

# טעמי המקרא

קדמא מנחז זרקא מנחז סגול מנחז |  
מנחז רביעי מהפך פשיטא מנחז זקף -  
קטן זקף - גדול מרכא טפוזא אתנזותא  
פזר תלישא - קטנה תלישא - גדולה  
קדמא ואזלא אזלא - גרש גרשים  
ירגא תביר יתיב פסיק | סוף - פסוק:  
שלישלת קרני - פרה מרכא - כפולה  
ירוז - בן - יומי:

# GETTING FAMILIARIZED WITH THE SOUND OF TORAH TROPE

וַיֹּאמֶר ה' אֶל-מֹשֶׁה לֵאמֹר: דַּבֵּר
אֶל-בְּנֵי יִשְׂרָאֵל וְאָמַרְתָּ אֲלֵהֶם וְעָשׂוּ  
לָהֶם צִיצִית
עַל-פָּנָיו בְּגָדֵיהֶם לְדִרְתָּם וְנָתַתָּו
עַל-צִיצִית הַפָּנֶה פְּתִיל  
תְּכֵלֶת: וְהָיָה לָכֶם לְצִיצִית וּרְאִיתֶם אֹתוֹ
וְזָכַרְתֶּם אֶת-כָּל-מִצְוֹת ה'  
וַעֲשִׂיתֶם אֹתָם וְלֹא תִתְּוּרוּ
אֲזָרוֹי לְבַבְכֶם וְאֲזָרוֹי עֵינֵיכֶם
אֲשֶׁר-אֲתֶם זָנִים  
אֲזָרוּיָהֶם: לְמַעַן תִּזְכְּרוּ וַעֲשִׂיתֶם אֶת-כָּל-מִצְוֹתַי
וְהָיִיתֶם קְדוֹשִׁים  
לֹא-לְהִיכֶם: אֲנִי ה' א-לֵהֵיכֶם
אֲשֶׁר הוֹצֵאתִי אֶתְכֶם מֵאֶרֶץ מִצְרַיִם לְהִיזֹת  
לָכֶם לֹא-לְהֵימִ אֲנִי ה' א-לֵהֵיכֶם:

## 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:

- |  |                     |                |                    |
|--|---------------------|----------------|--------------------|
|  | <b>אֶתְנַחְתָּא</b> | <b>טַפְחָא</b> | .1                 |
|  | <b>אֶתְנַחְתָּא</b> | <b>מְנַח</b>   | .2                 |
|  | <b>אֶתְנַחְתָּא</b> | <b>טַפְחָא</b> | <b>מִרְכָּא</b> .3 |
|  | <b>אֶתְנַחְתָּא</b> | <b>מְנַח</b>   | <b>מִרְכָּא</b> .4 |

## Group 2: Siluk/Sof-Pasuk Phrases - סְלוּק/סוּף-פְּסוּק:

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 טְפִינָא סוּף-פְּסוּק:

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 מְפִינָא 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. טְפִינָא סוּף-פְּסוּק:
2. טְפִינָא מִרְכָּא סוּף-פְּסוּק:
3. מִרְכָּא טְפִינָא סוּף-פְּסוּק:
4. מִרְכָּא טְפִינָא מִרְכָּא סוּף-פְּסוּק:

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

אֱלֹהֵינוּ יְהוָה - לְהִיכּוֹם:

## 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

מִהַפֵּךְ

פְּשִׁטָּא

מִזְנוֹן

זָקֵיף-קָטוֹן

יְדִיב

You will notice that two notes have been highlighted: פְּשִׁטָּא and קָדְמָא. These notes have the exact same appearance. 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:

לְהוֹי רַבְהוֹי

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 לְהוֹי 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 **לְהוֹי** 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: **לְהוֹי**.

