The below is from GKC §15 (with modifications-may work better in an appendix-I am going to rework this).

Wickes, William. *Two Treatises on the Accentuation of the Old Testament* טעמי אמ״ת *on Palms, Proverbs, and Job.* טעמי כ״א ספרים. New York: KTAV Publishing House, Inc. 1970. Price, James D. *The Syntax of Masoretic Accednts in the Hebrew Bible*. Lewiston: The Edwin Mellen Press, 1990. Merwe, Christo H. J. van der, Jackie A. Naudé, and Jan H. Kroeze. *A Biblical Herew Reference Grammar*. London: Sheffield Academic Press, 2006.

A. DISJUNCTIVE ACCENTS (*Distinctivi* or *Domini*).

1. (ֹ) סִלּוּק Sillûq (*end*) always with the tone-syllable of the last word before Sôph pāsûq (:) the verse-divider, e.g.: הָאָרֶץ:. It may be present without the Sôph pāsûq, i.e., Exodus 20.3-4.

2. (ֽ) אַתְנָח 'Aṯnâḥ or אָתְנָחְתָּא 'Aṯnâḥtā' (*rest*), the principal divider or the main pause within the verse. It divides the verse into two logical or syntactical units.

3a. (֒) סְגוֹלְתָּא Sᵉgôltā', *postpositive*, marks the fourth or fifth subordinate division, counting backwards from 'Aṯnâḥ (e.g. Gn 1⁷·²⁸). Indicates the first of two main pauses in a verse.

3b. (֓|) שַׁלְשֶׁלֶת Šalšeleṯ (i.e. *chain*), as disjunctive, or Great Šalšěleth, distinguished by the following stroke from the conjunctive in the poetic accentuation, is used for Sᵉgôltā (seven times altogether) when this would stand at the head of the sentence; cf. Gn 19¹⁶, &c.

4a. (֜) זָקֵף גָּדוֹל Zâqēp gādôl, and

4b. (֔) זָקֵף קָטוֹן Zâqēp qāṭôn. The names refer to their musical character, As a disjunctive, Little Zâqēph is by nature stronger than Great Zâqēph; but if they stand together, the one which comes first is always the stronger.

5. (ֽ)טִפְחָא Tiphā' or טַרְחָא Ṭarḥā', a subordinate disjunctive before Sillûq and 'Athnâh, but very often the principal disjunctive of the whole verse instead of 'Athnâh; always so when the verse consists of only two or three words (e.g. Is 2:13), but also in longer verses (Gn 3:21).

6. (֗) רְבִיע Rebia'. At times it introduces a quotation in dialogue or indicates a pause before a more specific delineation of the item it is found over. (scm)

7. (֮) זַרְקָא Zarqā', *postpositive*.

8a. (֙) פַּשְׁטָא Paštā', *postpositive;*, (if the word in question has the tone on the penultima, Paštā is placed over it also, e.g. תֹּהוּ).

8b. (֚) יְתִיב Yᵉṯîb, *prepositive*, and thus different from Mehuppāk. Yᵉṯîb is used in place of Paštā when the latter would stand on a monosyllable or on a foretoned word, not preceded by a conjunctive accent.

9. (֗) תְּבִיר Tebîr.

10a. (֜) גֶּרֶשׁ Gèreš or טֶרֶס Ṭères, and

10b. (֞) גְּרְשָׁיִם Gᵉrāšáyim or Double Gèreš, used for Gèreš, when the tone rests on the ultima, and 'Azlā does not precede.

11a. (֡) פָּזֶר Pâzēr, and

11b. (֟) פָּזֶר גָּדוֹל Pâzēr gādôl (Great Pâzēr) or קַרְנֵי פָרָה Qarnê pāhrā (*cow-horns*), only used 16 times, for special emphasis.

12. (֠) תְּלִישָׁא גְדוֹלָה Tᵉlišā' gᵉdôlā or Great Tᵉlišā', *prepositive*.

13. (֜|) לְגַרְמֵהּ Lᵉgarmēh, i.e. Mûnaḥ (see below) with a following stroke.

B. CONJUNCTIVE ACCENTS (*Conjunctivi* or *Servi*).

14. (֖) מוּנַח Mûnaḥ.

15. (֤) מְהֻפָּ֤ךְ Mehuppāḵ or מַהְפָּ֤ךְ Mahpāḵ.

16a. (֥) מֵאִרְכָא or מֵירְכָא Mêrᵉḵā’, and

16b. (֦) מ׳ כְפוּלָה Mêrᵉḵā’ Kepûlah or Double Mêrᵉḵā’.

17. (֧) דַרְגָּא Dargā’.

18. (֝) אַזְלָא ’Azlā’, when associated with Gèreš (see above) also called Qadmā.

19. (֩) תְּלִישָׁא קְטַנָּה Tᵉlišā’ qᵉṭannāh or LittleTᵉlišā’, *postpositive*.

20. (֪) גַּלְגַּל Galgal or יֶרַח Yèraḥ.

21. (֖) מְאַיְּלָא Mᵉ’ayyᵉlā’ or מֵאִילָא Mâyᵉlā’, a variety of Tiphā, serves to mark the secondary tone in words which have Sillûq or ‘Aṯnâḥ, or which are united by Maqqēp with a word so accentuated, e.g. וַיֵּצֵא־נֹחַ Gn 8:18.