

טעמי המקרא

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קדמא ואזלא אזלא-גרש גרשי
זרעא תביר יתיב פסיק | סוף-פסוק:

שלישלת קרני-פרה מרכא-כפולה
ירחז - 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-פָּנָיו בְּגָדֵיהֶם לְדִרְתָּם וְנִתְּנוּ עַל-צִיצִית הַפָּנֶה פְּתִיל
 תְּכֵלֶת: וְהָיָה לָכֶם לְצִיצִית וּרְאִיתֶם אֹתוֹ וְזָכַרְתֶּם אֶת-כָּל-מִצְוֹת ה'
 וְעָשִׂיתֶם אֹתָם וְלֹא תִתּוּרוּ אֲחֶרֶי לְבַבְכֶּם וְאַחֲרֵי עֵינֵיכֶם אֲשֶׁר-אַתֶּם זֹנִים
 אַחֲרֵיהֶם: לְמַעַן תִּזְכְּרוּ וְעָשִׂיתֶם אֶת-כָּל-מִצְוֹתַי וְהֵייתֶם קְדוֹשִׁים
 לֹא-לְהֵיכֶם: אֲנִי ה' אֱ-לֹהֵיכֶם אֲשֶׁר הוֹצֵאתִי אֶתְכֶם מֵאֶרֶץ מִצְרַיִם לְהָיוֹת
 לָכֶם לֹא-לְהֵיכִים: 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 **מַעֲזִיז** 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' יְחִיד-לְהִיכֶם:

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

מִהַפֵּךְ

פַּשְׁטָא

מִנְיָז

זָקֵיף-קָטוֹן

יְתִיב

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

Can you see that the first word has TWO trope markings upon it. Remembering what we know about פַּשְׁטָא 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 markings - like we have on the word **לֵהוּ** - 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: **לֵהוּ**.

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

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

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

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 not exactly the same. A proper **יְתִיב** will be elongated and narrower than a **מִהֶפֶךְ**. Most importantly,

however, 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 **מִהֶפֶךְ יְתִיב**. **יְתִיב** will appear in two possible patterns:

1. **יְתִיב זָקָה-קָטָן**

2. **יְתִיב מַעֲזִיז זָקָה-קָטָן**

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

מִהֶפֶךְ פֶּשֶׁטָא מַעֲזִיז זָקָה-קָטָן

אֱלֹהֵינוּ יִשְׂרָאֵל וְאִמְרַת אֱלֹהִים

פֶּשֶׁטָא מַעֲזִיז זָקָה-קָטָן

וְזָכַרְתֶּם אֶת-כָּל-מִצְוֹת ה'

מִהֶפֶךְ פֶּשֶׁטָא מַעֲזִיז זָקָה-קָטָן

אֲזִיזֵי לִבְבְּכֶם וְאֲזִיזֵי עֵינֵיכֶם

מַעֲזִיז זָקָה-קָטָן

לְמַעַן תִּזְכְּרוּ

קִדְמָא מִהֶפֶךְ פֶּשֶׁטָא מַעֲזִיז זָקָה-קָטָן

אֲשֶׁר הוֹצֵאתִי אֶתְכֶם מֵאֶרֶץ מִצְרַיִם

Group 4: R'veen Phrases - רביעי

This group of trope markings are 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*. In fact, קדמא can serve as an introductory note to many other trope notes throughout the different groups. Luckily, it always makes the same sound. So, don't be surprised if you come across it in groups besides Group 3 or Group 4. There are some occurrences like this in the paragraphs of the Sh'ma itself. However, the קדמא in this group 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, though not preferred however, to sing it exactly the same way as the קדמא ואזלא.

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

1. קדמא ואזלא

2. אזלא-גרש

מַעֲנֵן

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

מַעֲנֵן | גִּרְמִי

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

רַב־יְעִי

רַב־יְעִי is the concluding note for this phrase.

