

GUMAYRAH LEARNING HUB

LEARN TAJWEED

SIMPLIFY YOUR

QUR'AN JOURNEY



OMOBOLAJI NAEEMAH FASHINA

LEARN TAJWEED

Simplify Your Qur'an journey

Fashina Omobolaji Naeemah

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CONTENTS

CONTENTS	4
FOREWORD	9
INTRODUCTION	10
DEDICATION	11
ACKNOWLEDGMENT	12
TOWARDS QUR'AN REFLECTION	13
BENEFITS FROM THE REFLECTION OF THE QUR'AN	15
TAJWEED	18
HURUFUL HIJAI) THE ARABIC ALPHABET	22
HOW TO PRONOUNCE	22
SIMILAR SOUNDING LETTERS	26
ARABIC ALPHABETS CHART (HURUFUL HIJAI) LETTER NAMES & SOUNDS	27
TAJWEED	28
TAJWEED IS DIVIDED INTO 4 GROUPS:	28
MAKHARIJ AL HUROOF	29
TAJWEED 1: MAKHARIJ AL HUROOF	30
HOW TO PINPOINT THE MAKHRAJ OF A LETTER	31
IMPORTANCE OF MAKHARIJ	32
MAKHARIJ AL HUROOF	33
MAKHARIJ AL HUROOF	34
POINTS OF ORIGIN (ARTICULATION) OF THE LETTERS	35
STRUCTURE OF THE TONGUE: 4 MAIN AREAS	40
SOUNDS OF THE LETTERS OF THE LIPS	44
SIFAT AL HUROOF	47
TAJWEED 2) SIFAT AL HUROOF	48
IMPORTANCE OF CORRECT APPLICATION OF THE SIFAT (CHARACTERISTICS)	49
SIFAT AL HUROOF (PERMANENT & TEMPORARY ATTRIBUTES)	51
PERMANANT ATTRIBUTES (LAZIMAH) THAT HAVE OPPOSITE	

CHARACTERISTICS	52
HAMS - JAHR (CONTINUATION OR STOPPAGE OF BREATH)	52
PERMANANT ATTRIBUTES (LAZIMAH) THAT HAVE OPPOSITE CHARACTERISTICS.....	53
SHIDDAH-TAWASSUT-RAKHAWAH STOPPAGE & CONTINUATION OF SOUND).....	53
PERMANANT ATTRIBUTES (LAZIMAH) THAT HAVE OPPOSITE CHARACTERISTICS.....	54
ISTI'LAA - ISTEFAAL (HEAVINESS & LIGHTNESS)	54
PERMANANT ATTRIBUTES (LAZIMAH) THAT HAVE OPPOSITE CHARACTERISTICS.....	55
ITBAAQ - INFITAAH (CLOSURE & OPENING OF THE INSIDE OF THE MOUTH).....	55
PERMANANT ATTRIBUTES (LAZIMAH) THAT HAVE OPPOSITE CHARACTERISTICS.....	56
ISMAAT - IDHLAQ (PRONOUNCED WITH EFFORT & EASE).....	56
PERMANENT ATTRIBUTES (LAZIMAH) WITHOUT OPPOSITES.....	57
PERMANENT ATTRIBUTES (LAZIMAH) WITHOUT OPPOSITES.....	60
SUMMARY OF PERMANANT ATTRIBUTES	61
(LAZIMAH) WITH THE OPPOSITES	61
SUMMARY OF PERMANANT ATTRIBUTES (LAZIMAH) WITHOUT OPPOSITES	62
SIFAAT OF QALQALAH	69
PERMANENT ATTRIBUTES (LAZIMAH) WITHOUT OPPOSITES.....	70
THE QUALITY (SIFAAT) OF QALQALAH	70
TWO TYPES OF SUKUN.....	71
THE LEVELS OF QALQALAH	73
REASON FOR QALQALAH	74
READING QALQALAH	76
EXERCISING THE TONGUE.....	77
& REPETITION.....	77
TAJWEED 3: EXERCISING THE TONGUE & REPETITION.....	78
SIMILAR SOUNDING LETTERS LEAD TO SIMILAR SOUNDING WORDS....	79
THE THREE LEVELS OF SPEED IN RECITING THE HOLY QUR'AN	80
THE THREE LEVELS OF SPEED IN RECITING THE HOLY QUR'AN.....	83
HOW DIACRITICS CONTROL WORDS	84

AHKAM AL HUROOF.....	85
TAJWEED 4: AHKAM AL HUROOF	86
THE RULES OF LAAM	89
AHKAM AL HUROOF: 1) RULES OF LAAM.....	90
4 TYPES OF LAAM SAAKIN.....	90
4 TYPES OF LAAM SAKIN – FURTHER DIVIDED	91
LAAM SAKIN: 1) LAAM AT TA'REEF (SUN & MOON LAAM).....	92
LAAM SAKIN: 1) LAAM AT TA'REEF (EXAMPLES OF EACH LETTER)	93
LAAM SAKIN: 2) LAAM AL FI'IL.....	94
UNDERSTANDING HEAVY AND LIGHT LETTERS THE ARABIC ALPHABET	95
THE RULE OF LAAM: 4) LAAM AL LAFDHIL JALALI	96
THE RULE OF LAAM: 4) LAAM AL LAFDHIL JALALI	98
THE RULES OF NUN SAKIN ن and ُTANWEEN	99
RULES OF NUN SAKIN AND TANWEEN	100
RULES OF NUN SAKIN AND TANWEEN	101
THE FOUR RULES OF NUN SAKIN AND TANWEEN	102
THE LETTERS RELATED TO THE NUN SAKIN AND TANWEEN RULES.....	103
NUN SAKIN AND TANWEEN	104
RULE 1: IDH'HAAR (to say CLEARLY)	104
NUN SAKIN AND TANWEEN: RULE 2 IDH'GHAAM (To Merge or Join).....	107
TYPE 1 – IDH'GHAAM MA'AL GHUNNAH – Merging with Nasal Sound –	
LETTERS ي, م, ن also known in acronym as YAMNU letters	109
NUN SAKIN AND TANWEEN: RULE 2 IDH'GHAAM (To Merge or Join).....	110
NUN SAKIN AND TANWEEN.....	112
RULE 3: IKHFAA (to Hide or to Conceal).....	112
NUN SAKIN AND TANWEEN: RULE 3 IKHFAA (To Hide or Conceal)	113
NUN SAKIN AND TANWEEN	116
RULE 4: IQLAB/QALB (to Change or Convert)	116
NUN SAKIN AND TANWEEN: RULE 4 IQLAB (To Change or Convert).....	117
NUN SAKIN AND TANWEEN: RULE 4 IQLAB (To Change or Convert).....	118
NUN SAKIN AND TANWEEN SUMMARY	119
RULES OF NUN SHADDAH AND MEEM SHADDAH	120
WHAT IS GHUNNAH?	121
RULES OF NUN SHADDAH AND MEEM SHADDAH	122
THE RULES OF MEEM SAKIN م	123

THE 3 RULES OF MEEM SAKIN	124
MEEM SAKIN: RULE 2 - IKHFAA SHAFAWI (To hide or conceal).....	126
MEEM SAKIN: RULE 3 – IDH’HAAR SHAFAWI (To recite clearly)	127
THE RULES OF MEEM SAKIN IN BRIEF	129
THE RULES OF OTHER IDH’GHAM.....	130
THE RULES OF OTHER IDH’GHAM	131
WHY IDH’GHAM	132
RULES OF OTHER IDH’GHAM – 1.) IDH’GHAM MUTAMAATHILAYN.....	135
RULES OF OTHER IDH’GHAM – 2.) IDH’GHAM MUTAJAANISAYN.....	136
RULES OF OTHER IDH’GHAM – 3.) IDH’GHAM MUTAQARIBAYN	138
RULES OF OTHER IDH’GHAM – 4.) IDH’GHAM MUTABAA’IDAIN	141
THE RULES OF NUN QUTNI	142
NUN QUTNI (THE SMALL ن).....	143
THE RULES OF RAA ر	146
THE 8 RULES OF RAA TAFKHEEM RELATED TO FAT-HA & DHAMMA	148
THE RULES OF RAA TAFKHEEM.....	149
THE 4 RULES OF RAA TARQEEQ RELATED TO KASRA.....	150
THE RULES OF RAA TARQEEQ.....	151
(Light – Empty Mouth Pronunciation).....	151
THE 2 EXCEPTION RULES OF RAA TAFKHEEM RELATED TO KASRA	152
CERTAIN WORDS WHERE BOTH TAFKHEEM AND TARQEEQ IS ALLOWED	153
AHKAM AL MUDOOD (THE RULES OF MADDAH)	156
DURATION OF ELONGATION OF MADDAH	157
THE 9 TYPES OF MUDOOD	157
BREAKDOWN OF THE 9 TYPES OF MUDOOD	158
TYPES OF MADD: 1.) MADD AL ASLIYYA OR AT-TABEE	160
NATURAL OR ORIGINAL MADD	160
WHAT IS A VOWEL COUNT OR LENGTHENED FOR 2, 4, 6 HARAKA MEAN?	161
MADD AL FAR’I: MADD CAUSED BY OTHER FACTORS.....	163
Madd Al Far’i: Maddah Caused by Hamza	167
THE 14 HURUFUL MUQATT’TA’AAT	171
DIVISION OF THE 14 HURUFUL MUQATT’TA’AAT ACCORDING TO THEIR PROLONGATION.....	173
THE MADD AL-HARFI IN THE HURUFUL MUQATT’TA’AAT	174
EXAMPLES OF MADD UL HARFEE MUTHAQQAL	175
MADD AL FAR’I: MADDAH CAUSED BY SUKUN – 8.) MADD UL-LEEN	177

MADD AL FAR'I: MADDAH CAUSED BY SUKUN – 9.) MADD UL-ARIDH LISSUKUN	178
RULES OF HAA	179
RULES OF HAA	180
H A M Z A	183
HAMZATUL QAT'AA ء	185
HAMZATUL QAT'AAء	186
HAMZATUL WASL¹	188
THE RULE OF HAMZATUL WASL: SKIPPED IN CONTINUOUS RECITATION	190
HAMZATUL WASL PRONOUNCED IN VERBS – Easy to remember	195
HAMZATUL WASL FOLLOWED BY ANOTHER HAMZA	196
AL-WAQF (THE STOP)	197
DIVISIONS OF THE STOP	199
THE SYMBOLS OF WUQUF	200
SUMMARY OF THE SYMBOLS OF WUQUF	202
THE RULES OF WUQUF	204
RULES OF WAQF (STOPPING RULES)	205
EXAMPLES FOR RULES OF WAQF (STOPPING RULES)	207
AS – SAKT (ARABIC) orس (The Breathless Pause)	209
AL-IBTIDAA (The Beginning or Starting)	210
AL-WAQF WITH HAMZATUL WASL	211
SOME EXCEPTIONS FOUND IN THE HOLY QUR'AN	212
SOME EXAMPLES FOR PRACTICE	214
TERMINOLOGY FREQUENTLY USED IN TAJWEED	218

FOREWORD

As a teacher of the Quran, I have always had issues with students skipping class because they find it difficult to understand.

I have also come to realize that many students think the concepts of *tajweed* are exclusive to the rules of nun *saakinah* and *tanween* only, hence they have the notion that once they know the rules of nun *saakinah* and *tanween*, they have understood the whole concept of *tajweed*.

All these and more are among the setbacks students encounter when it comes to the area of *tajweed* which I have come to realize and, in a bid, to help my students excel more, I thought of different ways to make learning and understanding *tajweed* easier for them.

To get the best for them, I spoke with a more experienced colleague in the field and he suggested the compilation of these rules in a language students would understand easily, such that they would comprehend and put into effective practice these rules when it comes to recitation of the glorious Qur'an and that is what gave birth to this book.

I ask Allāh to accept this from me as an act of *Ibaadah*.

INTRODUCTION

This book is compiled with great passion to aid an easier understanding of the rules of *tajweed*. I also shared my thoughts on the need to improve our connections with Allāh (سُبْحَانَهُ وَتَعَالَى) through reflections in this amazing book.

It is going to be an exemplarily beautiful experience in your Qu'ran learning journey.

DEDICATION

To my daughter, because of whom everything makes sense.

ACKNOWLEDGMENT

All praises to Allāh (سُبْحَانَهُ وَتَعَالَى) Who has blessed my tiny efforts and made me grow exponentially and still making me grow more. Thereafter, I am grateful to my parents who nurtured me to greatness, may Allāh (سُبْحَانَهُ وَتَعَالَى) reward you Dad, and may Allāh (سُبْحَانَهُ وَتَعَالَى) prolong your life Mummy.

I am grateful to my siblings, may Allāh (سُبْحَانَهُ وَتَعَالَى) answer all your *Du'a* and keep you firm on Khayr.

Moreover, I am grateful to Ustādh Saboor Aboo Israaeel Kewdirorunwiyy who planted the seed of this book in my head.

To Brother Yūnus Olukodo of SYO BYTES, who took it upon himself to bring this manuscript to life, I am grateful. It was indeed a hard work.

To my bread and butter, Umm Aadam, I love you and I am honored to be in your tribe of women. I admire your strength, my sweetheart.

Dear MBM, meeting you was nothing short of Allah's grace, thank you so much for being awesome and also sharing the awesomeness with the world.

I am full of gratitude to Sis Juwayriyyah Oyiza. For some reason or the other, she sees the best in me, and she doesn't fail to remind me of my awesomeness.

I am always in awe of your support, Sis Lateefah Abifarin, and my dearest Zou, you are indeed a pillar to lean on.

My favorite lawyer, Fatimah Usman, may you continue to thrive in goodness and wellness. A prayer answered is what you are to me, I love you Allāh (سُبْحَانَهُ وَتَعَالَى).

That said, Allāh (سُبْحَانَهُ وَتَعَالَى) has blessed me so much that I can continue to type and type and still I won't be able to express all on this page.

To everyone that has crossed my path, one way or the other, you've all been of amazing impact on my life and success, I am wholeheartedly grateful to you all.

May Allāh (سُبْحَانَهُ وَتَعَالَى) reward you all abundantly and never leave you to your affairs in the blink of an eye. *Amin.*

TOWARDS QUR'AN REFLECTION

If you know me before now, you'd know I have always been a fan of reflection; I enjoy savoring the world of the Qur'an and being mesmerized by its beauty. I allow my mind to wonder as to why it's a beautiful world albeit transient.

Equally, reflection is always a way of calming myself, which explains why I am obsessed with reflecting on the Qur'an. I have always thought of myself as a special breed but the world broke me and I tarried away from nature, wallowing in despair. Guess what gave me my footing back? *TADABURR*. What I am trying to say is that the solution for everything you are looking for is in the Quran and you won't get it until you ponder on the Words of Allāh.

What is *TADABURR*? it simply means a time out of our day-to-day activities to meditate and ponder on the meaning of the verses of the Quran. *Tadaburr* is to contemplate and brood upon the Qur'an to gain enlightenment and feels an increase in *eeman*, have deep insights into Allāh's nature and attributes.

"He is Allāh(سُبْحَانَهُ وَتَعَالَى); there is no god but He, Knower of the unseen and the seen; He is the Most Gracious, the Most Merciful."

هُوَ اللَّهُ الْخَلِيقُ الْبَارِئُ الْمُصَوِّرُ لَهُ الْأَسْمَاءُ الْحُسْنَى يُسَبِّحُ لَهُ مَا فِي السَّمَوَاتِ وَالْأَرْضِ وَهُوَ الْعَزِيزُ الْحَكِيمُ



"He is Allāh; there is no god but He, the Sovereign, the Holy, the Most Perfect, the Granter of security, the Watcher over all, the Almighty, the Compeller, the Supreme." Surah Hashr.¹

One thing I found astonishing in the Qur'an is the synergy Allāh(سُبْحَانَهُ وَتَعَالَى) has put between Him, us, and the Qur'an, such that reading the Qur'an and trying to decipher the message feels like a personal conversation with the Creator. The manner of approach to which Allāh(سُبْحَانَهُ وَتَعَالَى) relates helped us sort of achieve self-realization and invariable have a strong bond with Allāh(سُبْحَانَهُ وَتَعَالَى). The most powerful one made it easy for us to worship him. Allāh(سُبْحَانَهُ وَتَعَالَى) doesn't just give us a concept and expects us to fill in the gaps; he took us through the concept with explicit explanations using parables to help

¹Surah Al-Hashr, Qur'an Chapter 59, Verse 24.

us understand better. This makes me laugh at those who walk around the Earth with pride saying they owe no one explanation. The One who created us sent down the prophet and revealed the Qur'an to explain to us the concept of Islam in clear terms.

إِنَّ اللَّهَ لَا يَسْتَحْيِي أَنْ يَضْرِبَ مَثَلًا مَّا بَعُوضَةً فَمَا فَوْقَهَا فَأَمَّا الَّذِينَ ءَامَنُوا فَيَعْلَمُونَ أَنَّهُ الْحَقُّ مِنْ رَبِّهِمْ
وَأَمَّا الَّذِينَ كَفَرُوا فَيَقُولُونَ مَاذَا أَرَادَ اللَّهُ بِهَذَا مَثَلًا يُضِلُّ بِهِ كَثِيرًا وَيَهْدِي بِهِ كَثِيرًا وَمَا يُضِلُّ
بِهِ إِلَّا الْفَاسِقِينَ ﴿٣١﴾

*"Verily, Allāh is not ashamed to set forth a parable even of a mosquito or so much more when it is bigger (or less when it is smaller) than it. And as for those who believe, they know that it is the Truth from their Lord, but as for those who disbelieve, they say: "What did Allāh intend by this parable?" By it He misleads many, and many He guides thereby. And He misleads thereby only those who are Al-Fasiqun (the rebellious, disobedient to Allāh)."*²

مَثَلُ الَّذِينَ أَخَذُوا مِنَ دُونِ اللَّهِ أَوْلِيَاءَ كَمَثَلِ الْعَنْكَبُوتِ أَخَذَتْ بَيْتًا وَإِنَّ أَوْهَنَ الْبُيُوتِ لَبَيْتُ
الْعَنْكَبُوتِ لَوْ كَانُوا يَعْلَمُونَ ﴿٤١﴾

*The parable of those who take protectors other than Allāh is that of the spider, who builds (to itself) a house; but truly the flimsiest of houses is the spider's house; - if they but knew.*³

Another thing that stands out is the way *Allāh* kept repeating himself over and over again and never deviating from the central theme of the *Quran* which is MONOTHEISM.

² Surah Al-Baqarah, Qur'an Chapter 2, Verse 2.

³ Surah Al-Ankabut, Qur'an Chapter 29, Verse 41.

BENEFITS FROM THE REFLECTION OF THE QUR'AN

Irrespective of whether you believe it or not, gaining the full benefit of pondering and reflecting on the Qur'an requires you to empty your mind of every preconceived notion and bias so as not to project such ideas on the book.

Reflecting on the Qur'an is a direct command from Allāh, we are directed to ponder on the holy book for that's how we would reap the fruits.

This is the Blessed Book that We have revealed to you, (O Muhammad), that people with understanding may reflect over its verses and those with understanding derive a lesson. Q37:49

The Quran has been called a blessed Book in the sense that it is highly useful for man.

Most of us have restricted ourselves to just reading the Qur'an while it is a very good rewardable act of worship; reading the Qur'an requires a deep commitment to reflect and digest the Message Allāh wants us to get. This brings me to this question:

What does the Qur'an mean to you?

How do you ponder upon the Qur'an?

What mesmerizes you about the Qur'an?

What sort of relationship do you have with the Quran?

For me, once I reflected on a particular portion of the Qur'an, I always wish I had pondered on the verse before as I know it would have prevented some misbehavior in the past. Before reflecting on surah *al-mutaffifin*, I had always been on the defensive side when my deen or mode of dressing is insulted or humiliated. But after understanding the last verses of that surah, all I do is laugh at their silliness because Allāh has defended me. What better defense do I have for myself against the word of *Allāh*?

﴿٣٤﴾ قَالِیَوْمَ الَّذِیْنَ ءَامَنُوا مِنَ الْكُفَّارِ یَضْحَكُونَ

Verily, those who committed crimes used to laugh at those who believed. Are not the disbelievers paid for what they used to do; meaning, `will the disbelievers be recompensed for their mockery and belittlement against the believers, or not. This means that they surely will be paid in full, completely, and perfectly (for their behavior).⁴

⁴ Surah Al-Mutaffifin, Quran chapter 83, Verse 34

Tadabur is akin to having a good relationship with the Qur'an as it illuminates the heart and exposes the reader to the best source of continuous learning. As far as I am concerned, the Qur'an is the most important and complete self-development Book ever and one can only benefit from it by constantly digesting the lesson. The Qur'an is full of abundant blessings and knowledge and advice for those that reflect the Qur'an.

يَطُوفُ عَلَيْهِمْ وِلْدَانٌ مُّخَلَّدُونَ ﴿١٧﴾

"And We have indeed made the Qur'an easy to understand and remember: then is there any that will receive admonition" ⁵

Amazing to me is the synergy of the beneficial relationship we can have with the Qur'an that inspires arrays of emotions depending on where and why you are reading. Allāh (سُبْحَانَهُ وَتَعَالَى) has made the Qur'an a companion and guideline for us where we can find assurances, acknowledgments of our struggle, patience for our trials, solutions, and hopes for our worries and addresses our fears, but we can only tap into those benefit through *tadaburr*/Qur'an.

وَلَقَدْ نَعْلَمُ أَنَّكَ يَضِيقُ صَدْرَكَ بِمَا يَقُولُونَ ﴿١٧﴾

"We certainly know that your heart is truly distressed by what they say" ⁶

وَأَصْبَحَ فُؤَادُ أُمِّ مُوسَىٰ فَرِغًا إِنْ كَادَتْ لَتُبْدِي بِهِ لَوْلَا أَنْ رَبَّنَا عَلَّ قَلْبَهَا لَتُنكَبُ مِنَ الْمُؤْمِنِينَ ﴿١٠﴾

"On the other hand, the heart of Moses' mother was sorely distressed. Had We not strengthened her heart that she might have full faith (in Our promise), she would have disclosed the secret" ⁷

وَكُلًّا نَقُصُّ عَلَيْكَ مِنْ أَنْبَاءِ الرُّسُلِ مَا نُثَبِّتُ بِهِ فُؤَادَكَ وَجَاءَكَ فِي هَذِهِ الْحَقِّ وَمَوْعِظَةٌ وَذِكْرٌ لِلْمُؤْمِنِينَ ﴿١٣٠﴾

"And each [story] We relate to you from the news of the messengers is that by which We make firm your heart. And there has come to you, in this, the

⁵ Surah Al-Waqi'ah, Qur'an Chapter 54, Verse 17.

⁶ Surah Al-Hijr, Qur'an Chapter 15, Verse 97.

⁷ Surah Al-qasas, Qur'an Chapter 28, Verse 10.

truth and an instruction and a reminder for the believers"⁸

وَنَزَعْنَا مَا فِي صُدُورِهِمْ مِن غِلٍّ تَجْرِي مِن تَحْتِهِمُ الْأَنْهَارُ وَقَالُوا الْحَمْدُ لِلَّهِ الَّذِي هَدَانَا لِهَذَا وَمَا كُنَّا لِنَهْتَدِيَ لَوْلَا أَن هَدَانَا اللَّهُ

*We shall strip away all rancor from their hearts, and rivers shall flow beneath them, and they shall say: 'All praise be to Allāh Who has guided us on to this. Had it not been for Allāh Who granted us guidance, we would not be on the Right Path.'*⁹

Reflecting on the Quran also helps to reaffirm our place with Allāh, helping us to be steadfast and knowing the One whom we worship is indeed the Most Powerful and the only One whom we seek help from.