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

Now is our chance to look at practice the variations within the **זְקַה-קְטִיז** grouping:

1. **זְקַה-קְטִיז**      **מְעִיז**
2. **זְקַה-קְטִיז**      **מְעִיז**      **פְּשִׁטָּא**
3. **זְקַה-קְטִיז**      **פְּשִׁטָּא**
4. **זְקַה-קְטִיז**      **מְעִיז**      **פְּשִׁטָּא**      **מִהֶפֶךְ**
5. **זְקַה-קְטִיז**      **פְּשִׁטָּא**      **מִהֶפֶךְ**
6. **זְקַה-קְטִיז**      **מְעִיז**      **פְּשִׁטָּא**      **מִהֶפֶךְ**      **קְדָמָא**
7. **זְקַה-קְטִיז**      **פְּשִׁטָּא**      **מִהֶפֶךְ**      **קְדָמָא**

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**      **זָקַח-קָטָן**

2. **יְתִיב**      **מִצִּיּוֹן**      **זָקַח-קָטָן**

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

**מִהֶפֶךְ**      **פְּשִׁטָּא**      **מִצִּיּוֹן**      **זָקַח-קָטָן**

**אֱלֹהֵינוּ יְשׁוּרָאֵל וְאִמְרַתְּ אֱלֹהִים**

**פְּשִׁטָּא**      **מִצִּיּוֹן**      **זָקַח-קָטָן**

**וְזָכַרְתֶּם אֶת-כָּל-מִצְוֹת ה'**

**מִהֶפֶךְ**      **פְּשִׁטָּא**      **מִצִּיּוֹן**      **זָקַח-קָטָן**

**אֲזוּרֵי לְבַבְכֶם וְאֲזוּרֵי עֵינֵיכֶם**

**מִצִּיּוֹן**      **זָקַח-קָטָן**

**לְמַעַן תִּזְכְּרוּ**

**קִדְמָא**      **מִהֶפֶךְ**      **פְּשִׁטָּא**      **מִצִּיּוֹן**      **זָקַח-קָטָן**

**אֲשֶׁר הוֹצֵאתִי אֶתְכֶם מֵאֶרֶץ מִצְרַיִם**

## Group 4: R' vee' ee Phrases - רְבִיעִי

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

קְדָמָא

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

אֲזָלָא

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

אֲזָלָא-גֵּירָשׁ

אֲזָלָא-גֵּירָשׁ sounds slightly different than the קְדָמָא וְאֲזָלָא, being a "shorter" note. It is acceptable, however, to sing it exactly the same as the קְדָמָא וְאֲזָלָא.

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

1. קְדָמָא וְאֲזָלָא

2. אֲזָלָא-גֵּירָשׁ

## מַעֲזוּז

מַעֲזוּז 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 מַעֲזוּז, you must look ahead to the cantillation for the next word to know how to sing it. The fourth type of מַעֲזוּז is...

## מַעֲזוּז |

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

## רַבִּיעִי

רַבִּיעִי is the concluding note for this phrase.

1. מַעֲזוּז רַבִּיעִי
2. מַעֲזוּז | מַעֲזוּז רַבִּיעִי
3. קְדָמָא וְאַזְלָא רַבִּיעִי
4. קְדָמָא וְאַזְלָא מַעֲזוּז רַבִּיעִי
5. אֲזָלָא-גֵּרֶשׁ רַבִּיעִי
6. אֲזָלָא-גֵּרֶשׁ מַעֲזוּז רַבִּיעִי
7. קְדָמָא וְאַזְלָא מַעֲזוּז | מַעֲזוּז רַבִּיעִי
8. אֲזָלָא-גֵּרֶשׁ מַעֲזוּז | מַעֲזוּז 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 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 **דְּרָגָא 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 **תְּבִיר** must always be followed by a major pause. That means that when you get to a **תְּבִיר** as you are preparing a reading, you know that either **סוּף-פְּסוּק:** or **אֲתַנּוּזָתָא** is going to follow it. That's just the way the system works.

5. **דְּרָגָא תְּבִיר מִרְכָּא טַפְזָא מְנוּזָא אֲתַנּוּזָתָא**

6. **מִרְכָּא תְּבִיר מִרְכָּא טַפְזָא אֲתַנּוּזָתָא**

7. **דְּרָגָא תְּבִיר מִרְכָּא טַפְזָא סוּף-פְּסוּק:**

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

8. **קְדָמָא וְאִזְלָא דְּרָגָא תְּבִיר**

9. **דְּרָגָא מְנוּזָא רְבִיעִי**

10. **קְדָמָא מִרְכָּא תְּבִיר**

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

First, we will deal with the two different types of תְּלִישָׁא-קִטְנָה: תְּלִישָׁא-קִטְנָה and תְּלִישָׁא-גְּדוּלָה. 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 פְּשֵׁטָא? It's the same issue here. תְּלִישָׁא-קִטְנָה 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-קִטְנָה is named "small" because it is a shorter series of musical notes to sing.

