

טעמי המקרא

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שלישלת קרי-פרה מרכא-כפולה
ירח-בן-יומו:

GETTING FAMILIARIZED WITH THE SOUND OF TORAH

TROPE

וַיֹּאמֶר ה' אֶל-מֹשֶׁה לֵאמֹר: דַּבֵּר אֶל-בְּנֵי יִשְׂרָאֵל וְאָמַרְתָּ אֲלֵהֶם וְעָשׂוּ
 לָהֶם צִיצִית עַל-כַּפְתֵּי בְגָדֵיהֶם לְדִרְתָּם וְנָתַנּוּ עַל-צִיצִית הַכָּפָה פֶּתִיל
 תְּכֵלֶת: וְהָיָה לָכֶם לְצִיצִית וּרְאִיתֶם אֹתוֹ וִיזְכַּרְתֶּם אֶת-כָּל-מִצְוֹת ה'
 וְעָשִׂיתֶם אֹתָם וְלֹא תִתּוּרוּ אֲחֶיךָ לְבַבְכֶם וְאֲחֶיךָ עֵינֵיכֶם אֲשֶׁר-אַתֶּם זֹנִים
 אַחֲרֵיהֶם: לְמַעַן תִּזְכְּרוּ וְעָשִׂיתֶם אֶת-כָּל-מִצְוֹתַי וְהָיִיתֶם קְדוֹשִׁים
 לֹא-לְהִיכֶם: אֲנִי ה' אֱ-לֹהֵיכֶם אֲשֶׁר הוֹצֵאתִי אֶתְכֶם מֵאֶרֶץ מִצְרָיִם לְהָיוֹת
 לָכֶם לֹא-לְהִיִּם: 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

Group 2: Siluk/Sof-Pasuk Phrases - סִלּוּק/סוּף-פָּסוּק:

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 marking is “*siluk*,” so it is important that you know them both.

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

מִרְכָּא טַפְחָא סוּף-פָּסוּק:

The following are the variations that you will find for this group of phrases. You will notice that the trope notes are very similar to the etnahta phrases. The only change is that the מִפְחָא 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 סוּף-פָּסוּק:
2. טַפְחָא מִרְכָּא סוּף-פָּסוּק:
3. מִרְכָּא טַפְחָא סוּף-פָּסוּק:
4. מִרְכָּא טַפְחָא מִרְכָּא סוּף-פָּסוּק:

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-לֵהִיכֶם:

Group 3: Zakeif-Katon Phrases - זָקֵיף-קָטוֹן

The זָקֵיף-קָטוֹן group of phrases occur regularly in almost every verse of the Bible. 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

מִהֶפֶךְ

פִּשְׁטָא

מִפְּזוּז

זָקֵיף-קָטוֹן

יְתִיב

You will notice that two notes have been highlighted: פִּשְׁטָא and קָדְמָא. These notes have the exact same appearance. The only difference between them is their placement on the word. פִּשְׁטָא 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:

לְהַיְיבָהּ

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

Think about what we have said about the stressed syllable. The trope marking is always placed over that syllable. But, 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 **לְהוֹ** 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: **לְהוֹ**.

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 practice the variations within the **זָקָה-קָטָן** grouping:

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

There is one final trope marking in this grouping which we have not yet practiced. It is called the **יְתִיב**. As you can see from the marking, it has the same appearance as the **מִהֶפֶךְ**, it only comes at the very beginning of the word. It will not appear in any other placement, which is what

distinguishes it from the **מִהֶפֶךְ יְתִיב**. will appear in two possible patterns:

1. **יְתִיב זָקֶה-קָטָן**

2. **יְתִיב מַעֲוֹז זָקֶה-קָטָן**

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

מִהֶפֶךְ פֶּשֶׁטָא מַעֲוֹז זָקֶה-קָטָן

אֶל-בְּנֵי יִשְׂרָאֵל וְאִמְרַתְּ אֲלֵהֶם

פֶּשֶׁטָא מַעֲוֹז זָקֶה-קָטָן

וְזָכַרְתֶּם אֶת-כָּל-מַצֻּוֹת ה'

