

טעמי המקרא

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דרגא תביר יתיב פסיק | סוף-פסוק:

שלישלת קרני-פרה מרכא-כפולה
ירוז-בן-יומו:

GETTING FAMILIARIZED WITH THE SOUND OF TORAH TROPE

וַיֹּאמֶר ה' אֶל־מֹשֶׁה לֵאמֹר: דַּבֵּר אֶל־בְּנֵי יִשְׂרָאֵל וְאָמַרְתָּ אֲלֵיהֶם וְעָשׂוּ
 לָהֶם צִיצִית עַל־כַּנְּפֵי בְגָדֵיהֶם לְדָרְתָם וְנָתַתְּוּ עַל־צִיצִית הַכַּנָּף פֶּתִיל
 תְּכֵלֶת: וְהָיָה לָכֶם לְצִיצִית וּרְאִיתֶם אֹתוֹ וְזָכַרְתֶּם אֶת־כָּל־מִצְוֹת ה'
 וְעָשִׂיתֶם אֹתָם וְלֹא תִתְּוּרוּ אַחֲרַי לְבַבְכֶם וְאַחֲרַי לְעֵינֵיכֶם אֲשֶׁר־אֲתֶם זָנִים
 אַחֲרֵיהֶם: לִמְעַן תִּזְכְּרוּ וְעָשִׂיתֶם אֶת־כָּל־מִצְוֹתַי וְהָיִיתֶם קְדוֹשִׁים
 לֹא־לְהֵיכָל: אֲנִי ה' אֱ־לֹהֵיכֶם אֲשֶׁר הוֹצֵאתִי אֶתְכֶם מֵאֶרֶץ מִצְרַיִם לֵהָיוֹת
 לָכֶם לֹא־לְהֵיכָל: אֲנִי ה' אֱ־לֹהֵיכֶם:

Group 1: Etnahta Phrases - אֶתְנַחְתָּא

A "full" etnahta phrase contains the following four notes:

מִרְכָּא טַפְחָא מְנַח אֶתְנַחְתָּא

However, an etnahta phrase will not always use all four of its trope notes. It will appear in the following variations:

1. טַפְחָא אֶתְנַחְתָּא
2. טַפְחָא מְנַח אֶתְנַחְתָּא
3. מִרְכָּא טַפְחָא אֶתְנַחְתָּא
4. מִרְכָּא טַפְחָא מְנַח אֶתְנַחְתָּא

סלוק/סוף-פסוק: - Group 2: Siluk/ Sof-Pasuk Phrases

This is the group which you will use to chant the end of a verse, hence then name "sof-pasuk," which is the most popular name for this trope marking. However, the technical name for it is "siluk," so it is worthwhile that you know both of them.

All trope phrases contain different variations. This is the most typical one you will find for the Sof-Pasuk:

מִרְכָּא טַפְחָא סוף-פסוק:

The following are the variations that you will find for the Sof-Pasuk group of phrases. You will notice that the trope notes are very similar to the etnahta phrases. The only change is that the מַפְחָא will not appear. Also, you will see that מִרְכָּא may appear twice in one variation. Some teachers say that they sound exactly the same, others will sing them differently. The best thing to do is to consult your teacher/tutor to be sure.

1. טַפְחָא סוף-פסוק:
2. טַפְחָא מִרְכָּא סוף-פסוק:
3. מִרְכָּא טַפְחָא סוף-פסוק:
4. מִרְכָּא טַפְחָא מִרְכָּא סוף-פסוק:

Now that you have practiced, you can go back to the end of the Vayomer paragraph of the Sh'ma and practice it:

אֲנִי ה' יְיָ-לְהֵיכֶם:

Group 3: Zakeif-Katon Phrases - זָקֵיף-קָטוֹן

The זָקֵיף-קָטוֹן group of phrases occurs regularly in almost every verse of the TaNaKH. They do not serve as major pause punctuation like etnahta and sof-pasuk, which can appear only once per verse. Rather, the זָקֵיף-קָטוֹן serves as a minor pause and forms the melodic pattern that keeps the music of the trope moving. Thus, they can occur several times in a single verse. The following is a list of the main notes that will occur as part of the זָקֵיף-קָטוֹן phrases:

קָדְמָא

מִדְפָּה

פְּשִׁטָּא

מִזְנוֹן

זָקֵיף-קָטוֹן

יְתִיב

You will notice that two notes have been highlighted: פְּשִׁטָּא and קָדְמָא. These notes have the exact same shape and look. The only difference between them is their placement on the word. פְּשִׁטָּא is always placed just beyond the very end of the word - at the far left. קָדְמָא is always placed over the syllable that is to be stressed and sung with the trope. Take a look at the following example of a phrase:

תְּהִי וְיִבְהוּ

Can you see that the first word has TWO trope markings upon it. Remembering what we know about פְּשִׁטָּא always being placed at the end of a word, it would appear that the word תְּהִי has both a *kadma* and a *pashta*!

However, think about what we just said about the **stressed** syllable. The trope marking is always placed over that syllable. Now, if a *pashta* is ALWAYS at the end of the word, what happens when the stress needs to fall on an earlier syllable? The trope marking - like we have on the word **תִּהְיֶה** - is what happens! Both of the trope markings are *pashta*. The one on the end of the word tells us that it is a *pashta*, while the first one tells us which syllable to stress. The word is, therefore, pronounced: **תִּהְיֶה**.

If you look back at the list of the notes in this grouping, you will see one that should look familiar from other groups: **מִנְיָן**. This is the second of FIVE different types of **מִנְיָן**! Thankfully, the **מִנְיָן** of this grouping does not sound like the **מִנְיָן** from the other groups.

Now is our chance to look at and practice the variations within the **זָקָה-קָטָן** grouping:

1. **זָקָה-קָטָן** **מִנְיָן**
2. **זָקָה-קָטָן** **מִנְיָן** **פְּשִׁטָּא**
3. **זָקָה-קָטָן** **פְּשִׁטָּא**
4. **זָקָה-קָטָן** **מִנְיָן** **פְּשִׁטָּא** **מִהֶפֶךְ**
5. **זָקָה-קָטָן** **פְּשִׁטָּא** **מִהֶפֶךְ**
6. **זָקָה-קָטָן** **מִנְיָן** **פְּשִׁטָּא** **מִהֶפֶךְ** **קִדְמָא**
7. **זָקָה-קָטָן** **פְּשִׁטָּא** **מִהֶפֶךְ** **קִדְמָא**

There is one final trope marking in this group which we have not yet practiced. It is called the **יְתִיב**. As you can see from the marking, it has a similar shape to the **מִהֶפֶךְ**, but it is only ever located at the very beginning of the word, even before the first letter of the word. It will

not appear in any other place, which is what distinguishes it from the **מִהַפָּךְ**. **יְהִיב** will appear in two possible patterns:

1. **יְהִיב זְקָה-קָטָן**

2. **יְהִיב מִנְּזֹן זְקָה-קָטָן**

Now that you have practiced, you can go back to the end of the Vayomer paragraph of the Sh'ma and practice the **זְקָה-קָטָן** phrases:

מִהַפָּךְ פְּשִׁטָּא מִנְּזֹן זְקָה-קָטָן

אֶל-בְּנֵי יִשְׂרָאֵל וְאָמַרְתָּ אֲלֵהֶם

פְּשִׁטָּא מִנְּזֹן זְקָה-קָטָן

וְזָכַרְתָּם אֶת-כָּל-מִצְוֹת ה'

מִהַפָּךְ פְּשִׁטָּא מִנְּזֹן זְקָה-קָטָן

אֲזַזְרִי לְבַבְכֶם וְאֲזַזְרִי עֵינֵיכֶם

מִנְּזֹן זְקָה-קָטָן

לְמַעַן תִּזְכְּרוּ

קָדְמָא מִהַפָּךְ פְּשִׁטָּא מִנְּזֹן זְקָה-קָטָן

אֲשֶׁר הוֹצֵאתִי אֶתְכֶם מֵאֶרֶץ מִצְרַיִם

Group 4: R' vee' ee Phrases - רביעי

This group of trope marks is called רביעי phrases because the רביעי note is the most common pausal trope mark that will conclude these phrases. It will not appear every time, but it is the most common. These are the notes that will be used in the רביעי phrases.