"Surely Allāh defends those who believe. Certainly, Allāh has no love for the perfidious, the thankless"¹⁰

"Whereas those who strive against Our Signs, seeking to profane them, they are the friends of the Fire!"¹¹

**READ THE QURAN
REFLECT s
PONDER.**

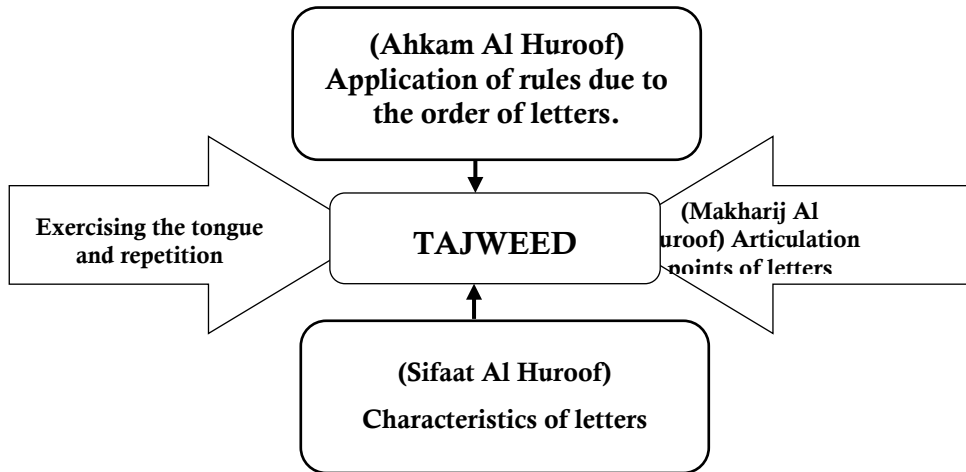
⁸ Surahul Hud, Qur'an Chapter 11, Verse 120.

⁹ Surah Al-Araf, Qur'an Chapter 7, Verse 43.

¹⁰ Surah Al-Hajj, Verse 38

¹¹ Surah Al-Hajj, Verse 51

TAJWEED



Qur'an reading is the recitation of the Qur'an according to Tajweed & Tarteel as taught by the Prophet Muhammad (Peace and Blessings of Allah be upon him). It is one of the Sciences from U'loom Al Qur'an (sciences of the Qur'an)
Linguistic Definition: The word Tajweed comes from the root word Jawada which means 'to improve' or 'to make better', though linguistically, it means "to beautify something".

Applied Definition: Tajweed is to give every letter its right with its description and its origination.

Tajweed refers to rules governing pronunciation during Qur'an recitation; such as prolongation, merging, conversion, distinctness, accuracy, commas, pauses and stopping rules. This allows the reciter to emphasise the accent, phonetics, rhythms, fluency and temper, where and how to pause, where the pronunciation should be long or short, where letters should be sounded together (harf to harf) and where they should be kept separate, and so on.

When asked about the meaning of Tarteel, 'Ali (رضي الله عنه) replied, "It means the Qur'an should be recited with Tajweed and with due observance to the rules of Waqf (pausing to take a breath in the recitation of Qur'an, with the intention of continuing).

- ❖ Tajweed helps the reciter to avoid making mistakes when reciting

قَلْبٌ

كَلْبٌ

Example: (means: Heart) (means: Dog)

- ❖ It is very important and a personal obligation on each individual to learn Tajweed.
They have to know the Makharij, Sifaat and Ahkam.

- ❖ It is said in the Holy Qur'an in SuratulMuzzamil 73:4
“..... *And recite the Qur'an in slow, measured rhythmic tones*”



The benefit of reciting the Holy Qur'an with *Tajweed* is preserving our tongue from mistakes (LAHN) when reading the Glorious Qur'an.

The Science of Beautifying the Noble Qur'an

التجويد

A scholar was once asked “When a person is reciting Qur'an, is it obligatory to observe and listen to it?”

The scholar replied, “Yes! When Qur'an is being recited to you (near you), it is compulsory upon you to listen to it and be silent.”

وَإِذَا قُرِئَ الْقُرْآنُ فَاسْتَمِعُوا

لَهُ، وَأَنْصِتُوا لَعَلَّكُمْ تُرْحَمُونَ ﴿٢٠٤﴾

“And when the Qur'an is recited, then listen to it and remain silent, that mercy may be shown to you.”¹²

Ali (رَضِيَ اللَّهُ عَنْهُ) said that there is a hundred *Hasanah* (reward) for each letter of the Holy Qur'an that the reciter recites in prayer while standing up, fifty while sitting down, twenty-five with Wudhoo while not praying, and ten without Wudhoo.

This narration explains the importance of the Holy Qur'an and its words:

فَضْلُ الْقُرْآنِ عَلَى سَائِرِ الْكَلَامِ
كَفَضْلِ الرَّحْمَنِ عَلَى سَائِرِ خَلْقِهِ.

¹²Surah Al-A'raf, Verse 204

Abu Sa'id (رضي الله عنه) reported: The Messenger of Allah (صلى الله عليه وسلم) said, "The superiority of the words of Allah over all other words is like the superiority of Allah over His creation."¹³

¹³ Sunan al-Tirmidhī 2926

HURUFUL HIJAI) THE ARABIC ALPHABET

HOW TO PRONOUNCE

HOW TO PRONOUNCE	NAME AND PHONETIC SOUND	ARABIC ALPHABET
Tongue is flat in the mouth and the sound comes from the centre of the mouth	Name: Alif	ا
	Sound: (a) as in Umbrella	
Mouth and lips together. One dot below the letter	Name: Baa'	ب
	Sound: (b) as in Balloon	
Tongue touches the roots of the upper teeth. Two dots above the letter	Name: Taa'	ت
	Sound: (t) for Teddy	
Tongue is placed between and behind the upper teeth. Three dots above the letter	Name: Thaa'	ث
	Sound: (th) for Thumb	
Pronounced as 'Ja' sound Ja has one dot in the tummy	Name: Jiim	ج
	Sound: (j) for Jam	
Pronounced from the middle of the throat while pushing air out, with a strong and sustained expulsion of breath.	Name: Haa'	ح
	Sound: (h) for Hello Lightly	

Distinctive sound like when you are clearing the throat. A grating sound. Dot on head (place finger on head)	Name: Khaa'	خ
	Sound: (Kh) for Khadija, Khaleel., sound from the Throat	
Pronounced as 'Da' sound	Name: Daal	د
	Sound: (d) for Daddy	
Keeping the tongue flat in the mouth between the teeth	Name: Dhaal	ذ
	Sound: (dh) for The, This	
Strongly rolled as in Spanish and somewhat rounded as 'rau' in 'raucous'	Name: Raa'	ر
	Sound: (r) for Rabbit	
Pronounced as 'Z' sound	Name: Zaa'	ز
	Sound: (z) for Zahra	
Sound: (Sa) for Sun, Smile	Name: Seen	س
	Sound: (s) for Sun, Smile	
Place finger on the lips. Shhhh	Name: Sheen	ش
	Sound: (sh) for Shirt	
Emphatic 's' pronounced with the tip of the tongue touching the roots of the upper front teeth whistling sound and tongue is curved.	Name: Saad	ص
	Sound: (ṣ) for Swafiya	

Pronounced with the tongue pressing hard against the upper teeth and palate, with a full mouth.	Name: Daad	ض
	Sound: (d) for though, that	
Tongue touches roots of the upper teeth and is a heavy sound and tongue is curved	Name: Taa'	ط
	Sound: (t) for Twahir	
Raise tongue between the teeth and bring it down with force	Name: Zaa'	ظ
	Sound: (z) for Dhohr	
Normally transliterated by an open Inverted comma	Name: `Ayn	ع
	(') Heavy sound 'Ali. Place hand on throat	
Pronounced as 'Gh' exactly as the sound made in gargling. Care should be taken not to pronounce as simply 'Ga'	Name: Ghayn	غ
	(gh) for Green	
Pronounced as 'Fa' Taught as loop with one dot	Name: Faa'	ف
	Sound: (f) for Fatima	
A guttural sound pronounced from the back of the throat. It is a heavy 'Qa'. Taught as loop with two dots	Name: Qaaf	ق
	Sound: (q) for Qasim or Qamar (Moon).	
	Name: Kaaf	

Pronounced as 'ka'. Tongue in centre of the mouth	Sound: (k) for Kite	ك
Pronounced as 'La'	Name: Laam Sound: (l) for Lemon	ل
Pronounced as 'Ma'	Name: Miim Sound: m	م
Explain that it is different to 'Fa' as it does not have a loop. Pronounced as 'Na'	Name: Nuun (n) for Nose	ن
Pronounced as 'Wa'	Name: Waaw Sound: (w) for Wow, Water	و
Pronounced as a normal 'Ha' from the chest. Said heavily – place hand on chest.	Name: Haa' Sound: (h) for Hot	ه
Pronounced as 'Ya'	Name: Yaa' Sound: (y) for Yippee, Yay, Yellow	ي

SIMILAR SOUNDING LETTERS

There are some similar sounding letters in Arabic, which if not pronounced Correctly change the meaning of the word completely.

ARABIC LETTER	SOUND
أ ع ء	A Ayn Alif
ط ت	Tta Taa
ث س ص	Saad Sin Thaa'
ح هـ	Ḥa Ha
ق ك	Qaf Kaf
ز ذ ظ ض	Daad Zaad Dhaal Zaay
خ غ	Ghayn Khaa'

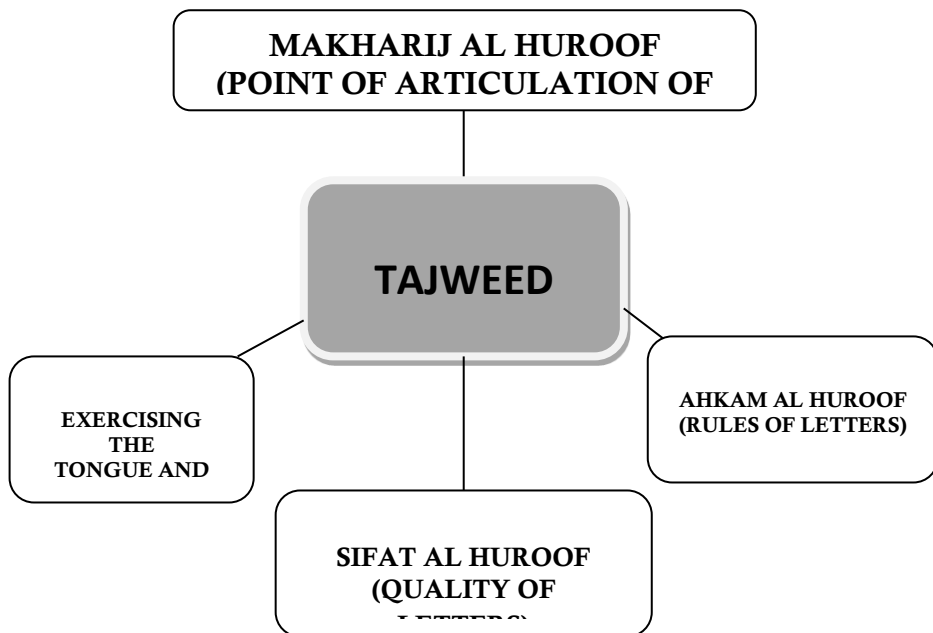
ARABIC ALPHABETS CHART (HURUFUL HIJAI) LETTER NAMES & SOUNDS

ج	ث	ت	ب	ا
Jiim (ja)	The (th)	Taa (ta)	Baa' (b)	Alif (a-Light)
ر	ذ	د	خ	ح
Raa (r)	Dhaal (dh)	Daal (d)	Khaa' (kh)	Haa' (h Light)
ض	ص	ش	س	ز
Daad (d)	Saad (s)	Shiin (sh)	Sin (sa)	Zaay (z)
ف	غ	ع	ظ	ط
Faa' (f)	Ghayn (gha)	Ayn(heavy)	Taa (zha)	Taa' (t)
ن	م	ل	ك	ق
Nuun (n)	Miim (m)	Laam (l)	Kaaf (k)	Qaaf (q)
لا = ا + ل		ي	ه	و
(Laa) LamAlif= Alif+ Lam		Yaa' (ya)	Haa (heavy)	Waaw (w)

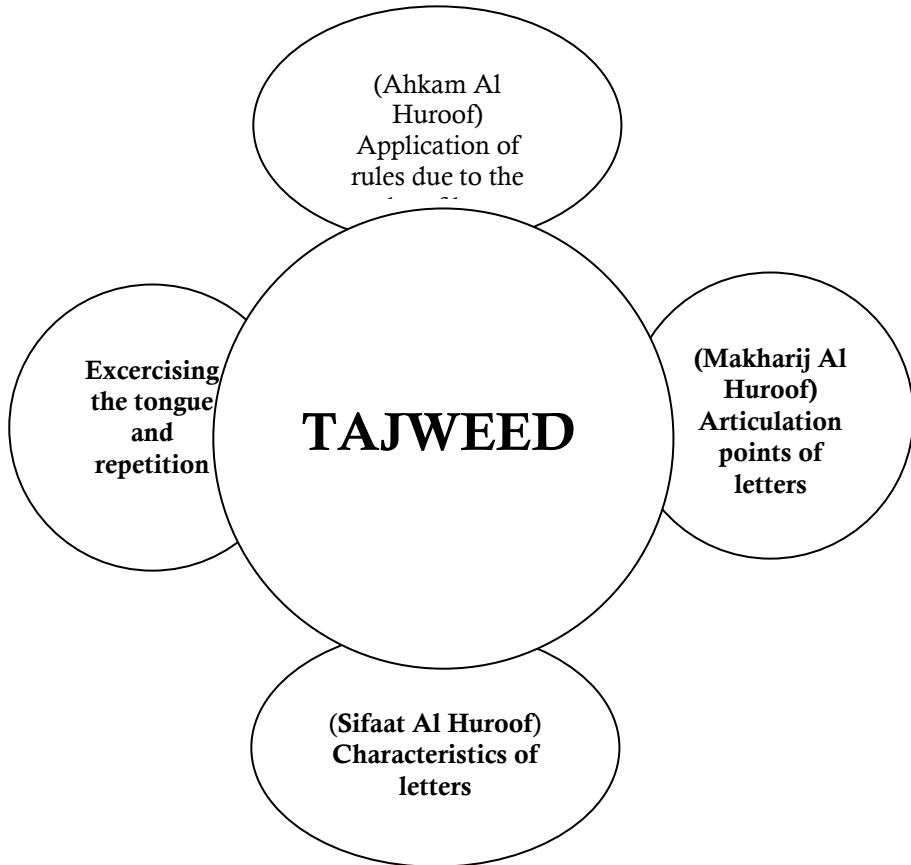
TAJWEED

TAJWEED IS DIVIDED INTO 4 GROUPS:

1. **Makharij Al Huroof**– Pinpointing the point of articulation of each letter. Makharij Al Huroof is divided into the 5 areas of human speech where the sound originates from.
2. **Sifat Al Huroof**– Defining the certain qualities or characteristics of each letter, which distinguishes it from other sounds. Sifat Al Huroof is divided into 2 areas which show the qualities and attributes of the Arabic Alphabet letters.
3. **Exercising the tongue & repetition.**
4. **Ahkam Al Huroof**– Explaining the rules and the changes which occur to the pronunciation of the letters, when combined with others. Ahkam Al-Huroof is divided into 11 areas that show us the Tajweed rules applied when reciting the Holy Qur’an



MAKHARIJ AL HUROOF



TAJWEED 1: MAKHARIJ AL HUROOF



ARTICULATION POINTS

- ❖ Articulation point is the place where a letter is pronounced from, making its sound different from the sound of other letters.
- ❖ Each Quranic letter has a different articulation point.
- ❖ A letter is only a sound that relies on a specific articulation point.
- ❖ 5 major speech areas of the human body are used to pronounce different letters.
- ❖ From the 5 major areas, there are 17 different articulation points used to pronounce the 28 original letters and the 3 lengthened letters.

HOW TO PINPOINT THE MAKHRAJ OF A LETTER

- ❖ Place a Sukun on the letter and before that put a Hamza with Fat-ha, Kasra or Dhamma
- ❖ Say the letter and where the sound stops, that is the Makhraj point.



Example: The makhraj point of the letter Meem and Ha

The makhraj point of Meem is when the 2 lips join together. Notice the sound stops at the makhraj point.	أَمْ إِمَّ اُمُّ
	AM IM UM
The makhraj point of the letter Ha is articulated from the middle of the throat. Notice the sound stops at the makhraj point.	أَحْ إِحْ اُحْ
	AH IH UH

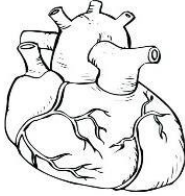
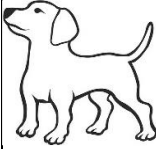
IMPORTANCE OF MAKHARIJ

Pronouncing each letter of the Arabic language in its correct Makharij is very important, as mispronouncing a letter can completely change the meaning of the word.

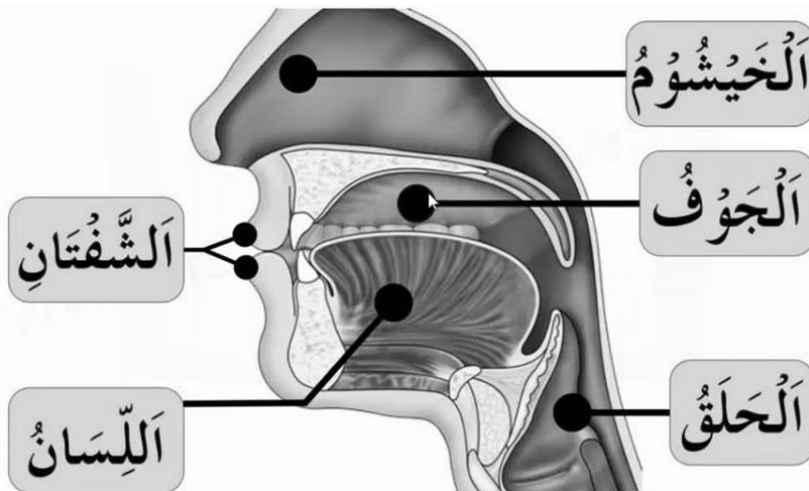
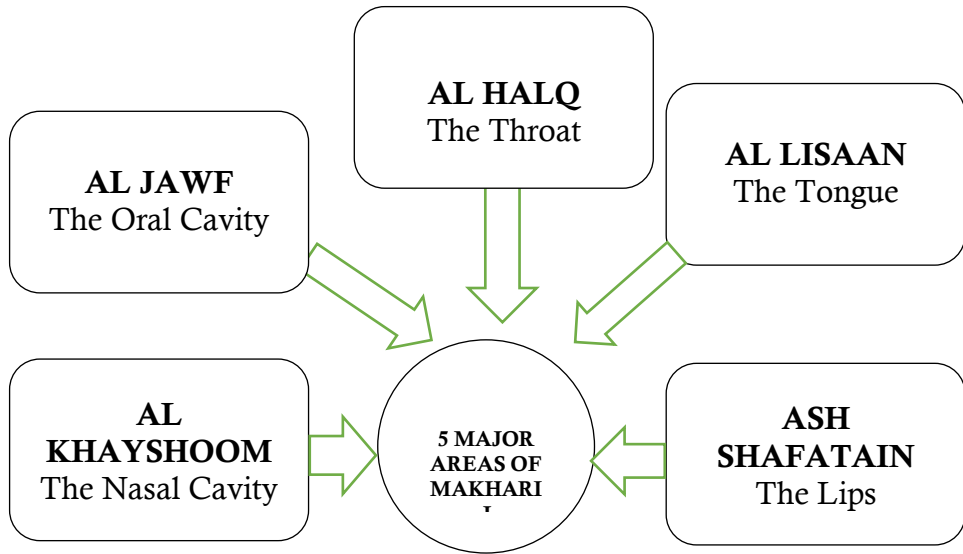
Example 1:

Letter (Harf)	ص	Letter (Harf)	س
Word	صيف	Word	يفس
Meaning	Sword	Meaning	Summer
			

Example 2:

Letter (Harf)	ق	Letter (Harf)	
Word	قلب	Word	كلب
Meaning	Heart	Meaning	Dog
			

MAKHARIJ AL HUROOF

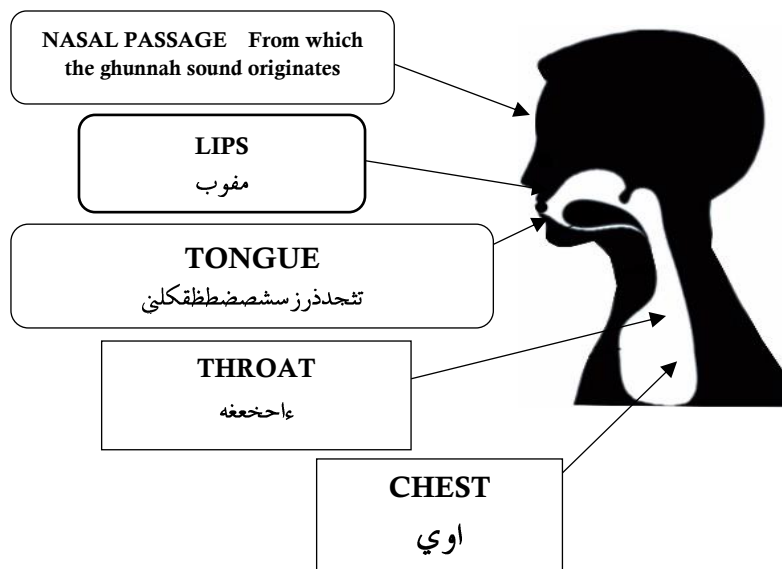


MAKHARIJ AL HUROOF

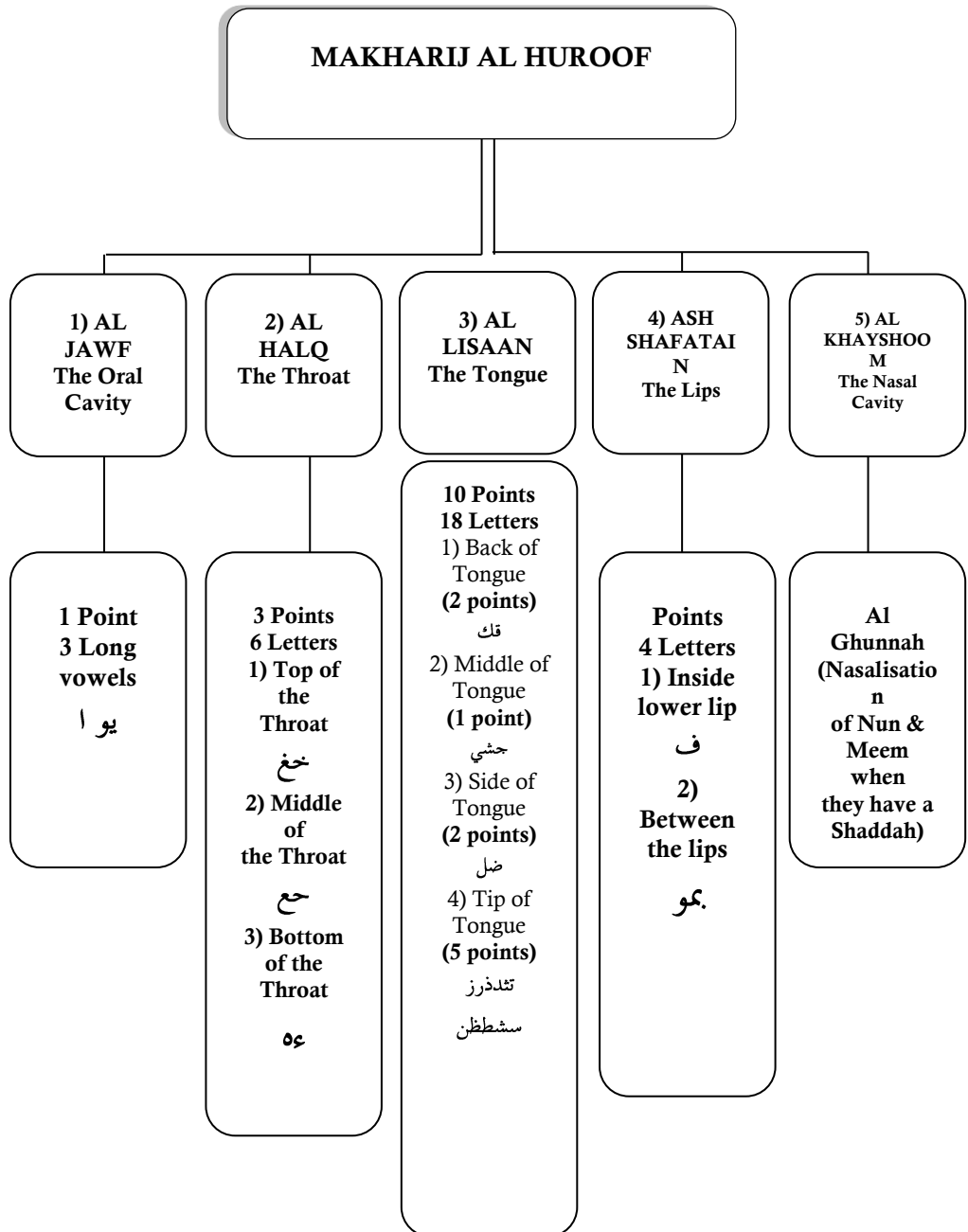
The 5 major areas of pronunciation originate from the human speech zone. These are further divided into 17 points of articulation

5 MAJOR AREAS	ARTICULATION POINTS	NUMBER OF LETTERS
1. AL JAWF – THE ORAL CAVITY The empty space in the chest, throat and mouth	1	3 lengthened letters
2. AL HALQ – THE THROAT These letters are pronounced from the upper, middle and lower part of the throat	3	6
3. AL LISAAN – THE TONGUE	10	18
4. ASH SHAFATAIN – THE LIPS	2	4
5. AL KHAYSHOOM THE NASAL CAVITY From the hole of the nose towards the inside of the mouth	1	Ghunnah of the letter Nun and Mee

The diagram below shows the 5 areas of Makharij and the letters that originate from them.