1. מַעֲנֵן רַב־יְעִי
2. מַעֲנֵן | מַעֲנֵן רַב־יְעִי
3. קִדְמָא וְאַזְלָא רַב־יְעִי
4. קִדְמָא וְאַזְלָא מַעֲנֵן רַב־יְעִי
5. אֲזַלָא-גִּרְשִׁי רַב־יְעִי
6. אֲזַלָא-גִּרְשִׁי מַעֲנֵן רַב־יְעִי
7. קִדְמָא וְאַזְלָא מַעֲנֵן | מַעֲנֵן רַב־יְעִי
8. אֲזַלָא-גִּרְשִׁי מַעֲנֵן | מַעֲנֵן רַב־יְעִי

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

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

תַּבְיֵיר

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 תַּבְיֵיר. This is the only time when this note makes a different sound. Also, in דַּרְגָּא תַּבְיֵיר phrases, it will only appear with the תַּבְיֵיר 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. תַּבְיֵיר

3. דַּרְגָּא תַּבְיֵיר

4. מִרְכָּא תַּבְיֵיר

The **הַרְגָּא תְּבִיר** phrases are the first trope pattern that you will begin to learn 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 reading, you know that either **סוף-פסוק:** or **אֶתְנַחֲתָא** is going to follow it every time. That's just the way the system works.

5. **הַרְגָּא תְּבִיר מְרַכָּא טַפְחָא מְנַח אֶתְנַחֲתָא**

6. **מְרַכָּא תְּבִיר מְרַכָּא טַפְחָא אֶתְנַחֲתָא**

7. **הַרְגָּא תְּבִיר מְרַכָּא טַפְחָא סוף-פסוק:**

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 **מְנַח**. If that happens, you sing the **מְנַח** that is part of the **רְבִיעִי** phrases. Here are the trope combinations that you may find for **הַרְגָּא תְּבִיר** and **רְבִיעִי**:

8. **קִדְמָא וְאַחֲרָא הַרְגָּא תְּבִיר**

9. **הַרְגָּא מְנַח רְבִיעִי**

10. **קִדְמָא מְרַכָּא תְּבִיר**

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

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 פֶּשֶׁטֶט? It's the same reason 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-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.

פֶּזֶר

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

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

מִפְּזֹז

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

Here are the phrases in which תְּלִישָׁא and פִּזְרֹ appear most often. You will see that they are combined with Group 4 רַב־יְעִי phrases relatively frequently. These are the most common variations in which you will find the Group 6 trope pattern, starting at line 5:

1. מִפְּזֹז
2. פִּזְרֹ
3. תְּלִישָׁא-קִטְלָה
4. תְּלִישָׁא-גְּדוּלָה
5. פִּזְרֹ תְּלִישָׁא-קִטְלָה
6. פִּזְרֹ תְּלִישָׁא-גְּדוּלָה
7. פִּזְרֹ תְּלִישָׁא-קִטְלָה קִדְמָא וְאִזְלָא רַב־יְעִי

8. פִּזָּר תְּלִישָׁא-גְּדוּלָּה קְדָמָא וְאַזְלָא רַבֵּי

9. מִפְּזָר פִּזָּר

10. מִפְּזָר תְּלִישָׁא-קִטְצָה

11. מִפְּזָר תְּלִישָׁא-גְּדוּלָּה

12. מִפְּזָר פִּזָּר תְּלִישָׁא-קִטְצָה

13. מִפְּזָר פִּזָּר תְּלִישָׁא-גְּדוּלָּה

14. מִפְּזָר פִּזָּר תְּלִישָׁא-קִטְצָה 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 automatically lead directly into another trope mark or note.

In some teachings about Torah cantillation, אֶלֶף-גֵּרְשֵׁי 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 מִפְּנֵי and often appears and functions similarly, as a lead into a מִפְּנֵי 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 is a fully stand alone cantillation. It does not appear in any kind of a predictable pattern or place in a verse, though it most often comes before a major pause.