קדמא

This קדמא is the exact same as the one we learned in the phrases of Group 3, *zakeif katon*. However, this קדמא will always appear with its partner, which we will learn about next.

אזלא

אזלא always appears immediately after קדמא in this group and the pair is chanted together as קדמא ואזלא when practiced. If אזלא appears on its own, it is called...

אזלא-גרש

אזלא-גרש sounds different than the קדמא ואזלא, being a "shorter" note. It is acceptable, however, to sing it exactly the same as the קדמא ואזלא.

Let's practice just these few notes before we move on.

1. קדמא ואזלא

2. אזלא-גרש

מִפְנֵי

מִפְנֵי is a kind of all-purpose note. It is a connector note in many of the groups, as you have seen so far. This is the third of the five different varieties of this note and the way it is sung depends on the note to which it is connected. So, whenever you see a מִפְנֵי, you must look ahead to the cantillation for the next word to know how to sing it. The fourth type of מִפְנֵי is...

מִפְנֵי |

You will notice that this מִפְנֵי | comes with a vertical line following it. That line tells us that this is the "pausal" מִפְנֵי |, also known as "מִפְנֵי רַבִּיעִי". This מִפְנֵי | will only ever appear with its horizontal line and before/ connected to the מִפְנֵי רַבִּיעִי.

רַבִּיעִי

רַבִּיעִי is the concluding note for this phrase.

1. מִפְנֵי רַבִּיעִי
2. מִפְנֵי | מִפְנֵי רַבִּיעִי
3. קְדָמָא וְאַזְלָא רַבִּיעִי
4. קְדָמָא וְאַזְלָא מִפְנֵי רַבִּיעִי
5. אֲזָלָא-גֵרֶשׁ רַבִּיעִי
6. אֲזָלָא-גֵרֶשׁ מִפְנֵי רַבִּיעִי
7. קְדָמָא וְאַזְלָא מִפְנֵי | מִפְנֵי רַבִּיעִי
8. אֲזָלָא-גֵרֶשׁ מִפְנֵי | מִפְנֵי רַבִּיעִי

Group 5: Darga-T' veer Phrases - דַּרְגָּא תְּבִיר

In this group, there are three new trope markings to learn. Two of these trope markings are completely new. The third is a special version of a cantillation that you have already learned.

דַּרְגָּא

תְּבִיר

מִרְכָּא

This is the special מִרְכָּא, which looks exactly like the regular מִרְכָּא. You will know this is different, however, when it is followed by the תְּבִיר. This is the only time when this note makes a different sound. Also, in דַּרְגָּא תְּבִיר phrases, it will only appear with the תְּבִיר and not in combination with the דַּרְגָּא. So, there is only one possible note pattern which you will have to recognize to know how to properly chant this special מִרְכָּא.

Here are a few practice lines for this trope grouping:

1. דַּרְגָּא

2. תְּבִיר

3. דַּרְגָּא תְּבִיר

4. מִרְכָּא תְּבִיר

The **הַרְגָּא תְּבִיר** phrases are the first trope pattern that you will begin to find in combination with other phrases either for musical reasons or because of rules established by the Masoretes, the group that designed and implemented the cantillation rules.

First, a **הַרְגָּא תְּבִיר** must always be followed by a major pause. That means that when you get to a **הַרְגָּא תְּבִיר** as you are preparing a Torah reading, you know that either **סוּף-פְּסוּקִי** or **אֶתְנַחֲתָא** is going to follow it. That's just the way the system works.

5. **הַרְגָּא תְּבִיר מִרְכָּא טַפְחָא מִפְּנֵי אֶתְנַחֲתָא**

6. **מִרְכָּא תְּבִיר מִרְכָּא טַפְחָא אֶתְנַחֲתָא**

7. **הַרְגָּא תְּבִיר מִרְכָּא טַפְחָא סוּף-פְּסוּקִי**

There are other possible variations within the combination of these two phrase patterns, but this was just to get a taste and a little bit of practice.