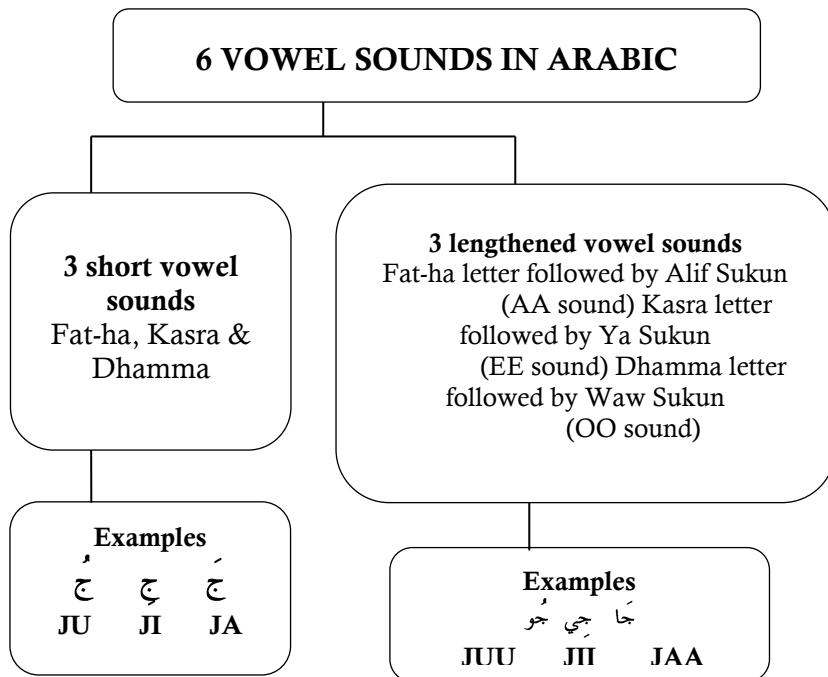


POINTS OF ORIGIN (ARTICULATION) OF THE LETTERS



1. AL JAWF – THE ORAL CAVITY – 1 Articulation point and 3 long vowels

- ❖ The empty space in the mouth and throat is a place and an articulation point at the same time.
- ❖ The three Madd letters (lengthened letters) originate from this non-specific area.
- ❖ These letters finish with the stopping of the sound (that stops with the air). These letters of Alif, Waw and Ya, do not have a specific space that they finish at, like other letters do. Instead, these letters finish with the stopping of the sound.
- ❖ The letters of Al-Jawf are similar to the vowel sounds in English and are known as the Original Madd (Madd al-Asli).
- ❖ The Long Vowel sounds are produced by a relatively free flow of air, they are also called **Al-Huroof Al-Maddiyya**.

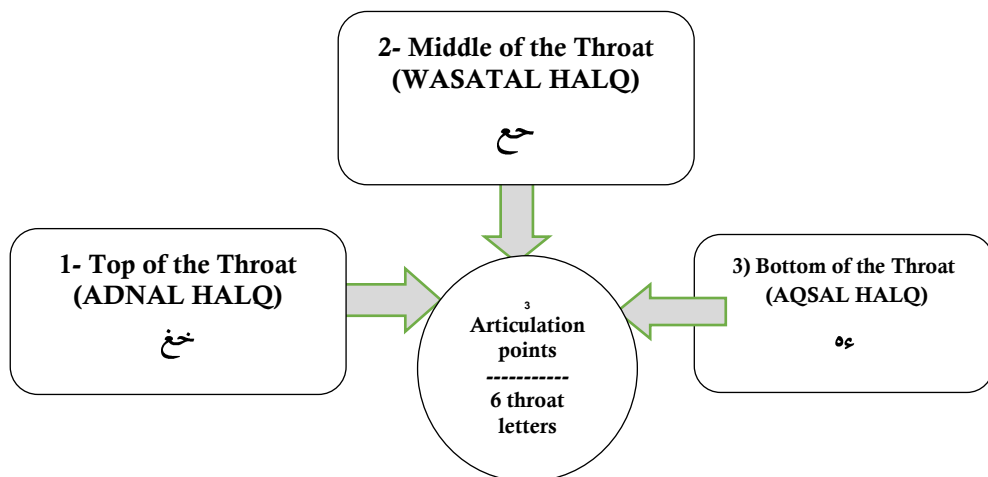


1. AL JAWF – THE ORAL CAVITY – continued

The lengthened sounds have to be extended for 1 second

Fat-ha letter followed By Alif Sukun	Kasra letter followed by Ya Sukun	Kasra letter followed by Ya Sukun
جَا - حَا - خَا KHAA- HAA - JAA	جِي - حِي - خِي KHII- HII - JII	جُو - حُو - خُو KHUU- HUU - JUU
اهْدَنَا عَذَابُ بِهَمَا لَسَعِيهَا فِيهَا	دِينُ مُسْتَقِيمِ الَّذِينَ مُحِيطٌ حَسِيبًا	مَغْضُوبٌ كَفَرُوا قَالُوا يَعْلَمُونَ نُورٌ

2. AL HALQ – THE THROAT – 3 Articulation points and 6 Letters



Articulation From	Letter	Detail	Makhrāj Point
1. Top of the Throat (AdnalHalq)	خ	'kha' scratching sound	خأ
	غ	As if water is being gargled 'ghh'	غأ
2. Middle of the Throat (WasatalHalq)	ح	Imagine having eaten spicy food 'Hha' (middle of throat squeezed)	حأ
	ع	As if one wants to bite a fruit 'Aa' (middle of throat squeezed)	عأ
3. Bottom of the Throat (AqsalHalq)	ه	Ha similar to the 'H' in word He	هأ
	ءأ	Hamza equal to the 'A' letter in English (apple)	ءأ

2. AL HALQ – THE THROAT – continued

Bottom of throat	ء	يومئذ	ء إذا	شيء	إذا جاء
	ه	اهدنا	همزة	عليهم	أثقالها
Middle of throat	ع	بعد	أعوذ	سمعهم	أنعمت
	ح	محفوظ	حور	جحيم	الحمد
Top of throat	غ	يعني	غفر	صغير	غضب
	خ	أخلاق	خروج	بخل	خسر

- ❖ The Throat letters are also known as HuroofulHalqi.
- ❖ Care should be taken on how they are pronounced, as similar sounding letters from the same articulation point can change the meaning of the word

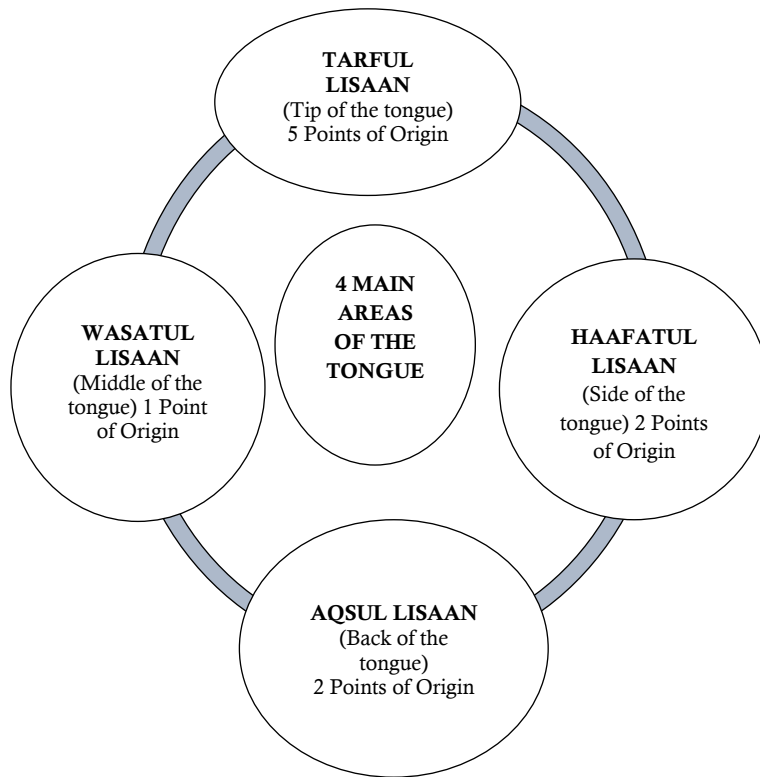
Similar sounding letters ء (Hamza) and ع (Ayn)		
Word	أليم	عليم
Meaning	Painful	All Knowing
Add (عذاب) meaning 'punishment'	عذاب أليم	عذاب عليم
Final meaning	Painful punishment	All Knowing punishment

1. AL LISAAN – THE TONGUE – 10 Articulation points and 18 Letters

This is the widest part of the speech area and it contains different parts like tongue, teeth and so on. The tongue touches different parts of the mouth to articulate different letters.

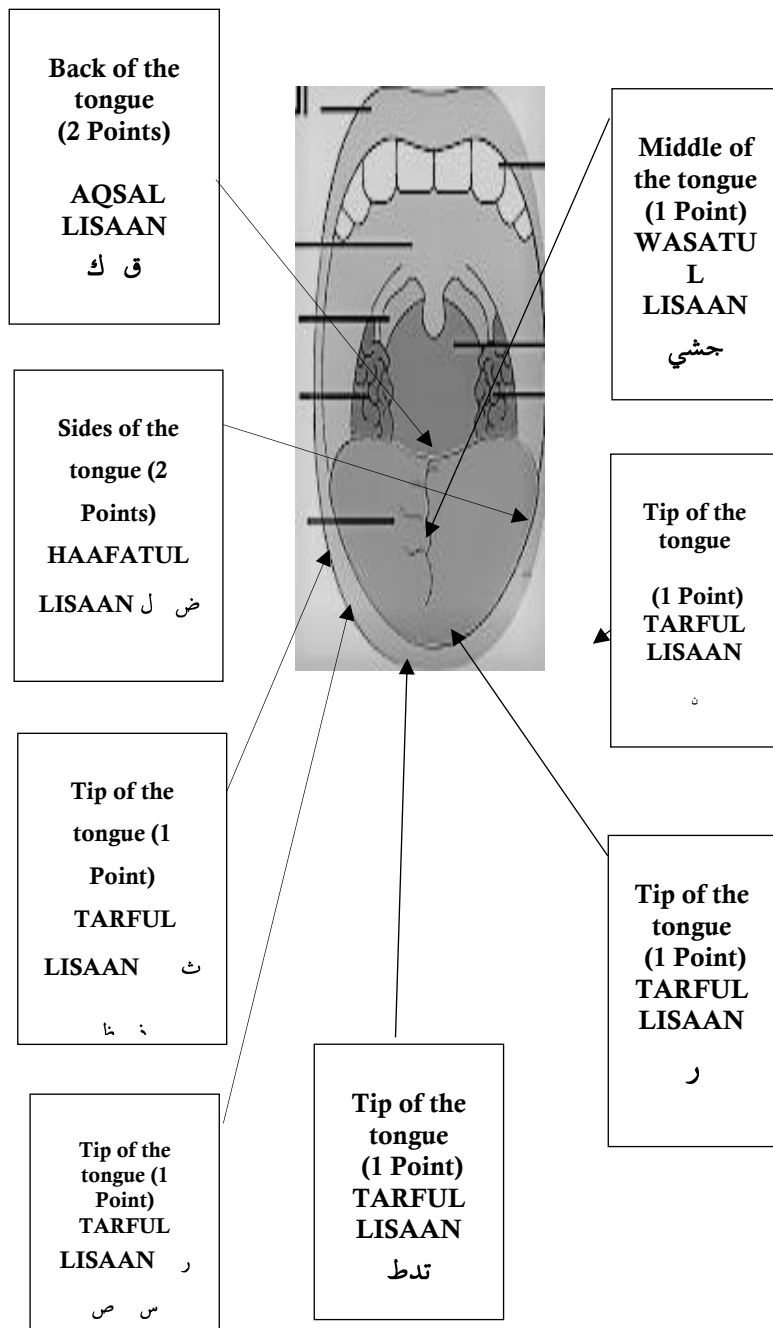
<u>Articulation points of Al-Lisaan</u>	The 18 Letters of the tongue
Ten	ص ه ذ ظ ت د ط ل ن ر ج ش ي ك ق ض س ز

STRUCTURE OF THE TONGUE: 4 MAIN AREAS



3 AL LISAAN – THE TONGUE – continued

Huroof Al-Lisaan– are 18 tongue letters that exit from 10 articulation points and are divided into 4 parts of the tongue

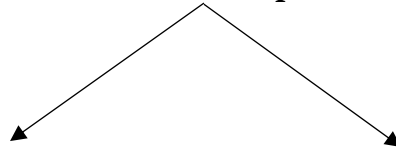


AL LISAAN - 10 ARTICULATION POINTS	18 LETTER/S
BACK OF THE TONGUE - (AQSAL LISAAN)	
1. Heavy letter, pronounced when the root of the tongue, touches the soft part of the upper palate (closer to the back of the tongue)	ق
2. Light letter, pronounced when the root of the tongue, touches the sides of the lower palate (closer to the mouth) eg. Cake in English	ك
MIDDLE OF THE TONGUE - (WASATUL LISAAN)	
3. The centre of the tongue, touches the upper palate directly above it. 3 letters originate from this point.	ج ش ي
SIDE OR EDGE OF THE TONGUE - (HAAFATUL LISAAN)	
4. The upturned sides of the back of the tongue are raised to meet the edges of the top back teeth. Arabic is also known as the language of Dhaadضthis is a unique and difficult letter to pronounce.	ض
5. Originates from the front edge of the tongue, touching the back gums of the upper 6 teeth eg. Like in English	ل
TIP OF THE TONGUE - (TARFUL LISAAN)	
6. Articulated from the top part of the tip of the tongue, touching the roots of the upper incisors (top front teeth). 3 letters originate from this point.	طدت
7. Articulated from between the tip of the tongue and the plates of the upper and lower incisors. This leaves a small gap between the tongue and incisors (hence the whistle sound).3 letters originate from this point	صسز
8. Articulated from the tip of the tongue touching the roots of the upper incisors. (Note: In Al Khayshoom, the letter Nun is only a Ghunnah – Nasal sound, its actual pronunciation is made with the tongue)	ن
9. When the tip of the tongue touches the gums of the upper incisors – we must very slightly roll the tongue.	ر
10. Articulated when the top of the tip of the tongue touches the edges of the top 2 incisors (part of the tongue will stick out)	ذظث

2. ASH SHAFATAIN – THE LIP LETTERS – 2 Articulation points and 4 Letters

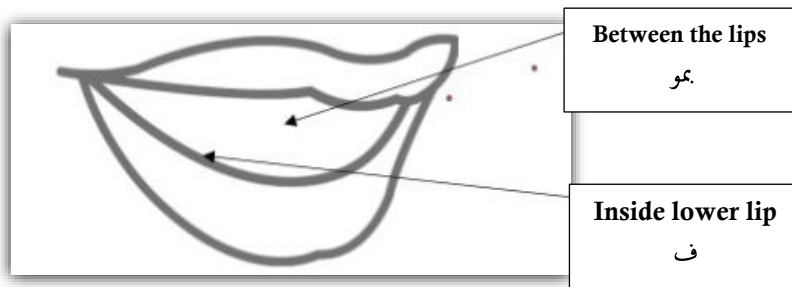
Shafataan means the lips

2 Articulation points



- 1) Between the lips 2) Inside lower lip**

Huroofal Shafataan means the letters of the lips



Between the lips	و	م	ب
	وأ	أم	بأ
The Sound	AW	AM	AB
	Both the lips have to meet to make the above sounds AND for the letter WAAW, we round both the lips		
Inside the lower lip	ف		
	فأ (a unique letter) The sound of this letter is AF		

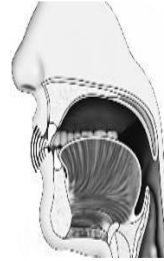
SOUNDS OF THE LETTERS OF THE LIPS

To make the sound of a letter, we put a Sukun on the letter and a Hamza Fat-ha before it.

3. ASH SHAFATAIN – THE LIP LETTER continue

Al-Huruf al Shafawiyah – The Labial Letters

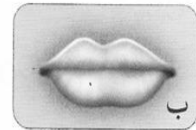
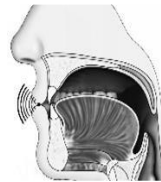
ف This letter is sounded when the edges of the front two teeth touch the wet portion of the bottom lip and separate



Faa comes out when the edge of top front teeth touches the inside of the bottom lip.



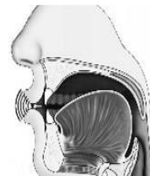
ب This letter is sounded when the wet portion of the lips open from a closed position



م This letter is sounded when the dry portion of the lips open from a closed position

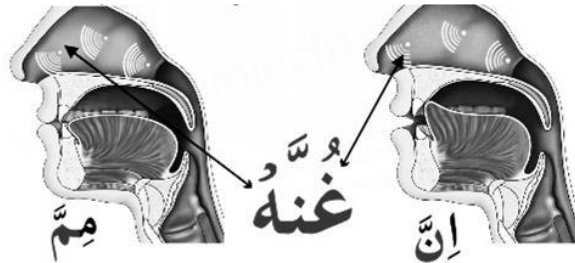


و The un-lengthened Waw is articulated by forming a circle of the two lips without the two lips meeting completely



4. AL KHAYSHOOM: AL-GHUNNAH – Nasalisation – continued

When we find 'Nun' or 'Meem' with a Shaddah, then we lengthen for 2 seconds with a Nasal sound. This Ghunnah is a very clear 'n' sound, it comes automatically when we lengthen the Nun shadddah or Meem shadddah.

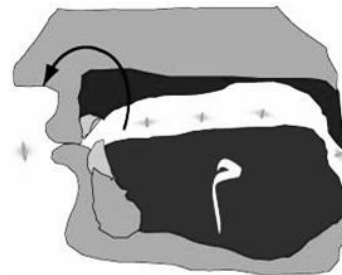
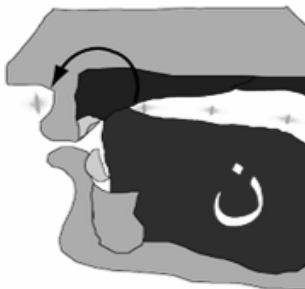


Try to pronounce the sound of Nun or Meem, by holding your nose and feel the vibration.

The simplest and most common type of Ghunnah is with Nun and Meem when they appear with a Shaddah. We hold the Ghunnah sound in our nose for 2 counts.

اَنَّ اَنَّ اَنَّ
Annni Annnu Annnna

اُمَّ اُمَّ اُمَّ
Ammmi AmmmuAmmma

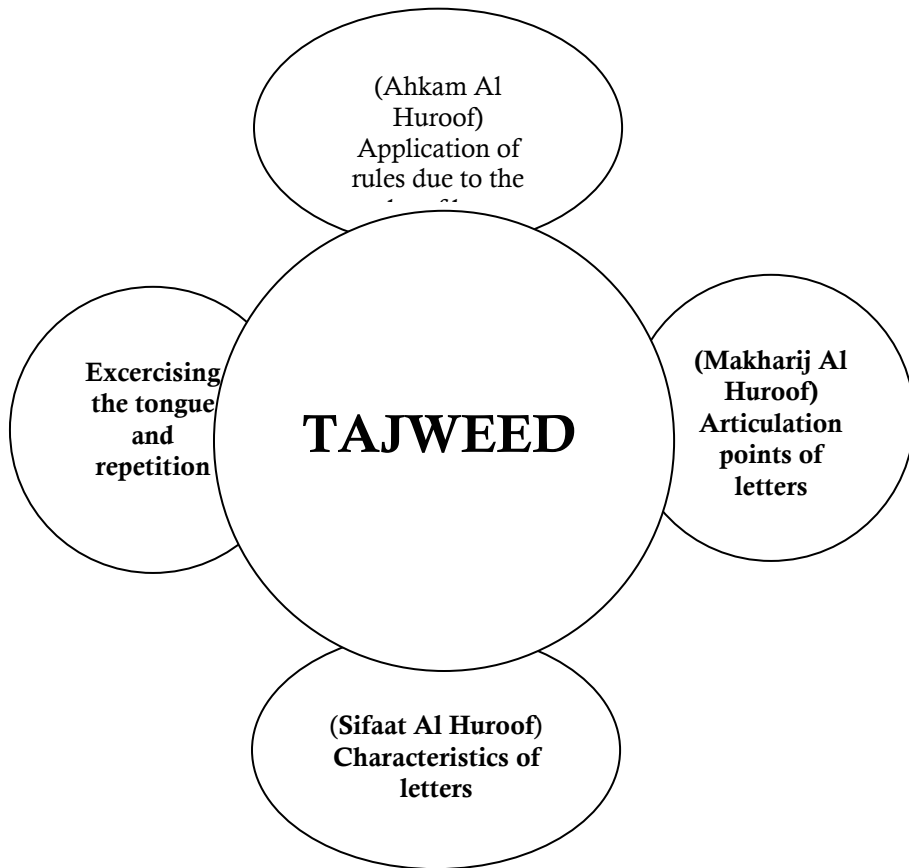


5. AL KHAYSHOOM: AL-GHUNNAH – Nasalisation – continued

When we find ‘Nun’ or ‘Meem’ with a Shaddah, then we lengthen for 2 seconds with a Nasalsound. This Ghunnah is a very clear ‘n’ sound, it comes automatically when we lengthen the Nun shaddah or Meem shaddah.

