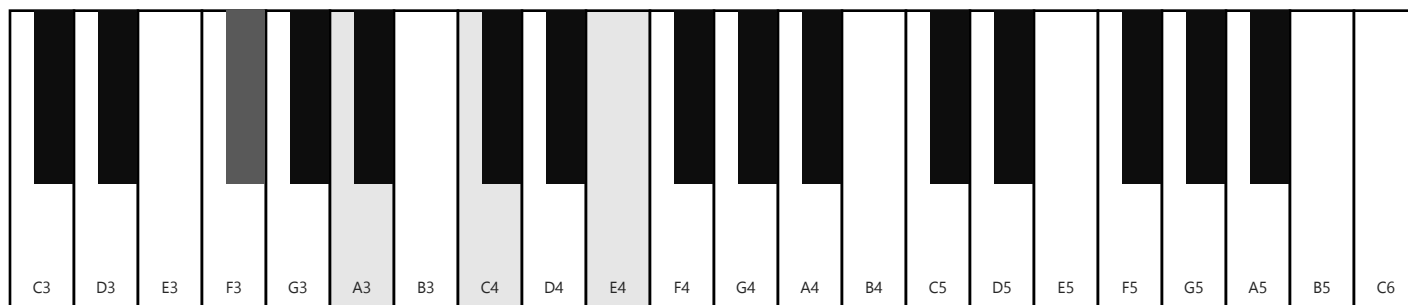
F# Half-Diminished Seventh (F#m7b5)

Notes: F# - A - C - E Formula: 1-b3-b5-b7

Exact four-note pitch examples. Read left to right from the lowest written note.

Root position - F#m7b5

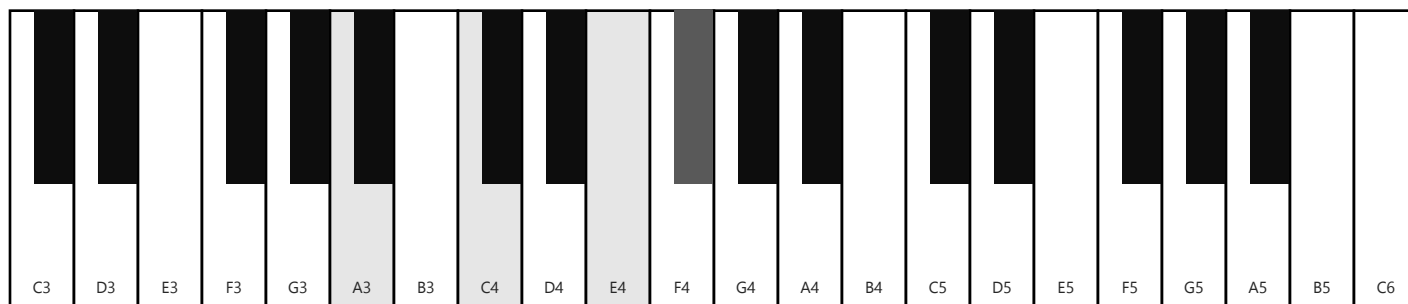
Bass: F#3



Selected pitches: F#3 - A3 - C4 - E4

First inversion - F#m7b5/A

Bass: A3



Selected pitches: A3 - C4 - E4 - F#4

Shading marks sounding piano keys. Written names can be enharmonic equivalents of those keys.

Octave numbers identify register, not fingers. No fingering is assigned.

All four positions keep the same pitch-class set and change the lowest chord tone.

Keyboard window: C3-C6. Written spelling is preserved in notes, symbols and bass labels.

Theory and spelling sources: N2C source ledger; package validation passed.

Original diagrams generated from supplied note and MIDI data. Content checked 2026-09-12.

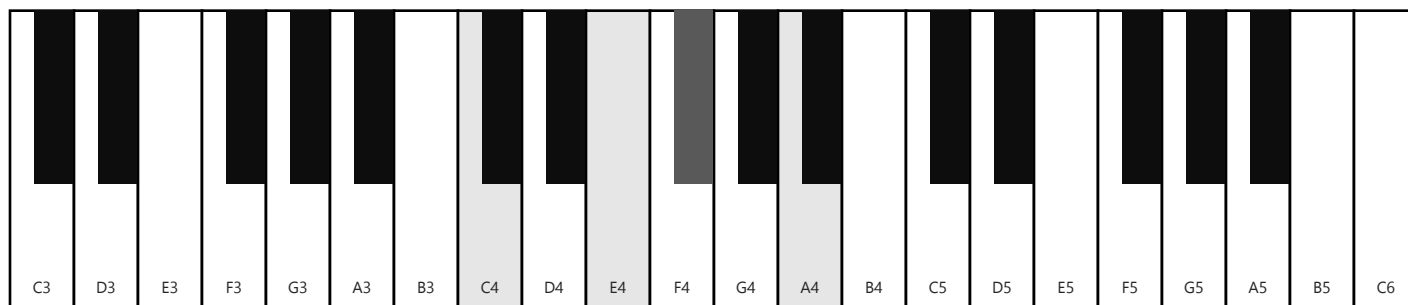
F# Half-Diminished Seventh (F#m7 $\flat$ 5)

Notes: F# - A - C - E Formula: 1- $\flat$ 3- $\flat$ 5- $\flat$ 7

Exact four-note pitch examples. Read left to right from the lowest written note.

Second inversion - F#m7 $\flat$ 5/C

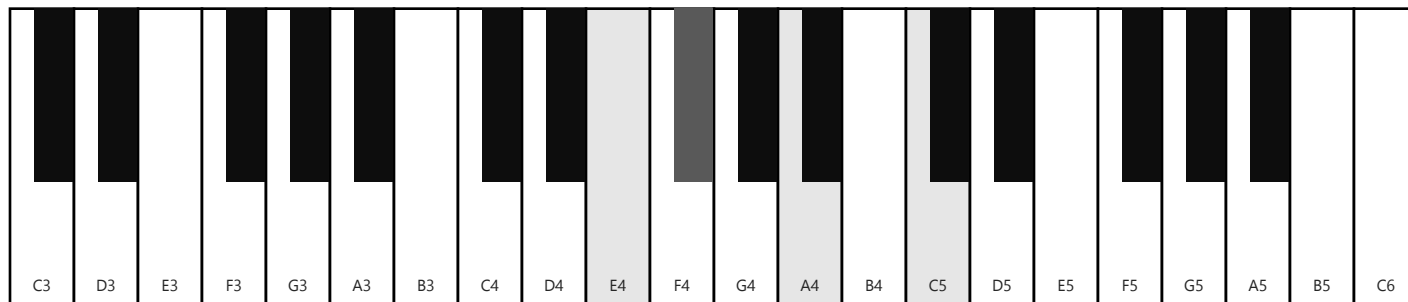
Bass: C4



Selected pitches: C4 - E4 - F#4 - A4

Third inversion - F#m7 $\flat$ 5/E

Bass: E4



Selected pitches: E4 - F#4 - A4 - C5

Shading marks sounding piano keys. Written names can be enharmonic equivalents of those keys.

Octave numbers identify register, not fingers. No fingering is assigned.

All four positions keep the same pitch-class set and change the lowest chord tone.

Keyboard window: C3-C6. Written spelling is preserved in notes, symbols and bass labels.

Theory and spelling sources: N2C source ledger; package validation passed.

Original diagrams generated from supplied note and MIDI data. Content checked 2026-09-12.