מִפְּנֵי

Our general מִפְּנֵי 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. מִפְּנֵי גֵּרְשָׁיִם 3. גֵּרְשָׁיִם מִפְּנֵי רַבִּיעִי

4. זָקֵף-גָּדוֹל 5. זָקֵף-גָּדוֹל מִרְכָּא טְפִיזָא 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 among the least frequently appearing trope patterns or phrases in the TaNaKH. 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 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 מִנְיָן סֶגוֹל

3. מִנְיָן זָרְקָא מִנְיָן סֶגוֹל

This is the end of your detailed training in the chanting of trope. If you can remember the eight groups of phrases, the names of the notes, and their recurring patterns, preparing a reading from TaNaKH 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. טַפְחָה אֶתְנַחְתָּה
2. טַפְחָה מְנַח אֶתְנַחְתָּה
3. מִרְכָּה טַפְחָה אֶתְנַחְתָּה
4. מִרְכָּה טַפְחָה מְנַח אֶתְנַחְתָּה

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

1. טַפְּחָא סוּף-פָּסוּק:
2. טַפְּחָא מִרְכָּא סוּף-פָּסוּק:
3. מִרְכָּא טַפְּחָא סוּף-פָּסוּק:
4. מִרְכָּא טַפְּחָא מִרְכָּא סוּף-פָּסוּק:

Group 3: Zakeif-Katon Phrases - זָקֵיף-קָטָן

1. מַפְּחָא זָקֵיף-קָטָן
2. פִּשְׁטָא מַפְּחָא זָקֵיף-קָטָן
3. פִּשְׁטָא זָקֵיף-קָטָן
4. מַהֲפָךְ פִּשְׁטָא מַפְּחָא זָקֵיף-קָטָן
5. מַהֲפָךְ פִּשְׁטָא זָקֵיף-קָטָן
6. קִדְמָא מַהֲפָךְ פִּשְׁטָא מַפְּחָא זָקֵיף-קָטָן
7. קִדְמָא מַהֲפָךְ פִּשְׁטָא זָקֵיף-קָטָן
8. יְתִיב זָקֵיף-קָטָן
9. יְתִיב מַפְּחָא זָקֵיף-קָטָן

Group 4: R'vee'ee Phrases - רביעי

1. מַעֲנֵה רְבִיעִי
2. מַעֲנֵה | מַעֲנֵה רְבִיעִי
3. קִדְמָא וְאַזְלָא רְבִיעִי
4. קִדְמָא וְאַזְלָא מַעֲנֵה רְבִיעִי
5. אֲזַלָא-גֵּרֶשׁ רְבִיעִי
6. אֲזַלָא-גֵּרֶשׁ מַעֲנֵה רְבִיעִי
7. קִדְמָא וְאַזְלָא מַעֲנֵה | מַעֲנֵה רְבִיעִי
8. אֲזַלָא-גֵּרֶשׁ מַעֲנֵה | מַעֲנֵה רְבִיעִי

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

1. דֶּרְגָא
2. תְּבִיר
3. דֶּרְגָא תְּבִיר
4. מִרְכָּא תְּבִיר

5. דִּרְגָא תְבִיר מִרְכָא טַפְחָא מַנְחָא אֶתְנִיחָא
6. מִרְכָא תְבִיר מִרְכָא טַפְחָא אֶתְנִיחָא
7. דִּרְגָא תְבִיר מִרְכָא טַפְחָא סוּף-פְּסוּק:
8. קִדְמָא וְאַזְלָא דִּרְגָא תְבִיר
9. דִּרְגָא מַנְחָא רְבִיעִי
10. קִדְמָא מִרְכָא תְבִיר

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

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

9. מַנְחֵז פִּיזָר

10. מַנְחֵז תְּלִישָׁא-קִטְצָה

11. מַנְחֵז תְּלִישָׁא-גְּדוֹלָה

12. מַנְחֵז פִּיזָר תְּלִישָׁא-קִטְצָה

13. מַנְחֵז פִּיזָר תְּלִישָׁא-גְּדוֹלָה

14. מַנְחֵז פִּיזָר תְּלִישָׁא-קִטְצָה קִדְמָא וְאַזְלָא רַבִּיעִי

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

1. גֶּרְשָׁיִם

2. מַנְחֵז גֶּרְשָׁיִם

3. גֶּרְשָׁיִם מַנְחֵז רַבִּיעִי

4. זָקֵף-גָּדוֹל

5. זָקֵף-גָּדוֹל מִרְכָּא טַפְחָא סוּף-פְּסוּק:

Group 8: Zarka-Segol Phrases - זָרְקָא סֶגוֹל

1. זָרְקָא סֶגוֹל
2. זָרְקָא מִנְחָה סֶגוֹל
3. מִנְחָה זָרְקָא מִנְחָה סֶגוֹל