

Haftarah Workshop with Chazan Arik Wollheim

Beth Jacob Congregation Beverly Hills, CA

Summary of Rules for Chanting Haftarah:

- Tropes are little signs above and beneath the words
- Tropes have several functions: punctuation, accents (Mileil and Milera) and melody (helps to memorize text)
- The rules of the system apply to all Tanach excluding the books of Mishlei, Iyov and T'hilim where the tropes look the same but the system functions differently. The musical tradition of the tropes for these books in the Ashkenazic tradition is lost.
- In the Ashkenazic tradition there are 8 sets of melodies for each trope: Torah reading (5 books of Moses) (1) Eastern European style, (2) "German" or "English" style, (3) High Holidays, (4) Haftarah Eastern European style, (5) Haftarah Geman/ English style, (6) Megilat Ester, (7) Megilat Eicha, (8) Rut, Kohelet and Shir Hashirim.
- Accents are extremely important as they can change the meaning of the sentence.
- Several words connected with a hyphen are considered as one word and will have one trope.
- One word with two different tropes will have melodies of both tropes.
- Two identical tropes (like pasta or zarka) appearing in the same word tell the location of accent and tune to be sung only once.
- Accents are usually on the syllable where the trope is located.
- In Sof Pasuk (end of verse) the accent will be to the right of the Meteg.
- Munach has several melodies depends what trope it is proceeding.
- Verses are divided into 2 units and each unit is divided into 2 smaller ones, etc. The division is based on the hierarchy between the tropes (Ceasar, King, Minister etc.)
- When reading always look for little units (til the mafsik) and repeated patterns (see page of common patterns).
- Melody of Bracha prior to Haftarah follows rules of T'amei Hamikra but not blessings after the Haftarah.
- Melody to end the Haftarah will be on the last Tipcha.