מִהֶפֶךְ פֶּשֶׁטָא מַעֲוֹז זָקֶה-קָטָן

אֲזִזְרִי לְבַבְכֶּם וְאֲזִזְרִי עֵינֵיכֶם

מַעֲוֹז זָקֶה-קָטָן

לְמַעַן תִּזְכְּרוּ

קִדְמָא מִהֶפֶךְ פֶּשֶׁטָא מַעֲוֹז זָקֶה-קָטָן

אֲשֶׁר הוֹצֵאתִי אֶתְכֶם מֵאֶרֶץ מִצְרַיִם

Group 4: R'vée'ee Phrases - רביעי

This group of trope marks is called רביעי phrases because their combinations will all conclude with the רביעי note. These are the notes that will be used in the רביעי phrases.

קדמא

This קדמא has the exact same appearance as the *pashta* from Group 3, *zakeif katon*. However, קדמא always appears somewhere over the word itself, above the stressed syllable, not at the very end of the word like *pashta*.

אזלא

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

אזלא-גרש

אזלא-גרש sounds slightly 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

מַעֲזִיז

מַעֲזִיז 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 four 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 מַעֲזִיז, you must look ahead to the cantillation for the next word to know how to sing it. This מַעֲזִיז is specific to coming before the רַב־יְעִי, but can appear as what looks like a “stand-alone” מַעֲזִיז. A Torah reading teacher/coach could help to identify such a case. The fourth type of מַעֲזִיז is...

מַעֲזִיז |

You will notice that this מַעֲזִיז | comes with a vertical line following it. That line tells us that this is the “pausal” מַעֲזִיז, also known as מַעֲזִיז “גָּרְמִי”. This מַעֲזִיז | will only ever appear with its horizontal line and before/connected to the רַב־יְעִי.

רַב־יְעִי

רַב־יְעִי is the concluding note for this phrase.

1. מַעֲזִיז רַב־יְעִי
2. מַעֲזִיז | מַעֲזִיז רַב־יְעִי
3. קִדְמָא וְאַזְלָא רַב־יְעִי
4. קִדְמָא וְאַזְלָא מַעֲזִיז רַב־יְעִי
5. אֶזְלָא-גֵּרֶשׁ רַב־יְעִי
6. אֶזְלָא-גֵּרֶשׁ מַעֲזִיז רַב־יְעִי
7. קִדְמָא וְאַזְלָא מַעֲזִיז | מַעֲזִיז רַב־יְעִי
8. אֶזְלָא-גֵּרֶשׁ מַעֲזִיז | מַעֲזִיז רַב־יְעִי

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

In this group, there are three new trope markings that 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 the 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.

These are the few variations in which you will find this trope pattern:

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 in pattern 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 reading, you know that either **סוף-פְּסוּק:** or **אֶתְנַחֲמָה** is going to follow it. That's just the way the system works.

5. **הַרְגָּא תְּבִיר מִרְכָּא טַפְחָא מְנַח אֶתְנַחֲמָה**

6. **מִרְכָּא תְּבִיר מִרְכָּא טַפְחָא אֶתְנַחֲמָה**

7. **הַרְגָּא תְּבִיר מִרְכָּא טַפְחָא סוף-פְּסוּק:**

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

Another combination that is fairly common is for **הַרְגָּא תְּבִיר** phrases to be paired up with **רְבִיעִי** phrases. So, in these combinations, you will often come across a **מְנַח**. If that happens, you sing the **מְנַח** that is part of the **רְבִיעִי** phrases. In fact, this is the case whenever you come across any **מְנַח** in any other group from now on. Here are the trope combinations that you will find of **הַרְגָּא תְּבִיר** and **רְבִיעִי**:

8. **קִדְמָא וְאַזְלָא הַרְגָּא תְּבִיר**

9. **הַרְגָּא מְנַח רְבִיעִי**

10. **קִדְמָא מִרְכָּא תְּבִיר**

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

First, we will deal with the two different types of תְּלִישָׁא-קִטְנָה: תְּלִישָׁא-קִטְנָה 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-קִטְנָה

The תְּלִישָׁא symbols often appear twice above a word. Do you remember what we learned about why this happens with the פֶּשֶׁטֶא? It's the same issue here. תְּלִישָׁא-קִטְנָה is a cantillation mark that appears at the end of 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-קִטְנָה 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 the end of the word.

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

פֶּזֶר

פֶּזֶר 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, **פִּזְרֵי** almost always precedes one of the **תְּלִישָׁא** cantillations.

מִנְיָן

Often, a **תְּלִישָׁא** or a **פִּזְרֵי** is preceded by a **מִנְיָן**. This **מִנְיָן** is more of an all-purpose **מִנְיָן**, used before the cantillations of this group and of group 8. It is called the “general **מִנְיָן**” for this reason.

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

1. **מִנְיָן**
2. **פִּזְרֵי**
3. **תְּלִישָׁא-קִטְצָה**
4. **תְּלִישָׁא-גְדוּלָה**
5. **פִּזְרֵי תְּלִישָׁא-קִטְצָה**
6. **פִּזְרֵי תְּלִישָׁא-גְדוּלָה**
7. **פִּזְרֵי תְּלִישָׁא-קִטְצָה קִדְמָא וְאִזְלָא רַבִּיעִי**
8. **פִּזְרֵי תְּלִישָׁא-גְדוּלָה קִדְמָא וְאִזְלָא רַבִּיעִי**

9. מִצֵּחַ פִּיזָה

10. מִצֵּחַ הַלִּישָׁא-קִטְצָה^ו

11. מִצֵּחַ הַלִּישָׁא-גְדוּלָה

12. מִצֵּחַ פִּיזָה הַלִּישָׁא-קִטְצָה^ו

13. מִצֵּחַ פִּיזָה הַלִּישָׁא-גְדוּלָה

14. מִצֵּחַ פִּיזָה הַלִּישָׁא-קִטְצָה^ו קִדְמָא וְאַזְלָא רַבִּיעַ

Group 7: Gersha'yim/Zakeif 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, אֶלֶף-גֵּרֵשׁ is included in this group because it can stand alone as well. However, because it is so closely related to קִדְמָא וְאַחֲרָא and רַבִּיעִי, it was placed in Group 4.

גֵּרְשָׁיִם

While גֵּרְשָׁיִם is a stand alone trope marking, it is very closely related to the special מַעֲנֵה and often appears and functions in a similar way, as an introduction to a מַעֲנֵה רַבִּיעִי. 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 truly is a stand alone cantillation. It does not appear in any kind of a predictable pattern or place in a verse. However, its most common placement is toward the end of *pasuk*.

מַעֲנֵה

Our general מַעֲנֵה 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. מַעֲנֵה גֵּרְשָׁיִם

3. זָקֵף-גָּדוֹל

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

מִנְיָן

General מִנְיָן will frequently appear immediately before a זָרְקָא סֶגוֹל. Sometimes, however, a מִנְיָן will appear in between them and it is not sung like any of the other מִנְיָן notes that we have learned. It is a general מִנְיָן, but it is only sung half-way and used as a lead-in for the זָרְקָא סֶגוֹל.