### תְּלִישָׁא-גְּדוּלָה

The תְּלִישָׁא-גְּדוּלָה also appears twice over a word quite often, and for the same reason, only in reverse. The תְּלִישָׁא-גְּדוּלָה 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-גְּדוּלָה 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, פִּזְרֹת almost always precedes one of the תְּלִישָׁא cantillations.

## מִנְיָז

Often, a תְּלִישָׁא or a פִּזְרֹת is preceded by a מִנְיָז. As we learned in Group 5, when a מִנְיָז appears with any of Groups 5, 6, 7, or 8 it is the Group 4 מִנְיָז that is sung (the one that precedes a רְבִיעִי). It is called the “general מִנְיָז” for this reason.

Here are the phrases in which תְּלִישָׁא and פִּזְרֹת 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. מִנְיָז
2. פִּזְרֹת
3. תְּלִישָׁא-קַטְנָה
4. תְּלִישָׁא-גְדוּלָה
5. פִּזְרֹת תְּלִישָׁא-קַטְנָה
6. פִּזְרֹת תְּלִישָׁא-גְדוּלָה
7. פִּזְרֹת תְּלִישָׁא-קַטְנָה קְדָמָא וְאַזְלָא רְבִיעִי

8. פִּיֹּר תְּלִישָׁא-גְּדוּכָה קְדָמָא וְאַזְלָא רַבֵּי

9. מְנַז פִּיֹּר

10. מְנַז תְּלִישָׁא-קְטָנָה

11. מְנַז תְּלִישָׁא-גְּדוּכָה

12. מְנַז פִּיֹּר תְּלִישָׁא-קְטָנָה

13. מְנַז פִּיֹּר תְּלִישָׁא-גְּדוּכָה

14. מְנַז פִּיֹּר תְּלִישָׁא-קְטָנָה 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, אֲזָלָא-גֵּרְשָׁיִם is included in this group because it can stand alone as well. However, because it is so closely related to קְדָמָא וְאֲזָלָא and רַבֵּיעִי, it was placed in Group 4.

### גֵּרְשָׁיִם

While גֵּרְשָׁיִם is a stand alone trope marking, it is very closely related to the special מַעֲזִיז and often appears and functions in a similar way, as an introduction to a מַעֲזִיז רַבֵּיעִי. 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 a *pasuk*.

### מַעֲזִיז

Our general מַעֲזִיז 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. מַעֲזִיז גֵּרְשָׁיִם 3. גֵּרְשָׁיִם מַעֲזִיז רַבֵּיעִי

4. זָקֵף-גָּדוֹל 5. זָקֵף-גָּדוֹל מִרְכָּא טַפְזָא סוּף-פְּסוּק:

## Group 8: Zarka-Segol Phrases - זַרְקָא סְגוּלָּה

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

זַרְקָא סְגוּלָּה 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, זַרְקָא סְגוּלָּה are sung on the last syllable of the word because it is the stressed syllable. However, on the rare occasion that either זַרְקָא or סְגוּלָּה is to be sung on a word that has an earlier stressed syllable, the cantillation mark will appear over that syllable as well.

זַרְקָא

סְגוּלָּה

מְנַיִן

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

These are the few ways that the זַרְקָא סְגוּלָּה phrase will appear.

1. זַרְקָא סְגוּלָּה

2. זַרְקָא מְנַיִן סְגוּלָּה

3. מְנַיִן זַרְקָא מְנַיִן סְגוּלָּה

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 - אֶתְנַחְתָּא

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



Group 2: Siluk/Sof-Pasuk Phrases - סִלּוּק/סוֹף-פְּסוּקִים:

1. טְפִילָּה סוֹף-פְּסוּקִים:
2. טְפִילָּה מִרְכָּא סוֹף-פְּסוּקִים:
3. מִרְכָּא טְפִילָּה סוֹף-פְּסוּקִים:
4. מִרְכָּא טְפִילָּה מִרְכָּא סוֹף-פְּסוּקִים:

Group 3: Zakeif-Katon Phrases - זָקֵיף-קָטוֹן

1. מְעוֹז זָקֵיף-קָטוֹן
2. פְּשִׁטָּא מְעוֹז זָקֵיף-קָטוֹן
3. פְּשִׁטָּא זָקֵיף-קָטוֹן
4. מִהֶפֶךְ פְּשִׁטָּא מְעוֹז זָקֵיף-קָטוֹן
5. מִהֶפֶךְ פְּשִׁטָּא זָקֵיף-קָטוֹן
6. קַדְמָא מִהֶפֶךְ פְּשִׁטָּא מְעוֹז זָקֵיף-קָטוֹן
7. קַדְמָא מִהֶפֶךְ פְּשִׁטָּא זָקֵיף-קָטוֹן
8. יְדִיב זָקֵיף-קָטוֹן
9. יְדִיב מְעוֹז זָקֵיף-קָטוֹן

## Group 4: R'vee'ee Phrases - רביעי

1. מַעֲזוּז | רְבִיעִי
2. מַעֲזוּז | מַעֲזוּז | רְבִיעִי
3. קְדָמָא וְאַזְלָא | רְבִיעִי
4. קְדָמָא וְאַזְלָא | מַעֲזוּז | רְבִיעִי
5. אֲזָלָא-גֵּרֶשׁ | רְבִיעִי
6. אֲזָלָא-גֵּרֶשׁ | מַעֲזוּז | רְבִיעִי
7. קְדָמָא וְאַזְלָא | מַעֲזוּז | רְבִיעִי
8. אֲזָלָא-גֵּרֶשׁ | מַעֲזוּז | רְבִיעִי

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

1. דֵּרְגָא
2. תְּבִיר
3. דֵּרְגָא | תְּבִיר
4. מִרְכָּא | תְּבִיר

5. דַּרְגָּא תְּבִיר מִרְכָּא טַפְּזָא מַעֲזָא אֶתְנַזְזִיתָא
6. מִרְכָּא תְּבִיר מִרְכָּא טַפְּזָא אֶתְנַזְזִיתָא
7. דַּרְגָּא תְּבִיר מִרְכָּא טַפְּזָא סוּף-פְּסוּק:
8. קְדָמָא וְאַזְלָא דַּרְגָּא תְּבִיר
9. דַּרְגָּא מַעֲזָא רַבֵּיטִי
10. קְדָמָא מִרְכָּא תְּבִיר

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

1. מַעֲזָא
2. פִּזֵּר
3. תְּלִישָׁא-קְטַלְתָּהּ
4. תְּלִישָׁא-גְּדוּלְתָהּ
5. פִּזֵּר תְּלִישָׁא-קְטַלְתָּהּ
6. פִּזֵּר תְּלִישָׁא-גְּדוּלְתָהּ
7. פִּזֵּר תְּלִישָׁא-קְטַלְתָּהּ קְדָמָא וְאַזְלָא רַבֵּיטִי
8. פִּזֵּר תְּלִישָׁא-גְּדוּלְתָהּ קְדָמָא וְאַזְלָא רַבֵּיטִי

9. מַנְּזוּחַ פִּיזָר
10. מַנְּזוּחַ תְּלִישָׁא - קְטַנָּה
11. מַנְּזוּחַ תְּלִישָׁא - גְּדוּלָה
12. מַנְּזוּחַ פִּיזָר תְּלִישָׁא - קְטַנָּה
13. מַנְּזוּחַ פִּיזָר תְּלִישָׁא - גְּדוּלָה
14. מַנְּזוּחַ פִּיזָר תְּלִישָׁא - קְטַנָּה קְדָמָא וְאַזְלָא רַבִּיעִי

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

1. גְּרֵשָׁיִם
2. מַנְּזוּחַ גְּרֵשָׁיִם
3. גְּרֵשָׁיִם מַנְּזוּחַ רַבִּיעִי
4. זָקֵף - גְּדוּלָה
5. זָקֵף - גְּדוּלָה מִרְכָּא טַפְּזוּא סוּף - פְּסוּקָה:

Group 8: Zarka-Segol Phrases - זָרְקָא סֶגוֹל

1. זְרֵקָא סְגוּלָּה

2. זְרֵקָא מִנְּחָה סְגוּלָּה

3. מִנְּחָה זְרֵקָא מִנְּחָה סְגוּלָּה