Another combination that is fairly common is for **הַרְגָּא תְּבִיר** notes and phrases to be paired up with **רְבִיעִי** phrases. So, in these combinations, you will often come across a **מִפְּנֵי**. If that happens, you sing the **מִפְּנֵי** that is part of the **רְבִיעִי** phrases. Here are the trope combinations that you will find for **הַרְגָּא תְּבִיר** and **רְבִיעִי**:

8. **קִדְמָא וְאַזְלָא הַרְגָּא תְּבִיר**

9. **הַרְגָּא מִפְּנֵי רְבִיעִי**

10. **קִדְמָא מִרְכָּא תְּבִיר**

Group 6: T'lisha/ Pazer Phrases - פִּזֵּר/תְּלִישָׁא

First, we will deal with the two different types of תְּלִישָׁא-קֶטְנָה: תְּלִישָׁא and תְּלִישָׁא-גְּדוֹלָה. They both use the same symbol, hence the shared name of תְּלִישָׁא, but they are different because they point in opposite directions.

תְּלִישָׁא-קֶטְנָה

The תְּלִישָׁא symbols often appear twice above a word. Do you remember what we learned about why this happens with the פְּשֵׁט? It's the same issue here. תְּלִישָׁא-קֶטְנָה is a cantillation mark that appears at the end of a word, just as it is shown above. However, if the stressed syllable is not the last syllable of the word, then an additional cantillation symbol is placed above the stressed syllable to remind the reader which syllable to stress.

The תְּלִישָׁא-קֶטְנָה is named "small" because it is a shorter series of musical notes to sing.

תְּלִישָׁא-גְּדוֹלָה

The תְּלִישָׁא-גְּדוֹלָה also appears twice over a word quite often, and for the same reason, only in reverse. The תְּלִישָׁא-גְּדוֹלָה is traditionally placed over the **beginning** of the word, even if that is not the syllable to be stressed. So, the second cantillation mark will appear over the stressed syllable, just as shown above. The stressed (and, therefore, sung) syllable is at the end of the word.

The תְּלִישָׁא-גְּדוֹלָה is named "large" because it is a longer series of musical notes to sing.

פִּזֵּר

פִּזֵּר is one of the more complicated cantillations to sing. It emphasizes

particular words in the Torah text and its music expresses the emotion that is associated with the word. In terms of the cantillation pattern of this group, פְּזֵר almost always precedes one of the תְּלִישָׁא cantillations.

מִנְיָן

Often, a תְּלִישָׁא or a פְּזֵר is preceded by a מִנְיָן. This is the fifth and final type of מִנְיָן that you will have to learn! When a מִנְיָן comes to introduce or lead into any notes from Groups 5, 6, 7, or 8 it is this מִנְיָן that is sung. It is called the “general מִנְיָן” for this reason.

Here are the phrases in which תְּלִישָׁא and פְּזֵר appear most often. You will see that they are combined with Group 4 רְבִיעִי phrases relatively frequently. These are the most common variations in which you will find the Group 6 trope pattern:

1. מִנְיָן
2. פְּזֵר
3. תְּלִישָׁא-קִטְּנָה
4. תְּלִישָׁא-גְּדוּלָה
5. פְּזֵר תְּלִישָׁא-קִטְּנָה
6. פְּזֵר תְּלִישָׁא-גְּדוּלָה
7. פְּזֵר תְּלִישָׁא-קִטְּנָה קְדָמָא וְאַזְלָא רְבִיעִי

8. פזר תְּלִישָׁא-גְּדוּלָה קְדָמָא וְאַזְלָא רַבֵּי
9. מַנְזַח פזר תְּלִישָׁא-קְטַנָּה
10. מַנְזַח תְּלִישָׁא-גְּדוּלָה
11. מַנְזַח תְּלִישָׁא-קְטַנָּה
12. מַנְזַח פזר תְּלִישָׁא-גְּדוּלָה
13. מַנְזַח פזר תְּלִישָׁא-קְטַנָּה
14. מַנְזַח פזר קְדָמָא וְאַזְלָא רַבֵּי

Group 7: Gersha'yim/ Zakef Gadol - גֵּרְשָׁיִם/זָקֵף גָּדוֹל

The two trope markings that make up this group are “stand alone” cantillations. They are not part of a longer musical phrase and their singing pattern has a conclusion that does not lead directly into another trope mark or note.