ن	<p>Jinn-na-ti جِنَّتِ Jahann-na- ma جَهَنَّمَ</p>	م	<p>Falamm-ma فَلَمَّا Amm-ma عَمَّ</p>
	<p>إن الذين كَانَ أعين الناس والناس من النار ولكن</p>		<p>عبد من ضاحكا من قَوْمًا مَا سحرٌ مبين نفسٌ ماذا منهم مقتصد</p>

SIFAT AL HUROOF



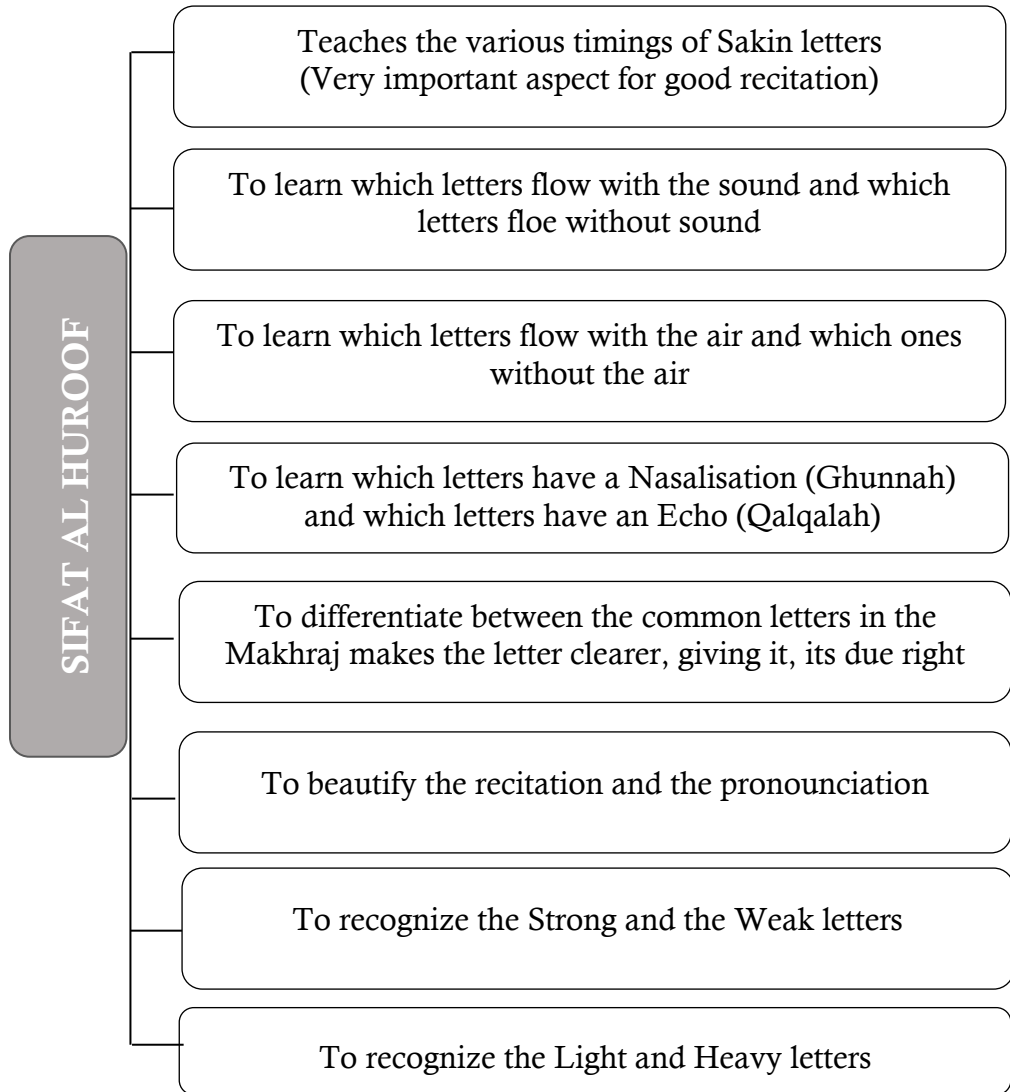
TAJWEED 2) SIFAT AL HUROOF

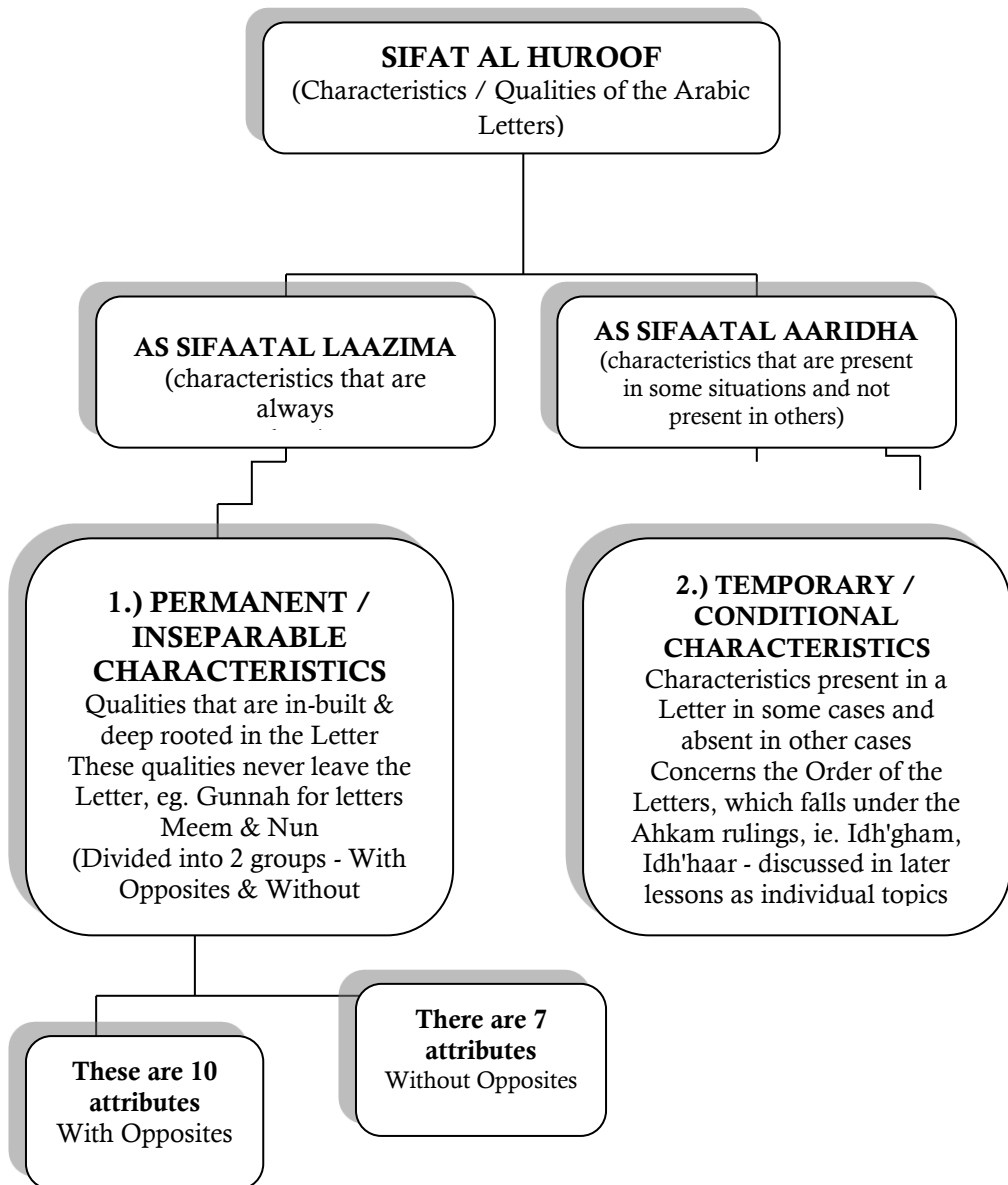
DEFINITION: These are the specific qualities and characteristics that occur in a letter, when it reaches its articulation point and differentiates it from other letters.

Makharij Al Huroof– Point of origin where the letters are articulated from is permanent and the letters are also permanent.

Sifat Al Huroofis all about **how** the letters are pronounced. The letters change according to the situation. If the letter is articulated properly, but not pronounced correctly with its correct characteristic, then this letter might change to sound like another letter.

IMPORTANCE OF CORRECT APPLICATION OF THE SIFAT (CHARACTERISTICS)





SIFAT AL HUROOF (PERMANENT & TEMPORARY ATTRIBUTES)

PERMANENT ATTRIBUTES

also known as **SIFAT AL LAZIMAH, DHATIYYA** or **MUQAWWIMAH**

CHARACTERISTICS OF PERMANENT ATTRIBUTES

- 1.) They are an intergral part of the letter (**Dhatiyyah**)
- 2.) They constitute the letter ie. make up of the letter (**Muqawwimah**)
- 3.) They are inseparable from the letter (**Lazimah**)
- 4.) Without any one of these qualities, the letter will either be pronounced as just another letter or will become a non-Arabic letter or just a sound

10 Attributes with Opposites

Hams-----Jahr
 Shiddah---Tawassut---
 Rakhawah
 Isti'laa-----Istifaaal
 Itbaaq-----Infitaah
 Ismaat-----Idhlaq

TEMPORARY ATTRIBUTES

also known as **SIFAT AL AARIDHA, MUHASSINAH** or **MAHALLIYYAH**

CHARACTERISTICS OF TEMPORARY ATTRIBUTES


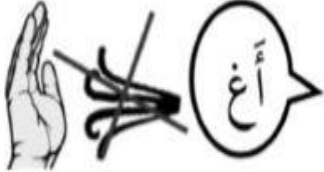
- 1.) They do not form an integral part of the letter (**Aaridha**)
- 2.) They do not constitute the letter, ie. the letter will be pronounced without them
- 3.) They are not present in the letter all the time at every place (**Mahalliyyah**)
- 4.) Their purpose is only to add to the beauty of recitation (**Muhassinah**)
- 5.) They change according to the arrangement of the letters

7 Attributes without Opposites

As - Safeer, Al - Qalqalah, Al - Leen, Al - Inhiraf, Al - Takreer,
 Al - Istitaalah and Al - Tafash-shee

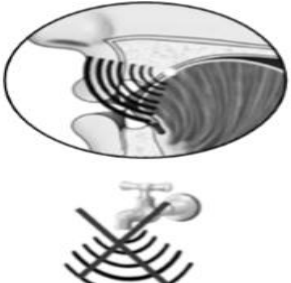
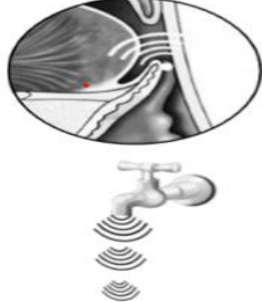
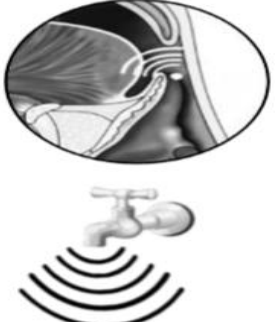
PERMANANT ATTRIBUTES (LAZIMAH) THAT HAVE OPPOSITE CHARACTERISTICS

HAMS - JAHR (CONTINUATION OR STOPPAGE OF BREATH)

ATTRIBUTES	THEIR OPPOSITE ATTRIBUTES
<p>HAMS – Continuation of Breath</p> <ul style="list-style-type: none"> • The softness o these letters allow for breathing to continue freely when pronouncing them. • Air flows with the letter due to the weakness of its origin, causing weakness in its reliance on its makharij • Amount of air depends on the Makhraj of the letter • Letters ك and ت have least air escaping compared to the other 8 letters 	<p>JAHR – Stoppage of Breath</p> <ul style="list-style-type: none"> • Imprisonment of the breath when pronounced. • Air does not flow with the letter due to the strength of its origin, causing it to rely greatly on its makharij • The rest of the letters have this quality
<p>11 LETTERS ت ح خ ش ص ف كهة</p>	<p>18 LETTERS All the letters, excluding Hams Letters ء ب ج د ذ ر ز ض ط ظ ع ق ل م ن و ي</p>
	
When Hams letters are pronounced with a Sakin, air flows from the mouth	When Jahr letters are pronounced with a Sakin, air does not flow from the mouth
<p>NOTE: Letters can have the same Makharij (Point of Origin), but different Sifaat (Quality). Eg. خ and غ both originate from the top of the throat, but their Sifaat are not the same خ (air) غ (no air)</p>	

PERMANANT ATTRIBUTES (LAZIMAH) THAT HAVE OPPOSITE CHARACTERISTICS

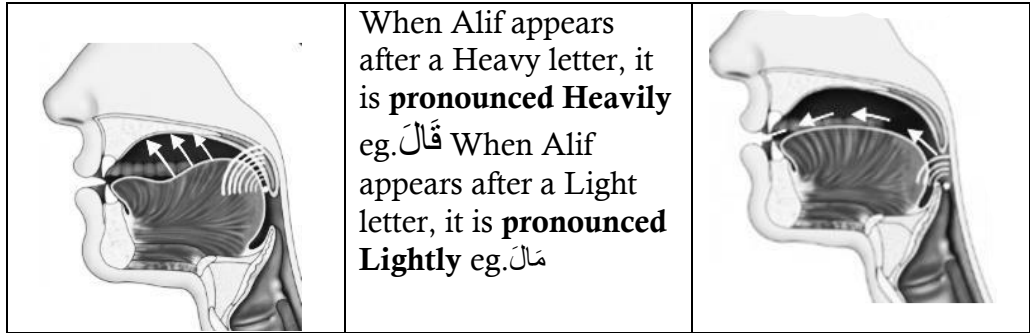
SHIDDAH-TAWASSUT-RAKHAWAH STOPPAGE & CONTINUATION OF SOUND)

ATTRIBUTES	THEIR OPPOSITE ATTRIBUTES	
<p>Shiddah - Strength The Strong Letters</p> <ul style="list-style-type: none"> • Imprisonment of the Sound of the letter due to complete reliance on the articulation point • The articulation point is closed completely • No running of sound • This is when the letters are Sakin, which causes a strong stoppage of the sound 	<p>TAWASSUT In Between The Moderate Letters</p> <ul style="list-style-type: none"> • This is moderation between Shiddah & Rakhawah. The sound of the letter is not stopped, nor is it allowed to continue. • This is when the letters are Sakin 	<p>RAKHAWAH The Soft Letters</p> <ul style="list-style-type: none"> • The continuation of the sound of the letter, when pronouncing it due to weakness in reliance of the articulation point. • There is no collision and the sound is soft. • This is when the letters are Sakin
<p>8 LETTERS ق ط د ج ت ب ء ك</p>	<p>5 LETTERS ن م ل ر ع</p>	<p>16 LETTERS ق ش س ز ذ ح حث ي ه و ف غ ظ ض ص</p>
		

PERMANANT ATTRIBUTES (LAZIMAH) THAT HAVE OPPOSITE CHARACTERISTICS

ISTI'LAA - ISTEFAAL (HEAVINESS & LIGHTNESS)

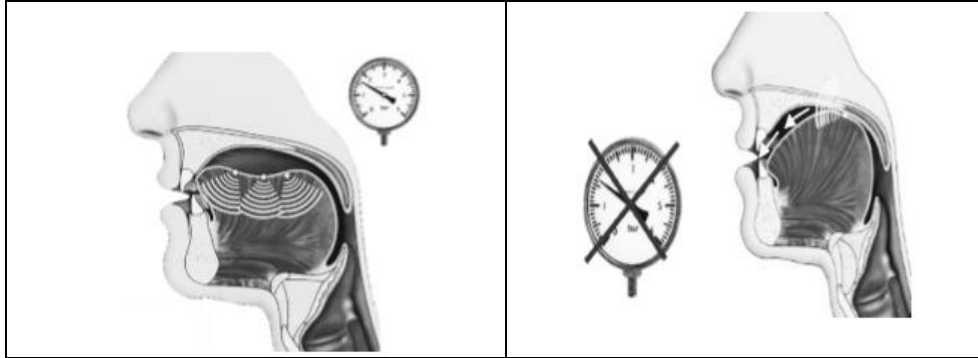
ATTRIBUTES	THEIR OPPOSITE ATTRIBUTES	
<p>ISTI'LAA Letters of Elevation</p> <ul style="list-style-type: none"> The elevation of the back of the tongue towards the roof of the mouth, when pronouncing a letter Thick sound Known as Heavy letters (Tafkheem) (Heavy letters – Full mouth) With Isti'laa, the tongue is just raised, whereas for Itbaaq, there is actual contact 	<p>PART TIME HEAVY & PART TIME LIGHT LETTERS – ال</p> <ul style="list-style-type: none"> In the name of Allāh (discussed elsewhere in this book – Lafdhil Jalali) Rules of (discussed elsewhere in this book) Regarding letter ا (Pronouncing changes according to its position) 	<p>Letters of Lowering</p> <ul style="list-style-type: none"> Keeping the tongue lowered from the roof of the mouth while pronouncing a letter Flat sound Known as Light letters (Tarqeeq) (Light letters – Empty mouth) Includes rest of the letters except ا and ر, which have their own rules
<p>7 LETTERS فغظطضصخ</p>	<p>2 SITUATIONS FOR LETTER ا (ALIF) When it is heavy OR when it is light</p>	<p>21 LETTERS ذدححتتبء كفغشسزر يهوئل</p>



PERMANANT ATTRIBUTES (LAZIMAH) THAT HAVE OPPOSITE CHARACTERISTICS

ITBAAQ - INFITAAH (CLOSURE & OPENING OF THE INSIDE OF THE MOUTH)

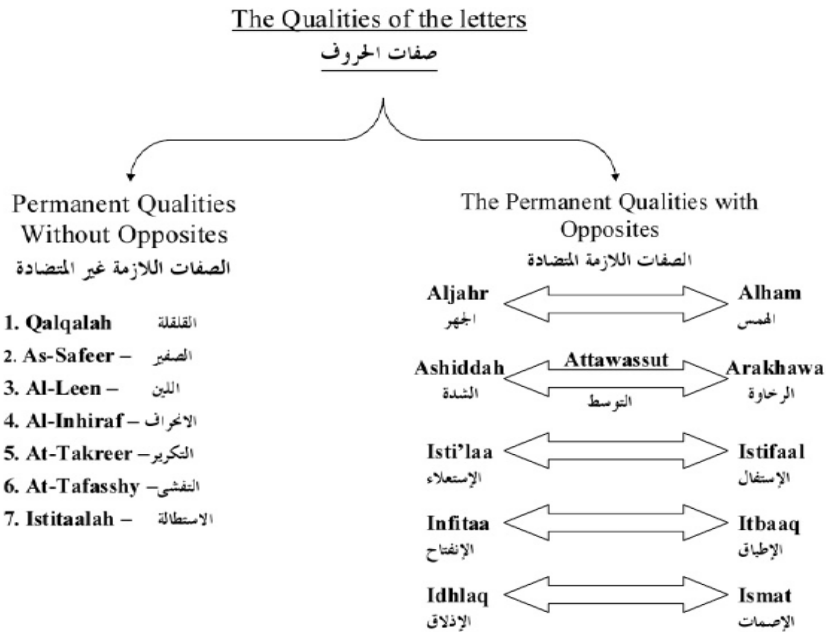
ATTRIBUTES	THEIR OPPOSITE ATTRIBUTES
<p style="text-align: center;">ITBAAQ – Adhesion</p> <ul style="list-style-type: none"> • Closure between parts of the tongue and the upper palate of the mouth when pronouncing these 4 letters • The compression of the sound between the tongue and the mouth • These letters are also Isti'laa letters (Heavy letters) • NOTE: Every Itbaaq letter is an Isti'laa letter, but every Isti'laa letter is not a letter of Itbaaq 	<p style="text-align: center;">INFITAAH - Separation</p> <ul style="list-style-type: none"> • Keeping the tongue separated from the roof of the mouth while pronouncing a letter • The absence of the compression of the sound • All letters of the Arabic Alphabet, apart from the 4 letters of Itbaaq
<p style="text-align: center;">4 LETTERS ظ ط ض ص</p>	<p style="text-align: center;">24 LETTERS ر ذ د خ ح ج ت ب ء ل ك ف غ ع ش س ز ي و ه ن م</p>



PERMANANT ATTRIBUTES (LAZIMAH) THAT HAVE OPPOSITE CHARACTERISTICS

ISMAAT - IDHLAQ (PRONOUNCED WITH EFFORT & EASE)

<u>ATTRIBUTES</u>	<u>THEIR OPPOSITE ATTRIBUTES</u>
<p><u>ISMAAT – The Hard Pronounced</u></p> <ul style="list-style-type: none"> • The articulation of the letters with utmost strength and stability from their makharij, without which the letter will not be articulated • Effort is put in reciting these letters. • Includes all letters excluding Idhlaq letters 	<p>IDHLAQ - Fluency</p> <ul style="list-style-type: none"> • Purity in Speech • The articulation of the letters with utmost ease from the sides of the tongue or lips as if they are slipping away • Lightly Pronounced letters
<p><u>22 LETTERS</u></p> <p>زذذخحجثء عظظضصشس</p>	<p>6 LETTERS</p> <p>برفلمن</p>



PERMANENT ATTRIBUTES (LAZIMAH) WITHOUT OPPOSITES

1. **AS-SAFEER – WHISTLING:** صسس It is the natural occurrence of a whistle like sound emitted while pronouncing the letters. The sound resembles that of a bird when these letters are pronounced. The sound emerges from the tip of the tongue and upper front teeth. Note: The letter ج has a more buzzing sound than the whistling sound in ص and س.
2. **AL-QALQALAH – ECHOING:** قطبج This is the most important of the non-opposite qualities. The letters possessing this quality are called Muqalqalah. The letters in this group are pronounced with an echoing quality. It is the vibration of the Makharij, a breaking of tension or release with the emergence of the letter when accompanied by Sukoon. Qalqalah is discussed at length in another chapter.
3. **AL-LEEN – SOFTNESS:** يو These letters are pronounced without difficulty. The letters are articulated from its makharij with a natural ease and softness present in the letter. The letters are Waw Sakinah with a Fat-ha before it and Ya Sakinah with a Fat-ha before it.
4. **AL-INHIRAF – INCLINATION:** The inclination to move the makhraj of one letter to the other during pronunciation. ل Leaning away from one point of articulation to another. Technically it is the 'slight deviation of the tongue towards the makhraj of Ra while pronouncing Laam, and towards its back and towards Laam while pronouncing Ra.'