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

1. זָרְקָא סֶגוֹל

2. זָרְקָא מִנְיָן סֶגוֹל

3. מִנְיָן זָרְקָא מִנְיָן סֶגוֹל

This is the end of the 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

1. אֶתְנַחְתָּה טַפְחָה
2. אֶתְנַחְתָּה מִנְיָה טַפְחָה
3. אֶתְנַחְתָּה טַפְחָה מֵרָכָה
4. אֶתְנַחְתָּה מִנְיָה טַפְחָה מֵרָכָה

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

1. טפחא סוף-פסוק:
2. טפחא מרכא סוף-פסוק:
3. מרכא טפחא סוף-פסוק:
4. מרכא טפחא מרכא סוף-פסוק:

זקף-קטן - Group 3: Zakeif-Katon Phrases

1. זקף-קטן מפחא
2. זקף-קטן מפחא פשטא
3. זקף-קטן פשטא
4. זקף-קטן מפחא פשטא מהפך
5. זקף-קטן פשטא מהפך
6. זקף-קטן מפחא פשטא מהפך קדמא
7. זקף-קטן פשטא מהפך קדמא
8. זקף-קטן יתיב
9. זקף-קטן מפחא יתיב

Group 4: R'vee'ee Phrases - רביעי

1. מַעֲנֵה רביעי
2. מַעֲנֵה | מַעֲנֵה רביעי
3. קְדָמָא וְאַזְלָא רביעי
4. קְדָמָא וְאַזְלָא מַעֲנֵה רביעי
5. אַזְלָא-גֵירָשׁ רביעי
6. אַזְלָא-גֵירָשׁ מַעֲנֵה רביעי
7. קְדָמָא וְאַזְלָא מַעֲנֵה | מַעֲנֵה רביעי
8. אַזְלָא-גֵירָשׁ מַעֲנֵה | מַעֲנֵה רביעי

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

1. דַּרְגָּא
2. תביר
3. דַּרְגָּא תביר
4. מִירְכָא תביר

5. דַּרְגָּא תַבִּיר מִרְכָּא טַפְחָא מַנְחָא אֶתְנַחֲתָא
6. מִרְכָּא תַבִּיר מִרְכָּא טַפְחָא אֶתְנַחֲתָא
7. דַּרְגָּא תַבִּיר מִרְכָּא טַפְחָא סוּף-פַּסוּק:
8. קַדְמָא וְאַחֲרָא דַּרְגָּא תַבִּיר
9. דַּרְגָּא מַנְחָא רַבִּיעִי
10. קַדְמָא מִרְכָּא תַבִּיר

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

1. מַנְחָא
2. פִּזֵּר
3. תְּלִישָׁא-קַטְשָׁה
4. תְּלִישָׁא-גְּדוּלָּה
5. פִּזֵּר תְּלִישָׁא-קַטְשָׁה
6. פִּזֵּר תְּלִישָׁא-גְּדוּלָּה
7. פִּזֵּר תְּלִישָׁא-קַטְשָׁה קַדְמָא וְאַחֲרָא רַבִּיעִי
8. פִּזֵּר תְּלִישָׁא-גְּדוּלָּה קַדְמָא וְאַחֲרָא רַבִּיעִי

9. מַנְזוּן פִּיזֵר

10. מַנְזוּן תְּלִישָׁא-קִטְטָהּ

11. מַנְזוּן תְּלִישָׁא-גְדוֹלָהּ

12. מַנְזוּן פִּיזֵר תְּלִישָׁא-קִטְטָהּ

13. מַנְזוּן פִּיזֵר תְּלִישָׁא-גְדוֹלָהּ

14. מַנְזוּן פִּיזֵר תְּלִישָׁא-קִטְטָהּ קִדְמָא וְאַזְלָא רַבִּיעִי

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

1. גֶּרְשָׁיִם

2. מַנְזוּן גֶּרְשָׁיִם

3. זָקֵף-גָּדוֹל

Group 8: Zarka-Segol Phrases - זָרְקָא סֶגוֹל

1. זָרְקָא סֶגוֹל

2. זָרְקָא מַנְזוּן סֶגוֹל

3. מַנְזוּן זָרְקָא מַנְזוּן סֶגוֹל