In some teachings about Torah cantillation, אֶלֶּא-גֵּרְשָׁיִם is included in this group because it can stand alone as well. However, because it is so closely related to קִדְמָא וְאַלְפָא and רְבִיעִי, it was placed in Group 4.

גֵּרְשָׁיִם

While גֵּרְשָׁיִם is a stand alone trope marking, it is very closely related to the special מִנְחָה and often appears and functions similarly, as a lead into a מִנְחָה רְבִיעִי. As you see above, גֵּרְשָׁיִם is almost always sung on the last syllable of the word because that is the syllable that is stressed.

זָקֵף-גָּדוֹל

Unlike גֵּרְשָׁיִם, זָקֵף-גָּדוֹל is a fully stand alone cantillation. It does not appear in any kind of a predictable pattern or place in a verse, though most often comes before a major pause, making its most common placement toward the end of a *pasuk*.

מִנְחָה

Our general מִנְחָה makes another appearance in this group. There will be times when you will find it before a גֵּרְשָׁיִם, but it is very rare for any trope mark to precede a זָקֵף-גָּדוֹל.

1. גֵּרְשָׁיִם
2. מִנְחָה גֵּרְשָׁיִם
3. גֵּרְשָׁיִם מִנְחָה רְבִיעִי
4. זָקֵף-גָּדוֹל
5. זָקֵף-גָּדוֹל מִנְחָה טַפְחָא סוּף-פְּסוּקָה

Group 8: Zarka-Segol Phrases - זָרְקָא סֶגוֹל

This is the last group of trope markings to learn. זָרְקָא סֶגוֹל is saved for the last group because it is the least frequently appearing trope pattern or phrase in the Torah. זָרְקָא סֶגוֹל will always appear as a pair of markings together. They will never be chanted separately.

זָרְקָא סֶגוֹל are two more trope markings that can appear more than once on a word and the reason is just like the other notes we have studied that do the same thing. Most often, זָרְקָא סֶגוֹל are sung on the last syllable of the word because it is the stressed syllable. However, on the rare occasion that either זָרְקָא or סֶגוֹל is to be sung on a word that has an earlier stressed syllable, the cantillation mark will appear over that syllable as well.

זָרְקָא

סֶגוֹל

מִפְּנֵי

General מִפְּנֵי will frequently appear immediately before or in the middle of a זָרְקָא סֶגוֹל.

These are the few ways that the זָרְקָא סֶגוֹל phrase will appear.

1. זָרְקָא סֶגוֹל

2. זָרְקָא מִפְּנֵי סֶגוֹל

3. מִפְּנֵי זָרְקָא מִפְּנֵי סֶגוֹל

This is the end of your detailed training in the chanting of Torah trope. If you can remember the eight groups of phrases, the names of the notes, and their recurring patterns, preparing a Torah reading will come much more easily to you than trying to memorize it. Furthermore, if you know the names of the notes for Torah reading and the rules that apply to them, you will be able to apply this knowledge to learning a *haftarah* or any other reading from the TaNaKH, including all readings from the five *megillot*, which are read on various special days of the Jewish year. All you will need to learn is the different musical cantillations for the notes, which may not be easy, but you will have the logic and understanding of the system down pat.

Below, you will find a review section for each of the eight groups of cantillation phrases. You can use them as a quick reference and practice guide any time you are learning you a Torah reading. *Hatzlaha Rabbah!* Much good luck to you!

Group 1: Etnahta Phrases - אֶתְנַחְתָּה

- | | | | | |
|--------------|---------|----------|----------|----|
| אֶתְנַחְתָּה | טַפְחָה | .1 | | |
| אֶתְנַחְתָּה | מִנְחָה | טַפְחָה | .2 | |
| אֶתְנַחְתָּה | טַפְחָה | מִרְכָּה | .3 | |
| אֶתְנַחְתָּה | מִנְחָה | טַפְחָה | מִרְכָּה | .4 |

Group 2: Sluk/ Sof-Pasuk Phrases - סלוק/סוף-פסוק:

1. טַפְּחָא סוף-פסוק:
2. טַפְּחָא מְרַכָּא סוף-פסוק:
3. מְרַכָּא טַפְּחָא סוף-פסוק:
4. מְרַכָּא טַפְּחָא מְרַכָּא סוף-פסוק:

Group 3: Zakeif-Katon Phrases - זקף-קטן

1. מַעֲנִי זקף-קטן
2. פְּשִׁטָּא מַעֲנִי זקף-קטן
3. פְּשִׁטָּא זקף-קטן
4. מִהֲפַךְ פְּשִׁטָּא מַעֲנִי זקף-קטן
5. מִהֲפַךְ פְּשִׁטָּא זקף-קטן
6. קַדְמָא מִהֲפַךְ פְּשִׁטָּא מַעֲנִי זקף-קטן
7. קַדְמָא מִהֲפַךְ פְּשִׁטָּא זקף-קטן
8. יְתִיב זקף-קטן
9. יְתִיב מַעֲנִי זקף-קטן

Group 4: R' vee' ee Phrases - רביעי

1. מִפְּנֵי רְבִיעִי
2. מִפְּנֵי | מִפְּנֵי רְבִיעִי
3. קִדְמָא וְאַזְלָא רְבִיעִי
4. קִדְמָא וְאַזְלָא מִפְּנֵי רְבִיעִי
5. אֲזַלָא-גַּרְשִׁי רְבִיעִי
6. אֲזַלָא-גַּרְשִׁי מִפְּנֵי רְבִיעִי
7. קִדְמָא וְאַזְלָא | מִפְּנֵי רְבִיעִי
8. אֲזַלָא-גַּרְשִׁי | מִפְּנֵי רְבִיעִי

Group 5: Darga-T' veer Phrases - דרגת תביר

1. דִּרְגָא
2. תְּבִיר
3. דִּרְגָא תְּבִיר
4. מִרְכָא תְּבִיר

5. יִרְגָּא תְּבִיר מִרְכָּא טַפְזָא מַנְזֵן אֶתְנַזְזֵתָא
6. מִרְכָּא תְּבִיר מִרְכָּא טַפְזָא אֶתְנַזְזֵתָא
7. יִרְגָּא תְּבִיר מִרְכָּא טַפְזָא סוּף-פְּסוּק:
8. קִדְמָא וְאַזְלָא יִרְגָּא תְּבִיר
9. יִרְגָּא מַנְזֵן רְבִיעִי
10. קִדְמָא מִרְכָּא תְּבִיר

Group 6: T'lisha/ Pazer Phrases - פִּזֵּר / תְּלִישָׁא

1. מַנְזֵן
2. פִּזֵּר
3. תְּלִישָׁא-קִטְטָה
4. תְּלִישָׁא-גְּדוּלָה
5. פִּזֵּר תְּלִישָׁא-קִטְטָה
6. פִּזֵּר תְּלִישָׁא-גְּדוּלָה
7. פִּזֵּר תְּלִישָׁא-קִטְטָה קִדְמָא וְאַזְלָא רְבִיעִי
8. פִּזֵּר תְּלִישָׁא-גְּדוּלָה קִדְמָא וְאַזְלָא רְבִיעִי

9. מִנְחָה פֶּזֶר
10. מִנְחָה תְּלִישָׁא-קִטְנָה
11. מִנְחָה תְּלִישָׁא-גְּדוּלָה
12. מִנְחָה פֶּזֶר תְּלִישָׁא-קִטְנָה
13. מִנְחָה פֶּזֶר תְּלִישָׁא-גְּדוּלָה
14. מִנְחָה פֶּזֶר תְּלִישָׁא-קִטְנָה קִדְמָא וְאַזְלָא רַבִּיעִי

Group 7: Gersha'yim/ Zakef Gadol - גֶּרְשָׁיִם/זָקֵף-גָּדוֹל

1. גֶּרְשָׁיִם
2. מִנְחָה גֶּרְשָׁיִם
3. גֶּרְשָׁיִם מִנְחָה רַבִּיעִי
4. זָקֵף-גָּדוֹל
5. זָקֵף-גָּדוֹל מִרְכָּא טַפְנוּזָא סוּף-פְּסוּקָה:

Group 8: Zarka-Segol Phrases - זָרְקָא סֵגוֹל

1. זְרָקָא סְגוּלָּה

2. זְרָקָא מִפְּנֵי סְגוּלָּה

3. מִפְּנֵי זְרָקָא מִפְּנֵי סְגוּלָּה