5. **AL-TAKRIR – REPETITION:** ر Technically means the trilling of the tongue while pronouncing the letter ر that causes the letter to be pronounced more than once. (we must **abstain** from this quality so that the letter is pronounced only once)
6. **AL-TAFASH-SHEE – SPREAD:** ش Spreading the sound of the letter starting from its articulation point, until it collides with the inner plates of the top teeth.
7. **AL-ISTITAALAH – PROLONGATION:** ض The stretching of the sound over the entire tongue when pronouncing the letter. The prolongation of the sound throughout its makhraj from its beginning till the end.

2 EXTRA PERMANENT ATTRIBUTES (WITHOUT OPPOSITES)

8. **GHUNNAH – NASAL SOUND:** This is the sound coming from the nasal passage when pronouncing the two letters ن and م Nasal sound is retained when:-

- a) م and ن carry a Shaddah أمّه إِنَّمَا تَمَّ
- b) Idhghaam of م accompanied by a vowel. كم من وهم منهما
- c) Idhghaam of ن in four letters of م و ن ي م و ن
مَنْ يَشَاءُ، مَنْ مَالٍ، مَنْ وَلِيٍّ، مَنْ نَفْسٍ
- d) All the Ikhfaa. Ikhfaa of ن next to the rest of the letters, and Ikhfaa of م next to the letter ب
منكم أنزل أنتم به من بعد (م بعد)

Note: These are explained in detail in chapters of rules of Idhghaam, rules of Noon Sakin and Tanween and rules of Meem Sakin. The amount of nasal sound retained from minimum 1 to maximum 5 is:

- a) م and ن carrying a vowel. (This is a quality - Sifaat)
أَمِنْ غَنَمٍ

- b) م and ن have the rule of Idhaar. (This is a quality - Sifaat) غَمْرَةٌ مِنْهَا
- c) م and ن have the rule of Ikhfaa. (This is a rule – Ahkam) أم به كنتم
- d) ن has the rule of Idghaam (half Idghaam). (This is a rule – Ahkam)
- مِنْ وَلِيٍّ طَلْعُضَيْدٍ
- e) م and ن carrying a Shaddah. (This is a rule - Ahkam) إِنَّمَامًا

Note: These are explained in detail in chapters of rules of Idghaam, rules of Noon Sakin and Tanween and rules of Meem Sakin.

- 9) NABRAH – DOMINATION OR COMMAND:** Hamza is said to be Athqal Al-Huroof, the heaviest of all letters. It has a special sharpness and heaviness which makes it dominate and have superiority over the rest of the letters. It is glottal stop. This quality of Hamza sometimes results in Hamza taking different rules in the recitation of the Holy Qur'an which affect its heaviness.

The rules of Hamza are:-

- a) **TAS-HEEL – TO MAKE EASY:** This means to pronounce Hamza softly without taking into consideration its quality of strength and domination or its being a glottal stop. In the recitation of 'Aasim by the narrator Hafs, there is only one word which takes this rule, in Surah Fussilat, Ayah 44 ء

أَعْجَمِي

The second Hamza is pronounced softly, in the middle between the sound of Hamza and the long vowel of Alif.

- b) **TABDEEL – TO CHANGE:** This means changing the second Hamza to the long vowel of Alif. This rule has been set out in the writing of the Holy Qur'an.

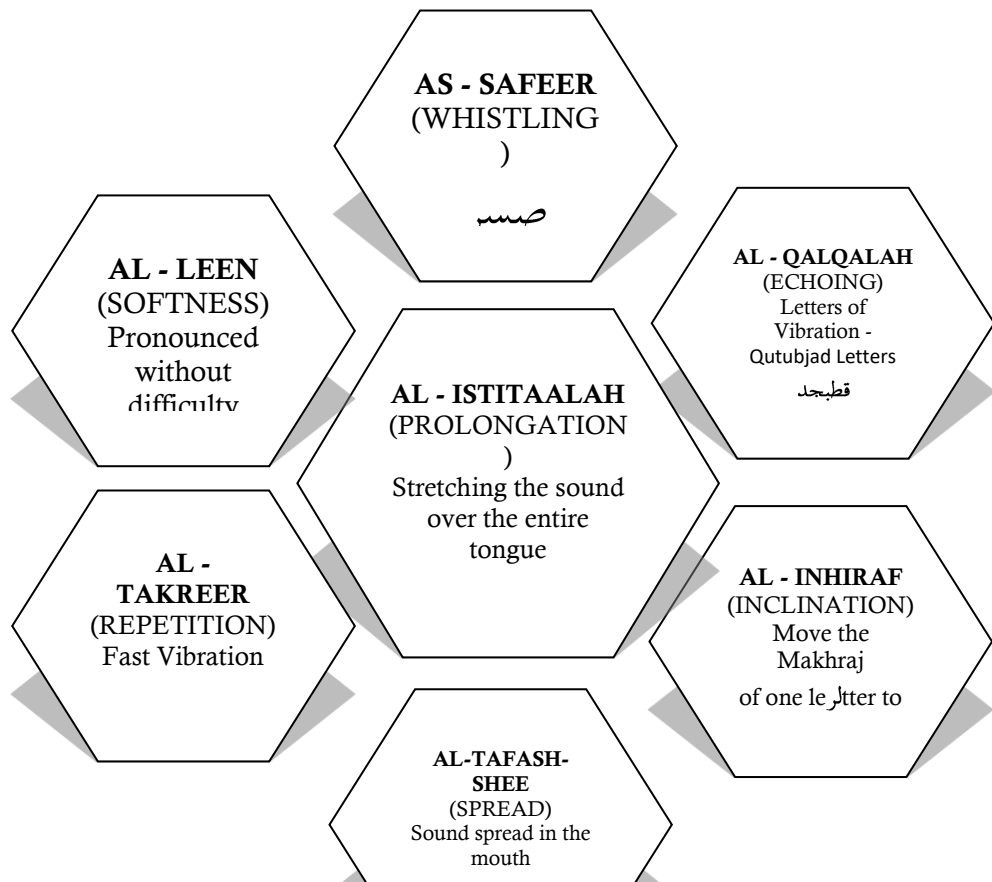
Example: ءامنوا is changed into ءامنوا

- c) **HATHF – TO ELIMINATE:** This is another rule for Hamza. It means omitting Hamza from the word. In the recitation of 'Aasim by the narrator Hafs, there is only one word which practically takes this rule, in Surah Hujuraat, Ayah 11:

بِئْسَ الْأَسْمُ

The letters **ل** and **س** are accompanied by Sukoon, as the rule of the joining of two letters with Sukoon (Noon Sakin with Kasra is added), in here **ل** takes a Kasra. The Hamza after the letter **ل** is omitted. When stopping at the word **لَيْسَ** the second word can be read in two ways, either as **لَيْسَ** or **لَيْسُ**

PERMANENT ATTRIBUTES (LAZIMAH) WITHOUT OPPOSITES



**SUMMARY OF PERMANANT ATTRIBUTES
(LAZIMAH) WITH THE OPPOSITES**

QUALITY NAME & DEFINITION	NO OF LETTERS	ALPHABETS
Hams Continuation of breath	11	ة ك ف ص ش س خ ح ث
Jahr – Stoppage of breath	18	غ ع ظ ط ض ر ذ ج ب ء ي و ن ل ق
Shiddah – Strong stoppage of sound	8	ك ق ط د ج ت ب ء
Tawassut – In between stoppage and continuation of sound	5	ن ل م ر
Rakhawah – Continuation of sound	16	ظ ض ص ش س ز ذ خ ح ث ة ي ه و ف غ

Isti'laa – Elevated – Back of tongue rises to palate pronounced heavily	7	قظظضصخ
Istefaal – Lowness Tongue low from palate (pronounced lightly)	21	سزردذحجثبء يهوئملكفغش
Itbaaq – Covered – Centre of tongue rises to palate	4	ظطضص
Infitaah – Open – Tongue separated from palate		سزردذحجثبء يوهنملكفغش
Ismaat – Pronounced with effort		شسزردذحجثبء وهكفغظطضص ي
Idhlaq – Fluency – Smooth and easy to pronounce	6	ئلفرب

SUMMARY OF PERMANANT ATTRIBUTES (LAZIMAH) WITHOUT OPPOSITES

QUALITY NAME & DEFINITION	NO OF LETTERS	ALPHABETS
Safeer – Whistling – Sound like a bird	3	زسص
Qalqalah – Echoing – Breaking of tension or release	5	دجبطق
Leen – Softness – pronounced without difficulty	2	يو
Inhiraf – Inclination – Move makharij of one into another	2	لر
Takrir – Repetition – Pronouncing the letter more than once (not recommended)	1	ر

Tafashshee – Spread – Spreading around the sound of the word in the mouth once (not recommended)	1	ش
Istitalah – Prolongation – Stretching sound over entire tongue.	1	ض
Ghunnah – Nasal Sound – Comes from the Nasal passage	2	نم
Nabrah – Domination – Command and Sharpness, the heaviest of all letters	1	ء

PERMANENT QUALITIES OF INDIVIDUAL LETTERS

ا	JAHR – Stoppage of Breath
	SHIDDAH – Strong letters
	ISTEFAAL – Light letters
	ISMAAT – Read with effort
	INFITAAH – Separation of tongue and upper palate
ب	JAHR – Stoppage of Breath
	SHIDDAH – Strong letters
	ISTEFAAL – Light letters
	INFITAAH – Separation of tongue and upper palate
	IDHLAQ – Smooth - Read with ease
	QALQALAH – Echoing or Vibration
ت	HAMS – Continuation of Breath
	SHIDDAH – Strong letters
	ISTEFAAL – Light letters
	INFITAAH – Separation of tongue and upper palate
	ISMAAT – Read with effort

ح	HAMS – Continuation of Breath
	RAKHAWAH – Soft letters
	ISTEFAAL – Light letters
	INFITAAH – Separation of tongue and upper palate
	ISMAAT – Read with effort
ج	Jahr – Stoppage of Breath
	SHIDDAH – Strong letters
	ISTEFAAL – Light letters
	ISMAAT – Read with effort
	INFITAAH – Separation of tongue and upper palate
	QALQALAH – Echoing or Vibration
ح	HAMS – Continuation of Breath
	RAKHAWAH – Soft letters
	ISTEFAAL – Light letters
	INFITAAH – Separation of tongue and upper palate
	ISMAAT – Read with effort
خ	HAMS – Continuation of Breath
	RAKHAWAH – Soft letters
	ISTI'LAA – Heavy letters
	INFITAAH – Separation of tongue and upper palate
	ISMAAT – Read with effort
د	Jahr – Stoppage of Breath
	SHIDDAH – Strong letters
	ISTEFAAL – Light letters
	ISMAAT – Read with effort
	INFITAAH – Separation of tongue and upper palate
	QALQALAH – Echoing or Vibration
ذ	Jahr – Stoppage of Breath
	RAKHAWAH – Soft letters
	ISTEFAAL – Light letters
	INFITAAH – Separation of tongue and upper palate
	ISMAAT – Read with effort

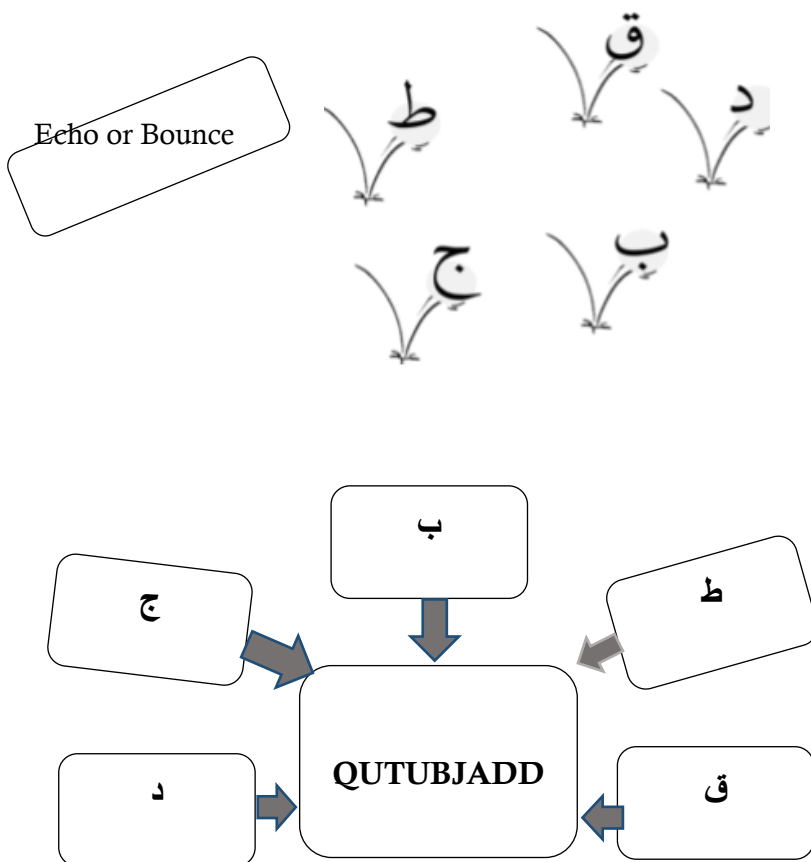
ر	JAHR – Stoppage of Breath
	TAWASSUT – In Between stoppage & continuation of breath
	ISTEFAAL – Light letters
	INFITAAH – Separation of tongue and upper palate
	IDHLAQ – Smooth - Read with ease
	TAKREER – Avoid trilling of the tongue when reading letter RA
	INHIRAF – Incline – Move makharij of one into another
ز	JAHR – Stoppage of Breath
	RAKHAWAH – Soft letters
	ISTEFAAL – Light letters
	INFITAAH – Separation of tongue and upper palate
	ISMAAT – Read with effort
	AS SAFEER – Whistling – Sound like a bird
س	HAMS – Continuation of Breath
	RAKHAWAH – Soft letters
	ISTEFAAL – Light letters
	INFITAAH – Separation of tongue and upper palate
	ISMAAT – Read with effort
	AS SAFEER – Whistling – Sound like a bird
ش	HAMS – Continuation of Breath
	RAKHAWAH – Soft letters
	ISTEFAAL – Light letters
	INFITAAH – Separation of tongue and upper palate
	ISMAAT – Read with effort
	TAFASHSHEE – Spreading the sound in the mouth
ص	HAMS – Continuation of Breath
	RAKHAWAH – Soft letters
	ISTI'LAA – Heavy letters
	ITBAAQ – Adhesion of tongue and upper palate
	ISMAAT – Read with effort
	AS SAFEER – Whistling – Sound like a bird

ض	JAHR – Stoppage of Breath
	RAKHAWAH – Soft letters
	ISTI'LAA – Heavy letters
	ITBAAQ – Adhesion of tongue and upper palate
	ISMAAT – Read with effort
	ISTITAALAH – Prolongation – Stretching the sound
ط	JAHR – Stoppage of Breath
	SHIDDAH – Strong letters
	ISTI'LAA – Heavy letters
	ITBAAQ – Adhesion of tongue and upper palate
	ISMAAT – Read with effort
	QALQALAH – Echoing or Vibration
ظ	JAHR – Stoppage of Breath
	RAKHAWAH – Soft letters
	ISTI'LAA – Heavy letters
	ITBAAQ – Adhesion of tongue and upper palate
	ISMAAT – Read with effort
ع	JAHR – Stoppage of Breath
	TAWASSUT – In Between stoppage & continuation of breath
	ISTEFAAL – Light letters
	INFITAAH – Separation of tongue and upper palate
	ISMAAT – Read with effort
غ	JAHR – Stoppage of Breath
	RAKHAWAH – Soft letters
	ISTI'LAA – Heavy letters
	INFITAAH – Separation of tongue and upper palate
	ISMAAT – Read with effort
ف	
	HAMS – Continuation of Breath
	RAKHAWAH – Soft letters
	ISTEFAAL – Light letters
	INFITAAH – Separation of tongue and upper palate
	IDHLAQ – Read with ease
	JAHR – Stoppage of Breath

ق	SHIDDAH – Strong letters
	ISTI'LAA – Heavy letters
	INFITAAH – Separation of tongue and upper palate
	ISMAAT – Read with effort
	QALQALAH – Echoing or Vibration
ك	HAMS – Continuation of Breath
	SHIDDAH – Strong letters
	ISTEFAAL – Light letters
	INFITAAH – Separation of tongue and upper palate
	ISMAAT – Read with effort
ل	JAHR – Stoppage of Breath
	TAWASSUT – In Between stoppage & continuation of breath
	ISTEFAAL – Light letters
	INFITAAH – Separation of tongue and upper palate
	IDHLAQ – Read with ease
	INHIRAF – Incline – Move makharij of one into another
م	JAHR – Stoppage of Breath
	TAWASSUT – In Between stoppage & continuation of breath
	ISTEFAAL – Light letters
	INFITAAH – Separation of tongue and upper palate
	IDHLAQ – Read with ease
	GHUNNAH – Nasal Sound from the Nasal passage
ن	JAHR – Stoppage of Breath
	TAWASSUT – In Between stoppage & continuation of breath
	ISTEFAAL – Light letters
	INFITAAH – Separation of tongue and upper palate
	IDHLAQ – Read with ease
	GHUNNAH – Nasal Sound from the Nasal passage
	JAHR – Stoppage of Breath
	RAKHAWAH – Soft letters
	ISTEFAAL – Light letters

و	INFITAAH – Separation of tongue and upper palate
	ISMAAT – Read with effort
	LEEN – Softness – pronounced without difficulty
ه	HAMS – Continuation of Breath
	RAKHAWAH – Soft letters
	ISTEFAAL – Light letters
	INFITAAH – Separation of tongue and upper palate
	ISMAAT – Read with effort
ح	JAHR – Stoppage of Breath
	SHIDDAH – Strong letters
	ISTEFAAL – Light letters
	INFITAAH – Separation of tongue and upper palate
	ISMAAT – Read with effort
ي	JAHR – Stoppage of Breath
	RAKHAWAH – Soft letters
	ISTEFAAL – Light letters
	INFITAAH – Separation of tongue and upper palate
	ISMAAT – Read with effort
	LEEN – Softness – pronounced without difficulty
ة	HAMS – Continuation of Breath
	RAKHAWAH – Soft letters

SIFAAT OF QALQALAH



PERMANENT ATTRIBUTES (LAZIMAH) WITHOUT OPPOSITES

THE QUALITY (SIFAAT) OF QALQALAH

When Arabic letters are read with a Sukun, the sound of the letter is completed. There are 5 letters that when they are pronounced with a Sukun, their sound is not completed and they are therefore read with a Vibration or Echo, so as to complete the sound.

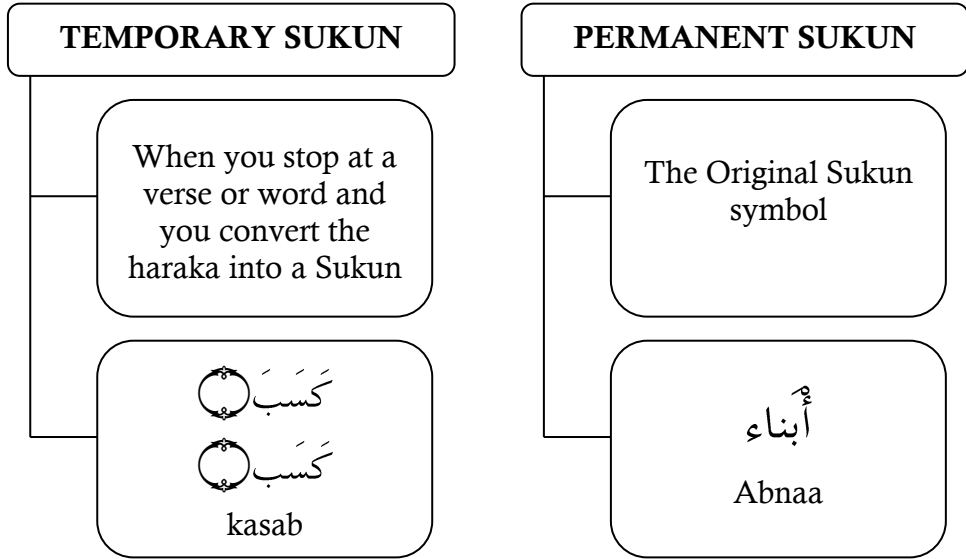
DEFINITION: To pronounce with an **Echoing or Bouncing sound**, when the letter carries a SUKOON only. The characteristic of Qalqalah is found in the following five letters, when they carry a Sukoon. They are known by the acronym **QUTUBJAD**.

