

**XI. Names and Forms of “Poetic” *Te`amim* in Haïk-Vantoura’s Deciphering Key
(after Lambert, Yeivin, Haïk-Vantoura and Wheeler)**

Sublinear <i>Te`amim</i>				
Common <i>Te`amim</i>				Rare <i>Te`amim</i>
<i>Name</i>		<i>Form</i>	<i>Alternate</i>	<i>None</i>
<i>Galgal (D#)</i>	<i>wheel</i>	דָּבָר		1) The syntactic paradigm defines <i>`oleh weyored</i> as a <i>complex</i> of two graphemes representing one “disjunctive” <i>ta`am</i> . In the melodic paradigm two <i>te`amim</i> (one <i>`oleh weyored</i> properly speaking and the other <i>merkha</i>) form a <i>melodic motif</i> . 2) Haïk-Vantoura took the name <i>tifha</i> (as in the prose system) rather than <i>tarha</i> (or <i>dehi</i>) as the original name for the 3 rd degree of the poetic system’s scale. Its melodic meaning remains the same whatever its position relative to the word (which has <i>rhythmic</i> significance). 3) <i>Mehuppakh</i> retains the same musical value whether it acts as a disjunctive or as a conjunctive syntactically.
<i>Silluq (E)</i>	<i>end</i>	דָּבָר	מָלַךְ	
<i>Merkha (F)</i>	<i>extension</i>	דָּבָר	דָּבָר →	
<i>Tifha (G)</i>	<i>palm</i>	דָּבָר	דָּבָר	
<i>Atnah (A)</i>	<i>resting</i>	דָּבָר		
<i>Munah (B)</i>	<i>placed</i>	דָּבָר		
<i>Mehuppakh (C')</i>	<i>returned</i>	דָּבָר	דָּבָר	
Superlinear <i>Te`amim</i>				
Common <i>Te`amim</i>				Rare <i>Te`amim</i>
<i>Name</i>		<i>Form</i>	<i>Alternate</i>	<i>None</i>
<i>Pashta</i>	<i>stretcher</i>	דָּבָר	לְבַדָּךְ	1) What the syntactic paradigm calls <i>revi`a mugrash</i> , the melodic paradigm defines as a <i>melodic motif</i> comprised of <i>geresh</i> and <i>revi`a</i> . 2) When it stands alone, <i>revi`a</i> retains the same melodic value whether the syntactic paradigm calls it disjunctive (“ <i>gadol</i> ”) or conjunctive (“ <i>qatan</i> ”). It also retains the same melodic value when combined with <i>geresh</i> . 3) The syntactic paradigm defines <i>`oleh weyored</i> as a <i>complex</i> of two graphemes representing one “disjunctive” <i>ta`am</i> . In the melodic paradigm two <i>te`amim</i> (one <i>`oleh weyored</i> properly speaking and the other <i>merkha</i>) form a <i>melodic motif</i> . 4) <i>Tsinnor</i> retains the same melodic value whether it is found at the end of a word or (as “ <i>tsinnorit</i> ” in the syntactic paradigm) at the beginning of a word.
<i>Geresh</i>	<i>expulsion</i>	דָּבָר		
<i>Revi`a</i>	<i>crouching</i>	דָּבָר	דָּבָר	
<i>`Illuy</i>	<i>elevated</i>	דָּבָר		
<i>Pazer</i>	<i>dispersing</i>	דָּבָר		
<i>`Oleh Weyored</i>	<i>ascending & descending</i>	דָּבָר	עַל-פְּלִגִּי	
<i>Tsinnor</i>	<i>tube</i>	דָּבָר	דָּבָר	
<i>Shalsholet</i>	<i>chain</i>	דָּבָר		