ق ط ب ج د قُطُبُجَدُ

1. The 5 letters of Qalqalah are read with an Echo when they carry a Sukun, or stopping or pausing at the end of a sentence, or even when they appear in the middle of a sentence.
2. Example: (قًا) try and say the word 'AQ', it is a little difficult as the back of the tongue and back of the throat come together. The sound is stuck and does not fully come out, therefore it is read with an echo, so as to release the sound, 'AQQ'
3. When the sound is pronounced with an echo, separation takes place between the 2 points of articulation, therefore the sound is completed.
4. Since an additional sound is being made, care must be taken that a Sakin letter should not sound doubled (Mushaddad - as if it is carrying a Shaddah) or voweled (Mutaharrik – as if it has a fat-ha or a Dhamma)

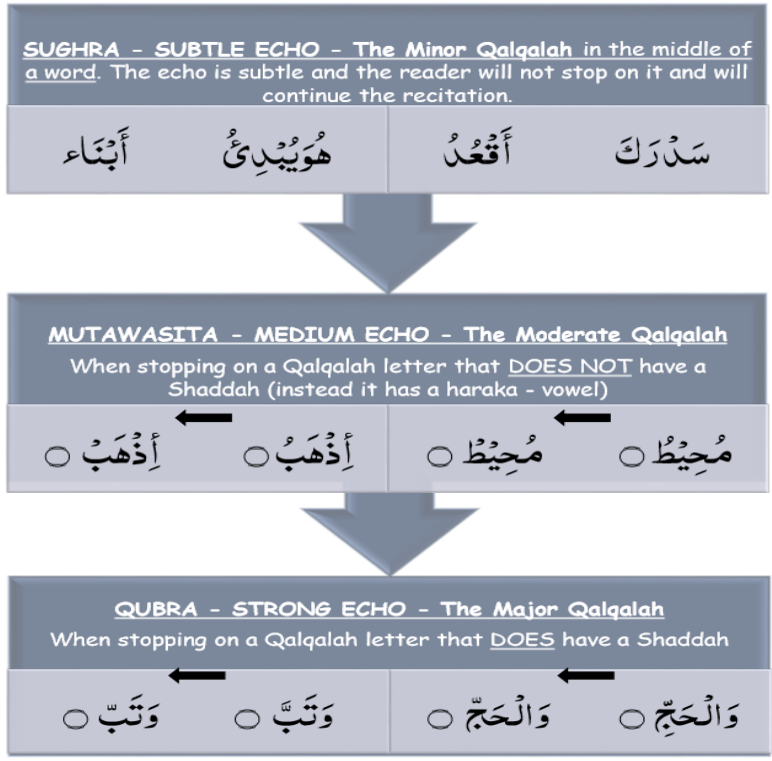
أَطُّ	إِطِّ	عَطِّ	أُقُّ	إِقِّ	عُقِّ
أَجُّ	إِجِّ	عَجِّ	أَبُّ	إِبِّ	عَبِّ
	أَدُّ	إِدِّ	عَدِّ		

TWO TYPES OF SUKUN



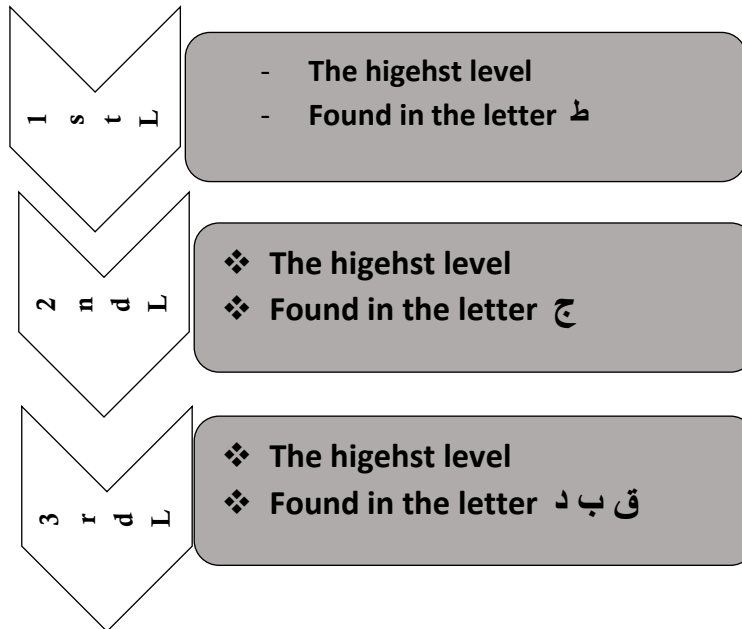
TEMPORARY SUKUN Examples of end of verse		PERMANENT SUKUN Examples in a word		
خَلَقُ	← Becomes	خَلَقَ	أَتَسِمُ	ق
مُحِيطُ	← Becomes	مُحِيطٌ	أَطْعَمَهُمْ	ط
كَسَبُ	← Becomes	كَسَبَ	حَبْلُ	ب
بُرُوجُ	← Becomes	بُرُوجٍ	تَجْرِي	خ
أَحَدُ	← Becomes	أَحَدٌ	لَمْ يَلِدْ	د

LEVELS OF QALQALAH



THE LEVELS OF QALQALAH

The degrees of Qalqalah refer to the strength of the vibration in the non-vowelled letter depending on its position in a word, while the division into levels takes into consideration the strength of the inherent qualities of the Qalqalah letters.



STRONGEST: When making Waqf (stopping) on a Mushaddad letter of Qalqalah

STRONG: When making Waqf (stopping) on a Sakin letter of Qalqalah

WEAK: When the Sakin letter of Qalqalah is in the middle of a word

WEAKEST: When the letter of Qalqalah has a harakah (vowel)

REASON FOR QALQALAH

The reason that these 5 letters have this quality of Qalqalah is because they have the qualities of strength or force and the quality of audibility.

When the letter has the quality of strength or force, the sound and air is completely cut off and the letter is trapped in its Makhraj, hence it is not heard when pronounced. But these 5 letters have the quality of audibility, so they should be heard when pronounced.

The only way it can be heard is to break the tension and release the Makhraj, to give Qalqalah to the letter. The Qalqalah is necessary for these 5 letters because they have the attributes of Jahr (stoppage of the flow of breath) and Shiddah (stoppage of the flow of sound), so without Qalqalah, there would be no sound.

IDENTIFYING THE QALQALAH

1. Look for one of the letters of Qalqalah

دجبطق

2. Ask yourself: Does it have a Permanent or Temporary Sukun?
3. What level of Qalqalah is it? Subtle, Medium or Strong?

SURAH LAHAB

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
 تَبَّتْ يَدَا أَبِي لَهَبٍ وَتَبَّ ۝١ مَا أَغْنَىٰ عَنْهُ مَالُهُ وَمَا
 كَسَبَ ۝٢ سَيَصْلَىٰ نَارًا ذَاتَ لَهَبٍ ۝٣ وَامْرَأَتُهُ
 حَمَّالَةَ الْحَطَبِ ۝٤ فِي جِيدِهَا حَبْلٌ مِّن مَّسَدٍ ۝٥

READING QALQALAH

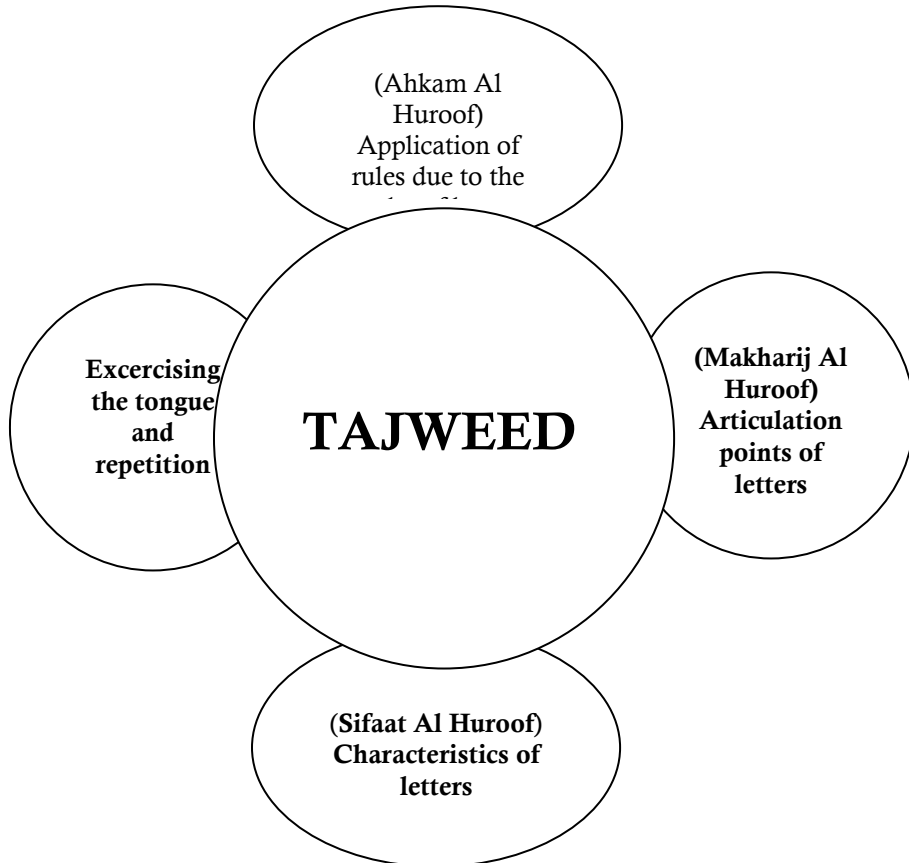
﴿مُقْتَدِرٍ﴾	﴿بِمَقْدَارٍ﴾	﴿أَقْبَلَ﴾	ق
﴿يُطْعِمُنِي﴾	﴿يَقْطَعُ﴾	﴿شَطَرَ﴾	ط
﴿يُيَدِي﴾	﴿قَبْلَةَ﴾	﴿سَبْحًا﴾	ب
﴿مُجْزَوْنَ﴾	﴿عَجَلًا﴾	﴿وَجْهَكَ﴾	ج
﴿يُدْرِيكَ﴾	﴿سِدْرَةَ﴾	﴿وَشَدَدْنَا﴾	د

NOTE: If any of the Qalqalah appear with Sukoon, it will be read with an Echoing sound, whether it be in the middle of a word or at the end.

If the letter of Qalqalah comes at the end of a word and you stop on it, it will be pronounced with a strong echoing sound, and if the letter has a Shaddah it will be pronounced even stronger.

أُقْسِمُ	بِمِقْدَارٍ	يَقْضِي
نُطْعِمُ	يَقْطَعُ	أَطْهَرُ
يُبْعَثُونَ	حَسِبْتَ	أَبْصُرُ
مُجْرِمِينَ	حِجْرٌ	أَجْرًا
يُدْخِلُ	سِدْرٍ	عَدْلٍ

EXERCISING THE TONGUE & REPETITION



TAJWEED 3: EXERCISING THE TONGUE & REPETITION

Recitation of the Holy Qur'an requires one to be informed about the letters, vowels, how letters are connected and the various rules of Tajweed, etc. Most important is how to pronounce the letters and this involves the mouth and in particular the tongue.

There are certain mistakes that are consistent, therefore, one has to train the parts of the tongue, so that the letters are pronounced correctly, otherwise the meaning of the word changes, which should be avoided completely.

The letters that occur in Arabic, are not common in other languages. Letters can have similar sounds to other languages, but they have different articulation points. Letters that sound similar to the untrained ear, can be very different in pronunciation.

The Qur'an is the word of Allāh (سُبْحَانَهُ وَتَعَالَى), revealed to man as a guidance and we have to be extremely careful to read it as best as we can.

Below are some letters that sound similar to each other. Read them correctly and notice how different parts of the tongue are used to pronounce them, even though they sound similar.

ثَ - سَ	أَ - عَ
ثَ - شَ	هَ - حَ
سَ - شَ	زَ - جَ
سَ - صَ	زَ - يَ
ثَ - طَ	عَ - نَ
ذَ - ظَ	قَ - نَ
ظَ - ضَ	قَ - نَ

SIMILAR SOUNDING LETTERS LEAD TO SIMILAR SOUNDING WORDS

Some similar pairs of letters from the Arabic Alphabet, when put together, form similar sounding words. So extra care must be taken to pronounce each letter correctly.

Below are some pairs of words which illustrate this point. Notice some of the letters may be different but the words sound the same



THE THREE LEVELS OF SPEED IN RECITING THE HOLY QUR'AN

1. **TAHQEEQ** – Reciting the Holy Qur'an slowly and with serenity, while pondering the meaning. Reciting with deeper concentration and observing the Tajweed rules. This is a slowness without elongation. There is a possibility that when reciting slowly, one may lengthen a letter over its limit. This results in Tamteet, elongation, which is a mistake. Tamteet means giving rise to letters of Madd from the harakaat. Therefore, the reciter has to be extra careful when reciting with Tahqeeq. The reading level of Tahqeeq is usually for beginners in order to train the tongue to recite the letters according to their nature and quality and to practice the rules of recitation.

Advantages: Less Tajweed mistakes are made

Disadvantages: Less verses are recited. Time spent to recite one Juz is about one and a half to two hours.

This type of recitation is usually recited in gatherings and meetings when there is a special programme.

2. **TAHDEER (or Hadr)** – It is a swift method of reciting the Holy Qur'an with observation of the rules of Tajweed. The reader then must be careful not to cut off the lengthened letters, and not to shorten the vowels to the point that the reading is not correct. When reading with Hadr, there is a danger of reducing the timing of the letters and inserting one into another. The letters must be pronounced correctly with their due rights. Therefore, there is no problem with reciting the Qur'an with speed, on the condition that there is no Idh'gham (merging of some letters into others) or reduction in the required timing ('eating/swallowing' part of the letter) This level of reading is usually for the Haafizul Qur'an who has memorized the Qur'an. Therefore he is fully aware of the reading laws of Tajweed and due to repetition of his reading, he avoids mistakes

Advantages: More verses recited. Time spent to recite one Juz is about half an hour.

Disadvantages: Recitation mistakes are made easily. This type of recitation is usually recited in the month of Ramadhan in order to obtain greater rewards by reciting more verses of the Holy Qur'an - This should **not** be encouraged as it causes errors in recitation.

3. **TADWEER** – It is reciting the Holy Qur'an with an average speed, at a medium level which is in between the two levels of Tahqeeq and Tahdeer. In this level the rules of Tajweed are preserved and observed. It is a

moderated recitation that is neither fast as Al-Hadr and nor slow as Tahqeeq. Time spent to recite one Juz is about 1 hour.

During recitation of the Holy Qur'an, regardless of which speed is being used (Tahqeeq, Tahdeer or Tadweer) one must apply the rule of Tarteel to all of them.

TARTEEL is TajweedulHuroofwaMa'arifatulWuqoof– it is Tajweed of the letters and knowledge of the stops.

It is reciting the Holy Qur'an clearly, pronouncing the letters correctly one by one and applying the rules of Tajweed with understanding and thinking about what is recited. The intention for recitation must be seeking closeness to Allāh (Subhānahuwata'āla) and not for getting popularity, money or such like.

Tarteel also means reading the Holy Qur'an, as the Holy Prophet Muhammad (saw) used to recite as he was ordered by Allāh (Subhānahuwata'āla) in the following Ayah:



Rat-tilil Qur'an means pronounce each letter one by one. This means each letter is articulated individually. If we say 'Bismillah', we will hear the sound of the Ba, Seen and the Meem. We recite with Tarteel, whether we recite fast, slow or moderately.

When asked about the meaning of Tarteel, 'Ali (رضي الله عنه) replied: "It means that the Qur'an should be recited with Tajweed and with due observance to the rules of Waqf (pausing or stopping at the end of the Verse)".

Tarteel is reciting the Holy Qur'an with an average speed, the same as Tadweer, but in addition to observing the rules of Tajweed and pronouncing the letters correctly, the reciter must have Tadabbur (a proper understanding and consideration of the Ayah recited).

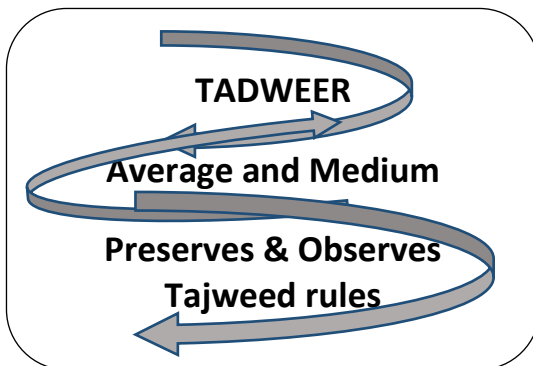
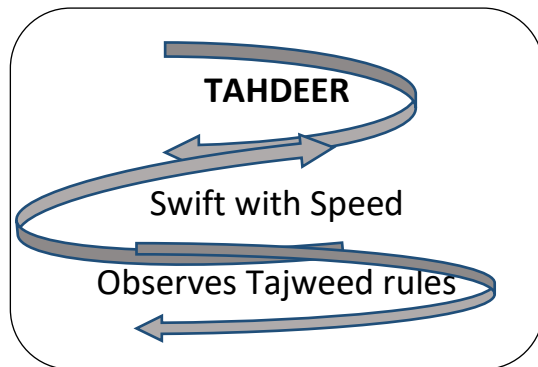
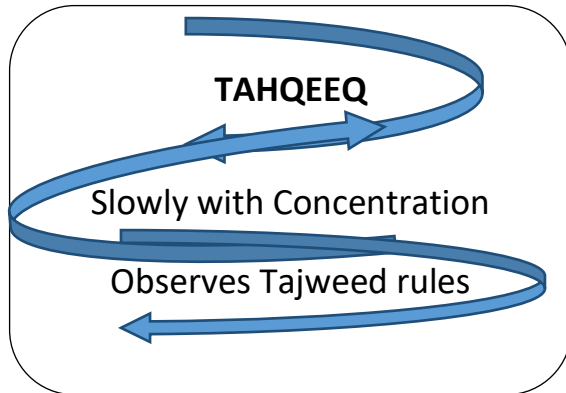
Man HaqqaqahTilaawah (one who recites in Tahqeeq), must recite with Tarteel, andMan DawwaralTilaawah (one who recites in Tadweer), must recite with Tarteel, and Man HadaraTilaawah (one who recites in Hadr), must recite with Tarteel, articulating each letter individually.

The Prophet Muhammad (ﷺ) says: **ألا**

لا خير في قراءة لا تدبر فيها

“Truly, reciting without proper understanding is fruitless”

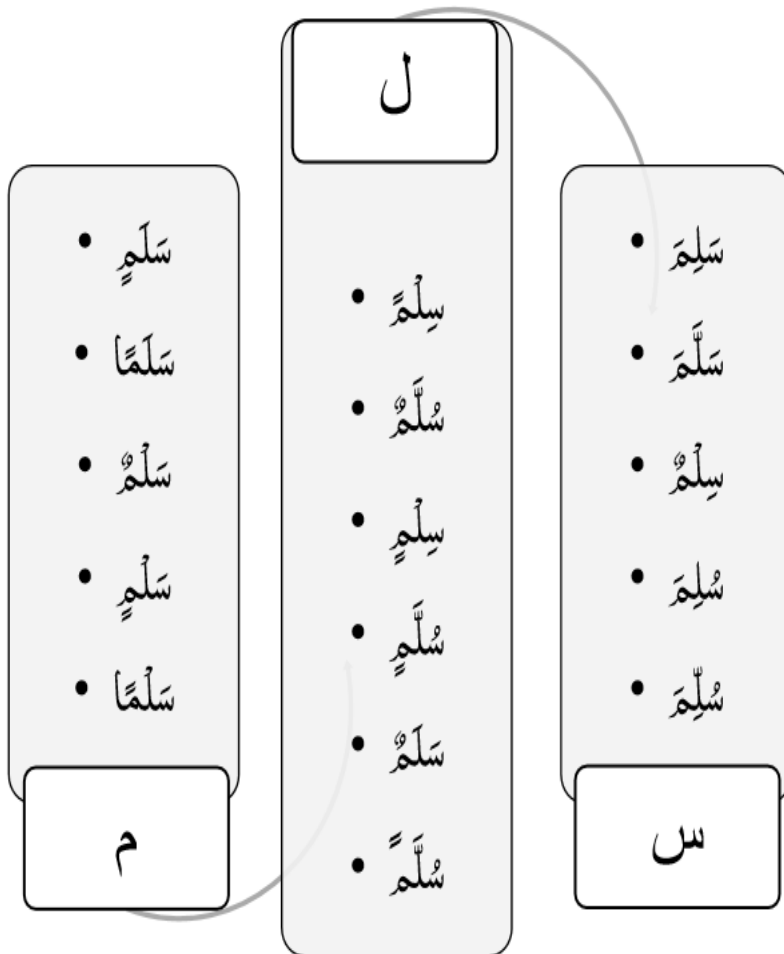
THE THREE LEVELS OF SPEED IN RECITING THE HOLY QUR'AN



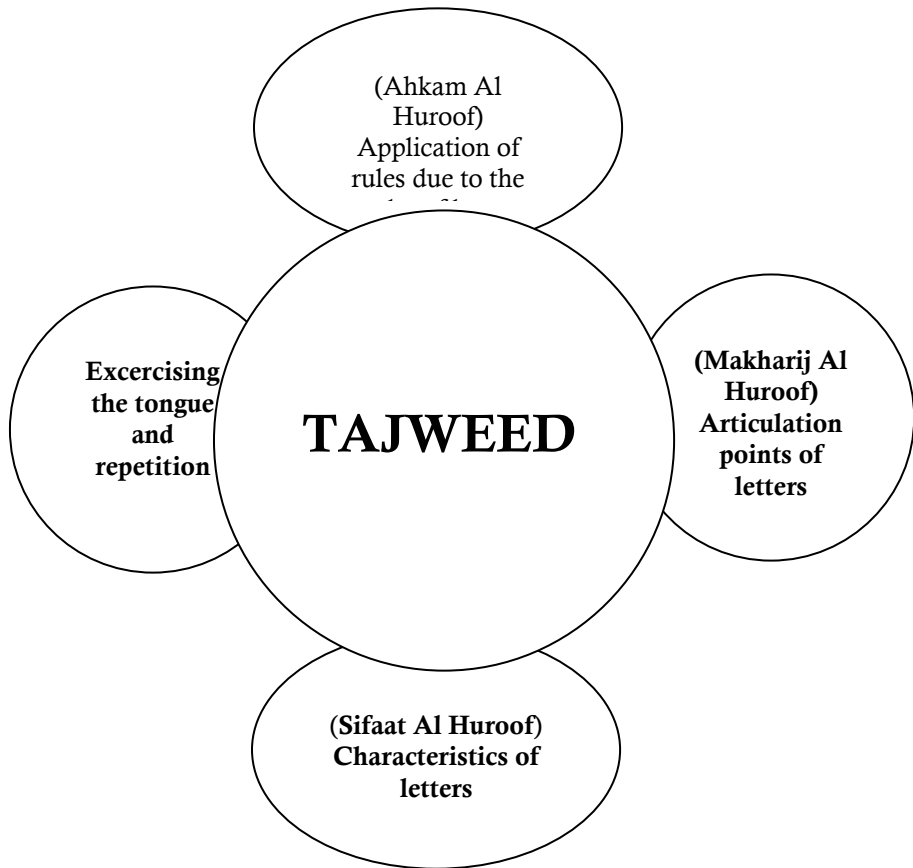
HOW DIACRITICS CONTROL WORDS

Arabic Diacritics are actually called 'TASHKIL' in Arabic. Simply put, they are signs written above or below letters to indicate how they are pronounced. A Diacritic can be a sign, mark, point or accent. In Arabic, the Diacritics or Tashkil are the short vowels of Fat-ha, Kasra and Dhamma, the lengthened long vowels and Tanween, Sukun and Shaddah.

Example: An Arabic word can have the same Three letters - in the example below we have the letters ل س م. By just changing the Diacritics, we can pronounce the words in so many different ways, each word with a different sound and meaning.



AHKAM AL HUROOF



TAJWEED 4: AHKAM AL HUROOF

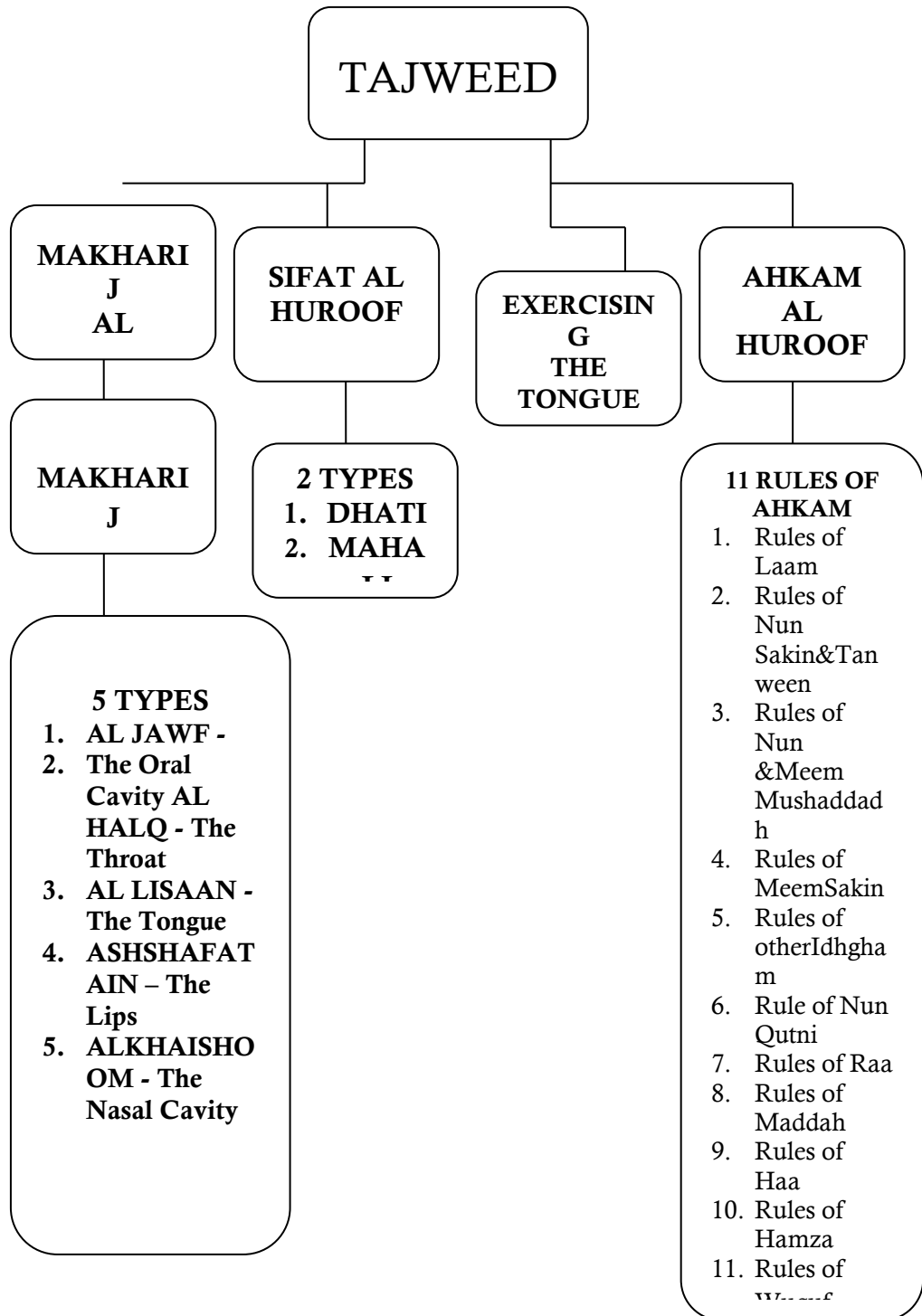
AHKAM AL HUROOF – Rules of the letters – These are the changes which occur when a letter is combined with other letters. Each letter (Huruf) is given it's due right by applying the correct rules.

In Ahkam, we learn how to identify and apply the rules of Tajweed when reciting the Holy Qur'an. It is the knowledge of what rules change in the letters due to the order of letters.

The AHKAM rules are Eleven and each are further subdivided.

THE ELEVEN AHKAM RULES

- i. The rules of LAAM
- ii. The rules of NUN SAKIN AND TANWEEN
- iii. The rules of NUN AND MEEMMUSHADDADAH
- iv. The rules of MEEM SAKIN
- v. The rules of OTHER IDHGHAM
- vi. The rule of NUN QUTNI
- vii. The rules of RAA
- viii. The rules of MADDAH
- ix. The rules of HAA
- x. The rules of HAMZA
- xi. The rules of WUQUF

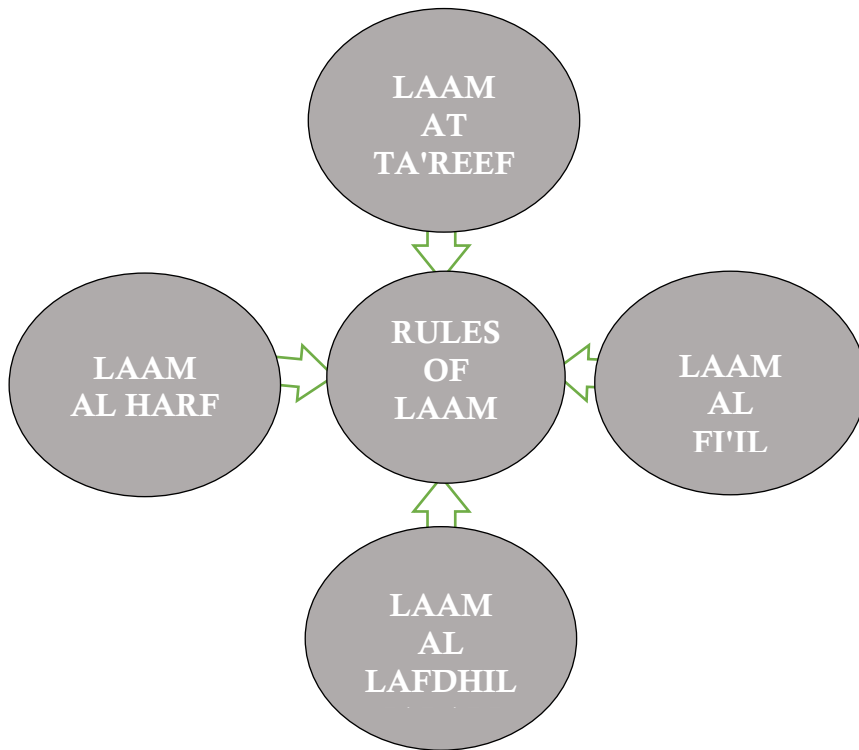


Summarised Tajweed Rules

The Arabic Alphabet



THE RULES OF LAAM



AHKAM AL HUROOF: 1) RULES OF LAAM

LaamSakin appears in the Holy Qur'an, in many ways, as in a Noun, or a Verb or as a Definite Article. How and where the LaamSakin appears, determines the way in which it will be pronounced. The 4 types of Laam are further Sub-divided into 2 sections each. There are those that are Idh'haar (where the LaamSakin appears and is pronounced clearly) and Idh'ghaam (where the LaamSakin is written but merged or joined into the letter)

4 TYPES OF LAAM SAAKIN

LAAM AT TA'REEF

When the ل appears in the beginning of a Noun

When a Noun (names of places, things, people) begins with a LaamSakin, then it becomes a specific noun and is known as Laam At-Ta'reef or in some places as Laam Al-Ma'arifa

LAAM AL FT'IL

When the ل appears at the end of a Verb

When the LaamSakin appears at the end of a Verb (action word), then the pronunciation of this Verb will be determined by the word that follows this Verb.

LAAM AL HARF

When a word ends with ل. Only 2 words: لَهَابٌ

• Also known as Laam of the Participle (a word that points out meaning of another word). There are only Two words that end with LaamSakin in the Arabic Alphabet.

They are Hal (هَل) and Bal (بَل). Their pronunciation is also determined by the word that follows the HAL or BAL

LAAM AL LAFDHIL JALALI

When the ل appears in the name of Allah (swt)

• Depending on the Vowel before the Laam in the name of Allah, the word Allah will be pronounced heavily or lightly

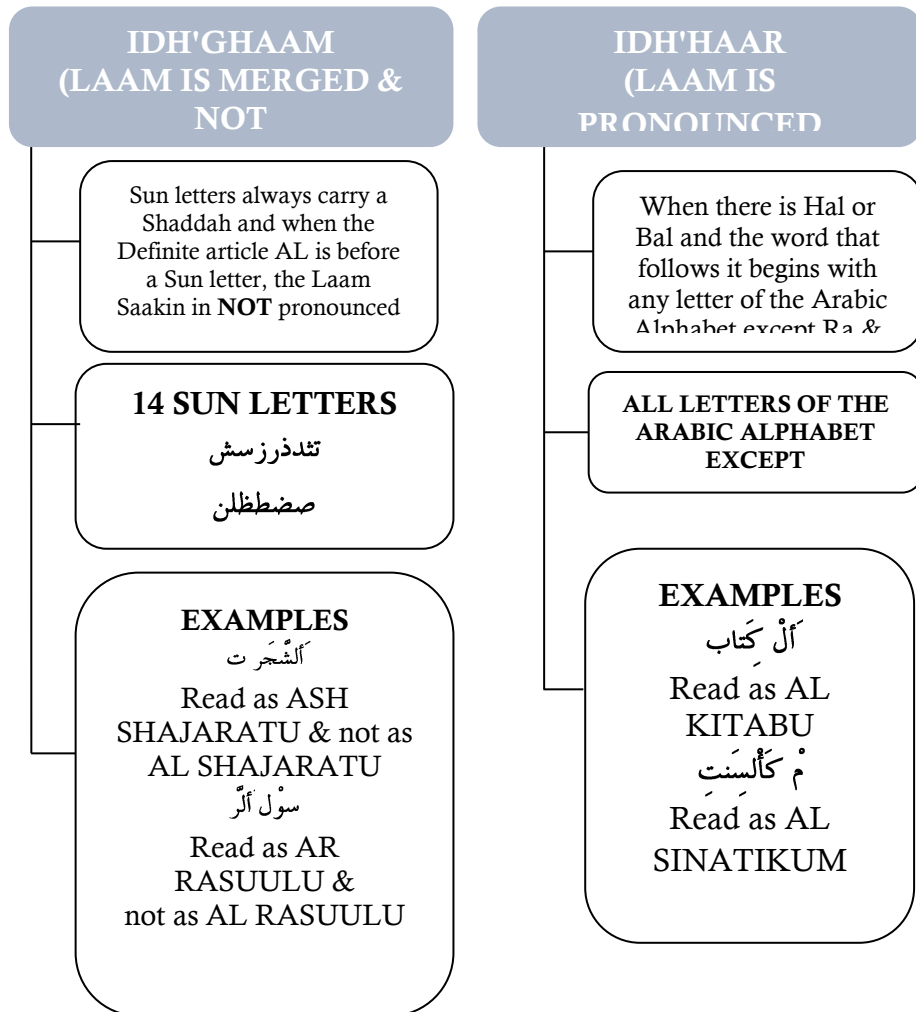
4 TYPES OF LAAM SAKIN – FURTHER DIVIDED

LAAM AT TA'REEF	IDH'HAAR (Where the Laam is clearly pronounced) in the 14 Moon letters (Qamariyyah)
	IDH'GHAAM (Where the Laam is merged and not pronounced) in the 14 Sun letters (Shamsiyyah)
LAAM AL FI'IL	When the Verb ends with LaamSakin and the word that follows it, begins with any alphabet of the Arabic language Except Ra and Laam, then it is IDH'HAAR (The LaamSakin is pronounced clearly)
	When the Verbs ends with LaamSakin and the word that follows it, begins with Ra or Laam, then it becomes IDH'GHAAM (The LaamSakin is merged and not pronounced)
LAAM AL HARF	If the word following Hal or Bal begins with any of the Arabic Alphabet except Ra or Laam, then IDH'HAAR applies (The LaamSakin is pronounced clearly)
	If the word following Hal or Bal begins with Ra or Laam, then IDH'GHAAM applies (The LaamSakin is merged and not pronounced)
LAAM AL LAFDHIL JALALI	If the letter before the name of Allāh bears a Fatha or a Dhamma, then the word Allāh is recited heavily with a full mouth
	If the letter before the name of Allāh bears a Kasra, then the word Allāh is recited lightly with an empty mouth

LAAM SAKIN: 1) LAAM AT TA'REEF (SUN & MOON LAAM)

The 28 Arabic alphabet are divided into 14 Sun letters (Al Huroof Al Shamsiyyah) and 14 Moon letters (Al Huroof Al Qamariyyah). The Sun and Moon letters follow different pronunciation ways when they come directly after the Definite Article 'AL'.

- In English, when we mention the words 'an Apple' or 'a Pear', this means any Apple or Pear. When we say 'the Apple' or 'the Pear', it means that particular Apple or Pear. In Arabic the word 'the' is used as AL (a combination of Alif and Laam). AL is therefore known as the 'Definite Article' as it refers to a particular thing. Nouns beginning with Sun and Moon letters have different pronunciations when they appear directly after the AL.



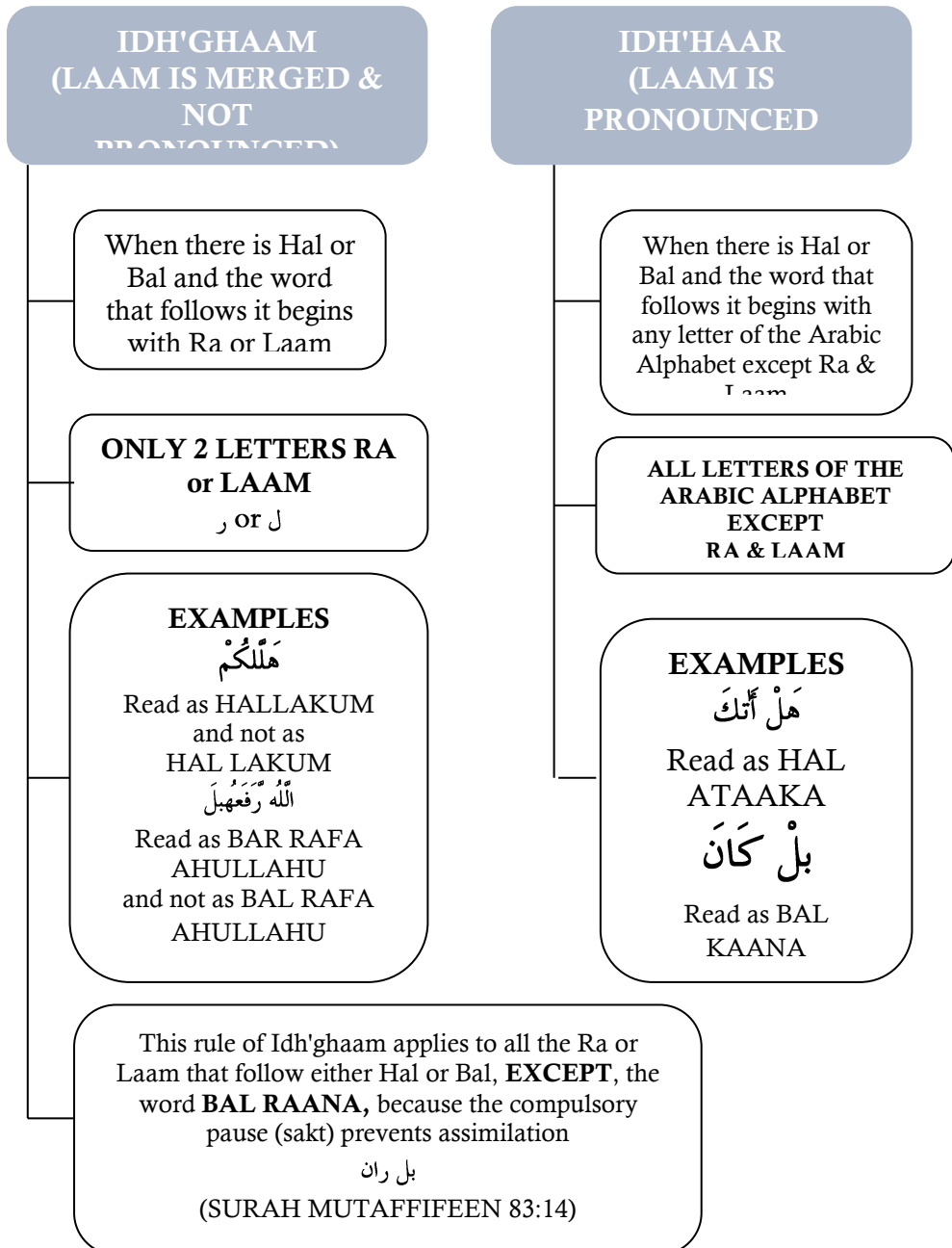
LAAM SAKIN: 1) LAAM AT TA'REEF (EXAMPLES OF EACH LETTER)

NOTE: All Sun letters following the 'AL' always have a **shaddah**(The sound therefore doubles and pronunciation of the word is easier). The **laam** before the Sun letter does

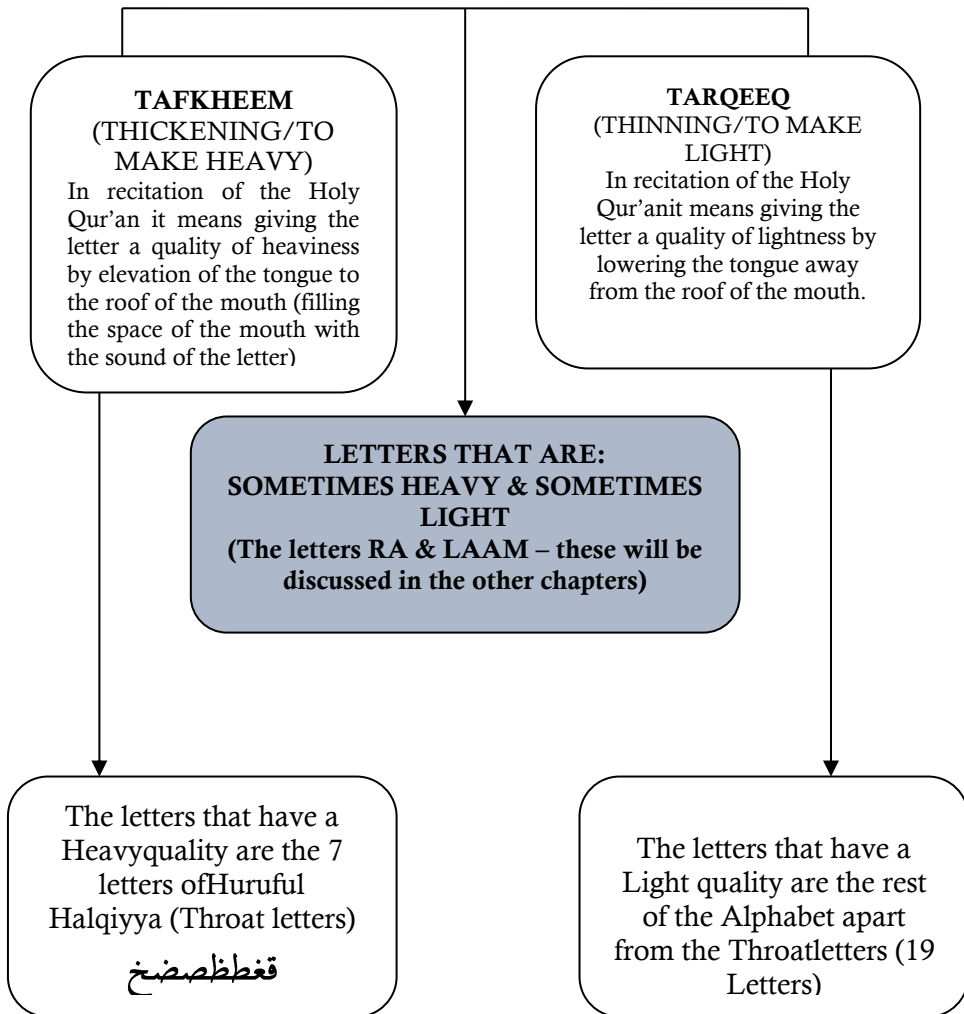
Not have a Sakin sign. The **ALIF** in the 'AL' is always a **FAT-HA**.

Word after AL' bignining with Sun letter	Sun letter	Word after AL' bignining with Moor letter	Moon letter
التين	ت	الْحَمْدُ	أ
الثواب	ث	البيت	ب
الدين	د	الجمال	ج
الذكر	ذ	الحج	ح
الرسول	ر	الخالقون	خ
الزكوة	ز	العذاب	ع
السماء	س	الغرق	غ
الشیطان	ش	الفتنة	ف
الصمد	ص	القوم	ق
الضعفاء	ض	الكهف	ك
الطير	ط	المغضوب	م
الظالم	ظ	الواقعة	و
الليل	ل	الهميم	هـ
النفس	ن	اليقين	ي

LAAM SAKIN: 2) LAAM AL FI'IL



UNDERSTANDING HEAVY AND LIGHT LETTERS THE ARABIC ALPHABET



THE RULE OF LAAM: 4) LAAM AL LAFDHIL JALALI

The letter LAAM is normally recited lightly with a thin sound. However, when it appears in the name of اللهُ (LafdhilJalalah), or in اللهُمَّ, it's pronunciation depends on the following 2 rules:

RULE 1: Read with a Full mouth (TAGHLEEDTH)

When a FAT-HA or a DHAMMA appears on the letter before the word Allah, the LAAM in the word Allah is pronounced heavily with a full mouth.

حُدُودِ اللَّهِ	رَسُولِ اللَّهِ	مِنَ اللَّهِ	إِنَّ اللَّهَ
Full mouth if a letter with a DHAMMA is before the word Allah		Full mouth if a letter with a FAT-HA is before the word Allah	

RULE 2: Read with an Empty mouth (TARQEEQ)

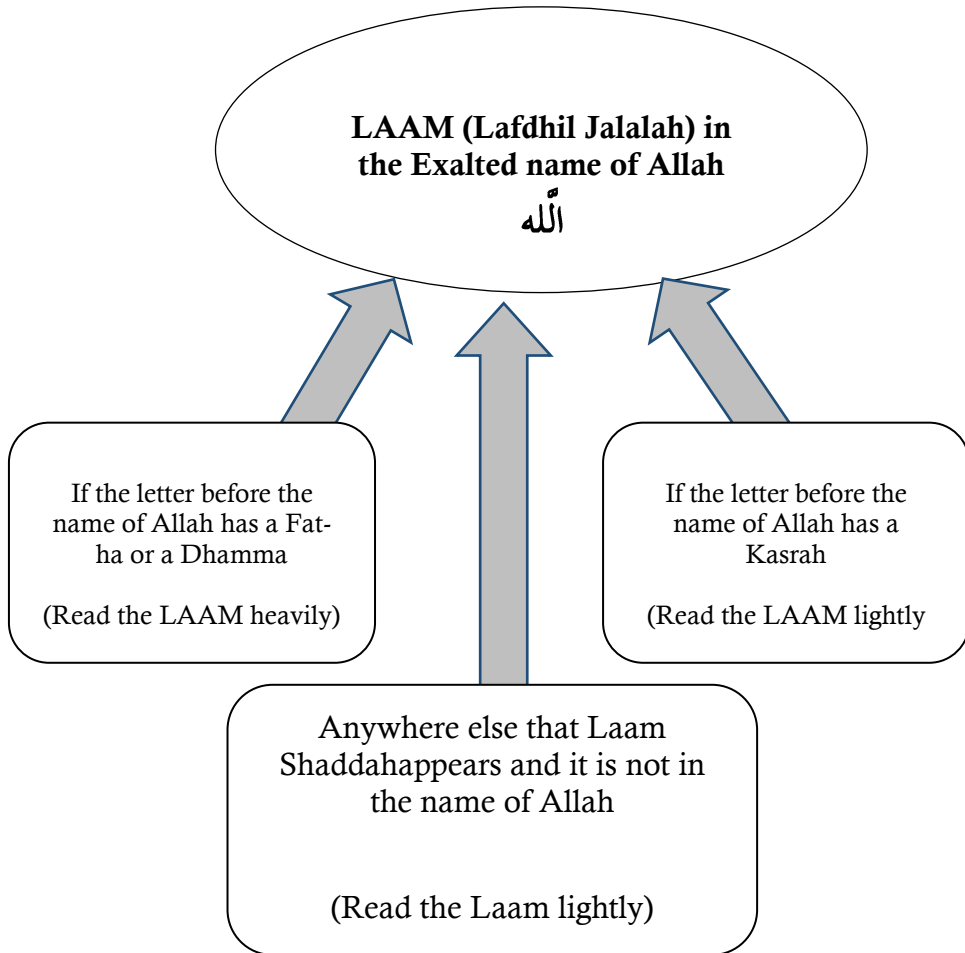
When a KASRA appears on the letter before the word Allah, the LAAM in the word Allah, is pronounced lightly with an empty mouth.

بِإِذْنِ اللَّهِ	بَلِ اللَّهِ	اللَّهُ يُوفِّقُ	بِسْمِ اللَّهِ
Empty mouth if KASRA before the word Allah			

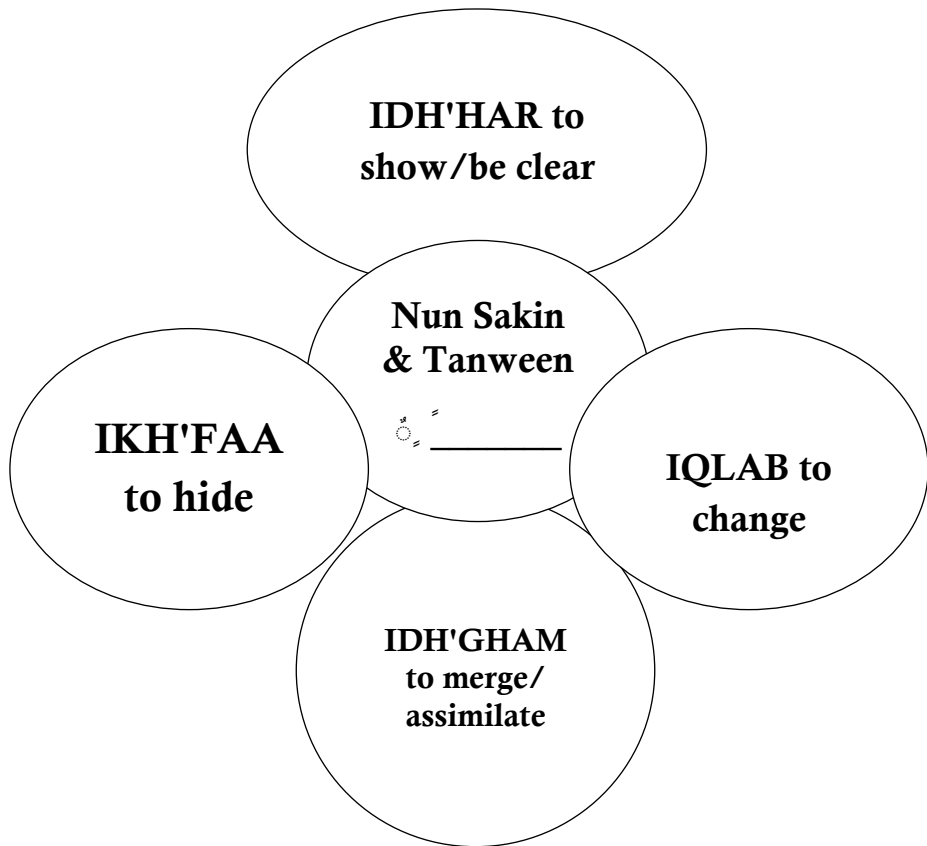
NOTE: This rule applies only when ل is in the word Allah. The rule does not apply when

the ^سل is NOT in the word Allah. Example: هُوَ الَّذِينَ (Has a Fat-ha, but recited lightly)

THE RULE OF LAAM: 4) LAAM AL LAFDHIL JALALI



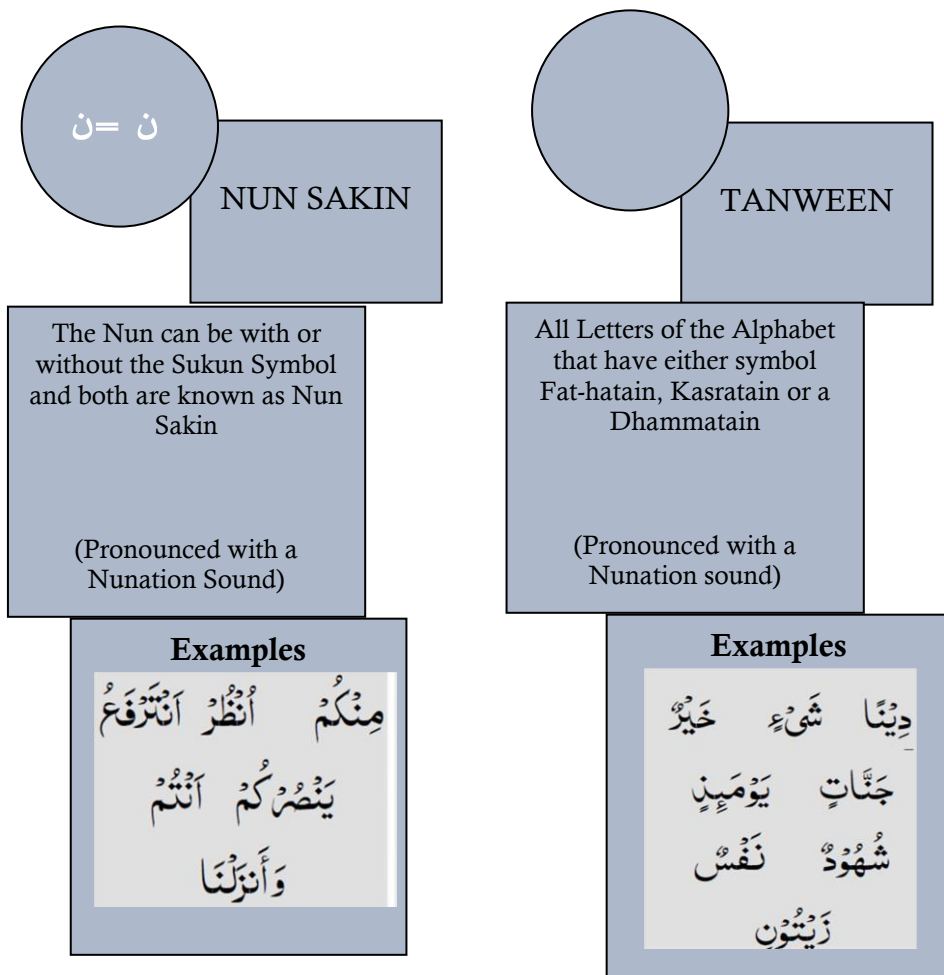
THE RULES OF NUN SAKIN ن and َTANWEEN



RULES OF NUN SAKIN AND TANWEEN

When letters of the Arabic Alphabet appear after a Nun Sakin or Tanween letter, then there are 4 rules which affect their pronunciation. All the Arabic letters are divided into these 4 rules.

The Nun Sakin and letters with Tanween both have the same sound at the end, the Nunation sound, as in An, In and Un.



RULES OF NUN SAKIN AND TANWEEN

Nun Sakin is the Nun with or without the Sukun whereas, Tanween is basically Nun Sakin added to the end of the word. Nun Sakin is a Nun free from any vowel (Fat-ha, Kasra or Dhamma). Tanween is written as a double Fat-ha, Kasra or Dhamma. In Tajweed, Nun Sakin and Tanween are the same. So whatever applies to Nun Sakin, also applies to Tanween.

In continuous recitation of the Holy Qur'an, it is pronounced.

How it is pronounce of pausing or stopping	How it is pronounced in continuous recitation	The Word
كَبِيرًا	كَبِيرٌ	كَبِيرًا
فَتْنَهُ	فَتْنٌ	فَتْنَةً
حَكِيمٌ	حَكِيمٌ	حَكِيمٌ

However, when pausing or stopping, the Nun Sakin is omitted and not pronounced.

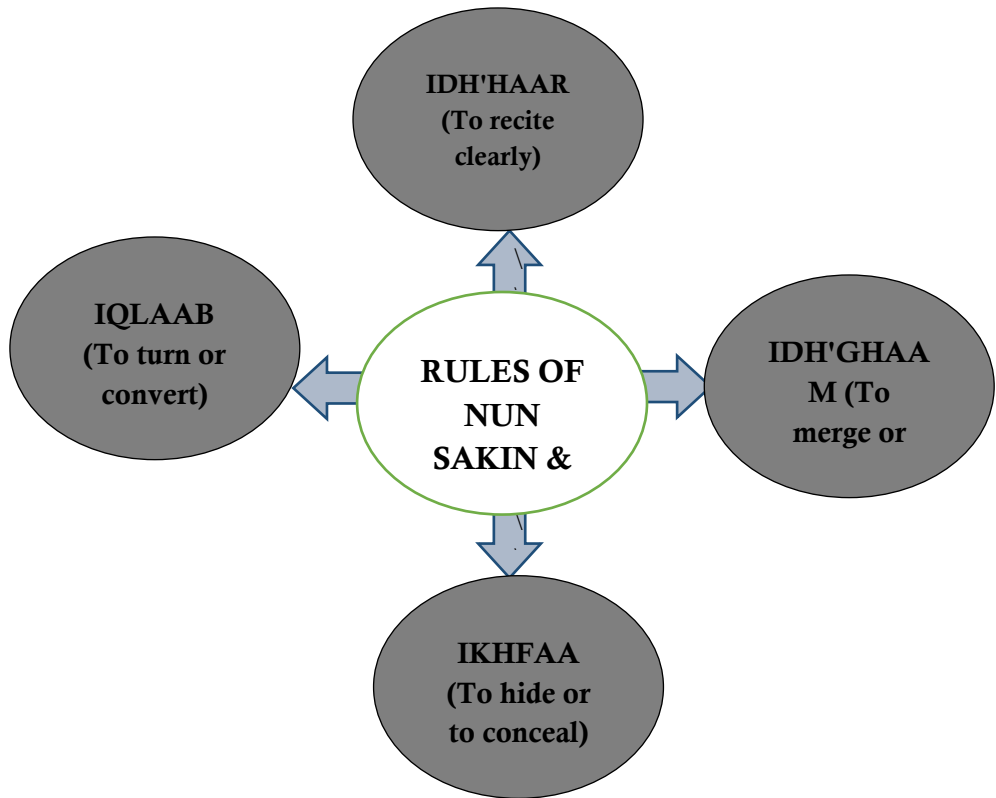
ن

This is the Nun with or without a Sakin sign

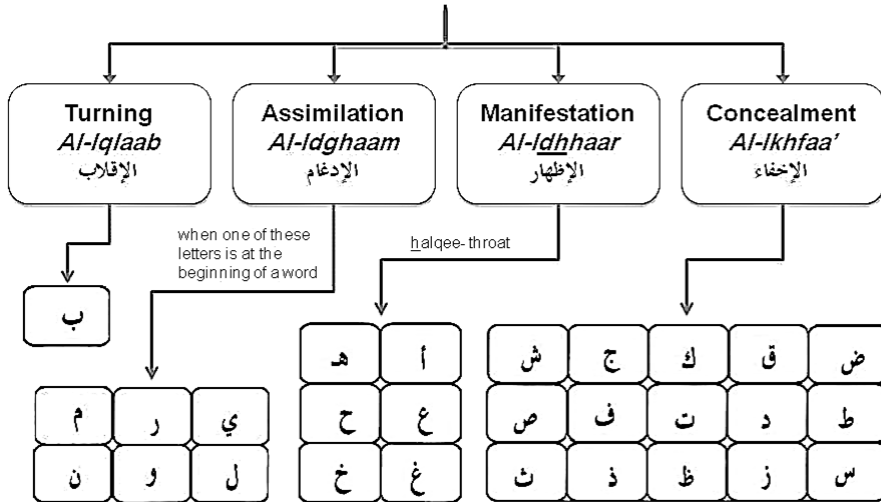
- It's pronunciation depends on the letter which follows it.
- It can be found in continuous reading as well as when one stops
- It is present in all parts of speech of the Arabic language(Noun, Verb and Particle)

- The Tanween appears in connected speech. It is the pronunciation of an additional non-vowelled Nun at the end of a word.
- It is not pronounced when a stop is made at the end of a word
- The Nun is not written, It's sign is either two Fat-ha, two Kasrah or two Dhamma.

THE FOUR RULES OF NUN SAKIN AND TANWEEN



THE LETTERS RELATED TO THE NUN SAKIN AND TANWEEN RULES



Name	Letters that follow	Ruling
Idh'haar	غغغحها	Nun Sakin or Tanween will be pronounced clearly (NO hiding or merging)
Idh'gaam	ونمي لر	Nun Sakin will be merged into the following letter and be pronounced with Ghunnah Nun Sakin will be merged into the following letter but no Ghunnah will take place
Ikhfaa	شسذدجصزثتفظظضكق	Nun Sakin or Tanween will be pronounced with a Ghunnah of 2 harakah. The Ghunnah must be strong because it is hidden.
Iqlab	ب	Nun Sakin or Tanween will be changed to the letter 'meem' and pronounced with Ghunnah of 2 harakah.

NUN SAKIN AND TANWEEN

RULE 1: IDH'HAAR (to say CLEARLY)



NUN SAKIN AND TANWEEN: RULE 1 IDH'HAAR (to say CLEARLY)

- a) **WHAT IS THE MEANING OF IDH'HAAR**– To recite the Nun Sakin or Tanween **Clearly**. The Nun sound has to be touched and let go with a slight ghunnah, it should not be extended. The letter following the Nun Sakin or Tanween should also be pronounced clearly with **NO** change.

Note: Slight Ghunnah to be applied due to the Nun

Nun Sakin example	Tanween example
يَنْحِتُونَ	رَغَدًا حَيْثُ

b) THE DIFFERENT STEPS IN APPLYING IDH'HAAR

- Step 1: Find Nun Sakin or Tanween or Tanween
 Step 2: Look at the letter immediately after Nun Sakin or Tanween
 Step 3: The letter after must be a Huruful Halqi letter (Throat letter)
 Step 4: Recite the Nun Sakin or Tanween clearly.

- c) **THE LETTERS OF IDH'HAAR** – These are the 6 Throat letters (Huruful Halqiyyah) also known as the Idh'haar letters.

ه	ء	غ	ع	خ	ح
---	---	---	---	---	---

- d) **IDENTIFYING & APPLYING IDH'HAAR** – The Nun should NOT be pronounced as if it is carrying a vowel, it should be a quick passing and clear with slight ghunnah, otherwise it will sound as if it is carrying a Shaddah.

عليم خبير	منغضب	وانحر	أنعمت
عنه	قوما غيرا	نوحاً هدينا	شيء عليم
قوما هاد	من آمن	من أرضكم	طيرا أبابيل

NUN SAKIN AND TANWEEN: RULE 1 IDH'HAAR (to say CLEARLY)

Full sound of ن	←	أه ح خ ع غ + ُ ِ ً or ن
Read Nun Clearly	←	Throat Letters + Tanween or Nun Sakin

PRACTICING RULE OF IDH'HAAR – Nun is an original Ghunnah letter. Therefore even if it is in Idh'haar, a slight Ghunnah must be applied. The Ghunnah of Idh'haar Nun Sakina is 1 haraka (pause or gap)

READING IDH'HAAR WITH EACH OF THE THROAT LETTERS

كُفُّوا أَحَدَ	عَذَابِ الْيَمِّ	مِنْ أَهْلِ	أ
تَحْتِهَا الْأَنْهَارُ	سَلَامٌ هِيَ	مِنْهُمْ	ه
رِزْقًا حَسَنًا	مِنْ حَوْلِهِمْ	يَتَّخِذُونَ	ح
مِنْ خِزْيٍ	إِنْ خِفْتُمْ	مِنْ خَيْرٍ	خ
وَاسِعٌ عَلَيْهِمْ	مِنْ عَيْنٍ	أَنْعَمْتَ	ع
عَزِيزٌ غَفُورٌ	قَوْمًا غَيْرِكُمْ	مِنْ غَلٍّ	غ

REMEMBER: An Alif with any of the vowels is also known as a Hamza. Hamza is the King of Letters provided with a seat. Hamza Alif is just a seat of Hamza, therefore we pronounce the Hamza sound because Alif is a silent letter or Maddiya letter. In the Arabic script, when Alif appears without the Hamza, it is a vowel and when it appears with a Hamza, it is a consonant.

NUN SAKIN AND TANWEEN: RULE 2 IDH'GHAAM (To Merge or Join)

**IDH'GHAAM
LETTERS (Merge
or join) يرملون**

**IDH'GHAAM
BILA GHUNNAH
(Join without
Ghunnah) لرمون**

**IDH'GHAAM
MA'AL GHUNNAH
(Join with
Ghunnah) رمون**

- a) **WHAT IS THE MEANING OF IDH'GHAAM** - To merge or join one letter into the other. We join the letter of Nun Sakin or Tanween with the letter of the following word. In this rule, when pronouncing the letters, you have to hide the sound of Nun Sakin and Tanween, by adding a Nasal sound (Ghunnah)

NOTE: Care must be taken when adding the nasal sound to avoid pulling too much. Idh'ghaam cannot be applied in a single word but must be the joining of 2 separate words, thus making them into one emphasized word.
Example:

<u>Nun Sakin example</u>	<u>Tanween example</u>
أَمِنْ يُجِيبُ	تَوَابٌ رَحِيمٌ
Ammayyyujeebu	Tawwa Bur Raheemun
Notice the sound of Nun Sakin and Tanween is hidden and is not pronounced	

- b) **THE LETTERS OF IDH'GHAAM** are: نولرمي These letters can be remembered by memorising the acronym YARMALUN

c) THE DIFFERENT STEPS IN APPLYING IDH'GHAAM

Step 1: Find Nun Sakin or Tanween

Step 2: Look at the letter immediately after Nun Sakin or Tanween

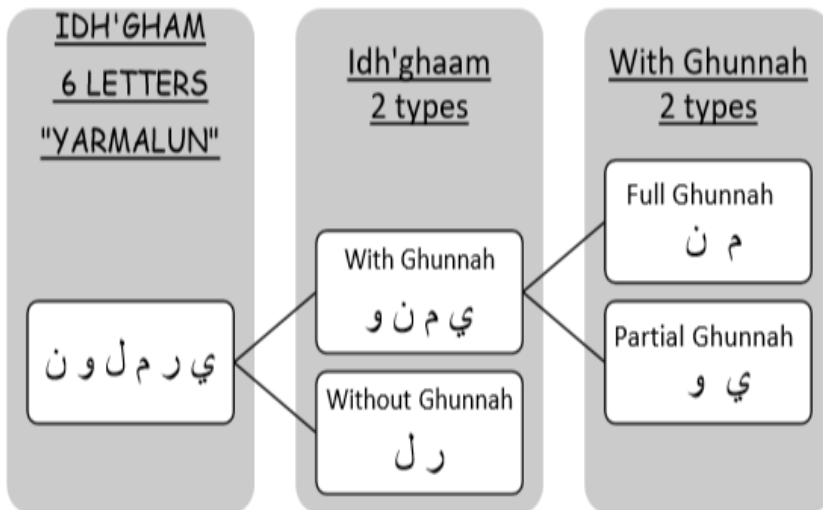
Step 3: The letter after must be a YARMALUN letter (نولمري)

❖ With Ghunnah و ن م ي

❖ Without Ghunnah ر ل

Step 4: Join or merge the letter of the Nun Sakin or Tanween with the Yarmalun letter of the following word.

d) THE DIFFERENT TYPES OF IDH'GHAAM – There are two types of Idh'gham. The type of Idh'gham pronounced depends, on which letter from the letters of Yarmalun, follows the Nun Sakin and Tanween.



TYPE 1 – IDH’GHAAM MA’AL GHUNNAH – Merging with Nasal Sound – LETTERS **يمنو** also known in acronym as YAMNU letters

Whenever a word ends with Nun Sakin or Tanween, and the next word starts with the letters Ya, Nun, Meem or Waw, then these letters are pronounced in one of the following two manners:

- ❖ Full Ghunnah - Letters **من**– Complete Merging letters which when they appear, will have a Shaddah and are pronounced from the nose (with Ghunnah – 2 counts)

جزاء من

من نطفة

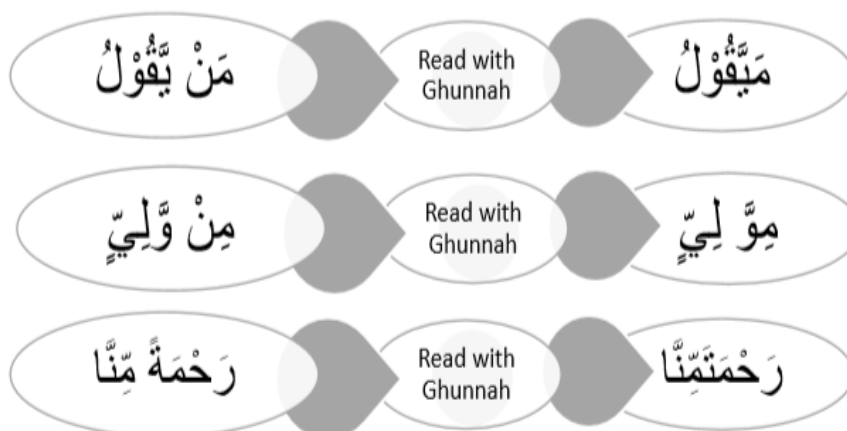
- ❖ Partial Ghunnah – Letters **وي**– Incomplete Merging letters which are literally hummed. Sometimes these appear with NO Shaddah sign

قريباً يوم

سراجاً وهاجاً

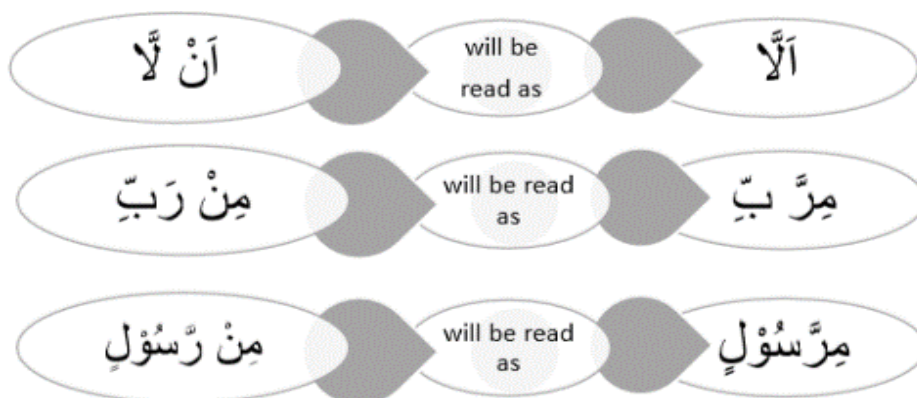
NUN SAKIN AND TANWEEN: RULE 2 IDH'GHAAM (To Merge or Join)

TYPE 1 – IDH'GHAAM MA'AL GHUNNAH – Merging with Ghunnah of 2 harakah



TYPE 2 – IDH'GHAAM BILA GHUNNAH – Merging without Nasal Sound - LETTERS

رل- Whenever a word ends with Nun Sakin or Tanween, and the next word starts with the letters Laam and Ra, then the letters Laam and Ra are pronounced with a Shaddah and both the Nun Sakin and Tanween are dropped completely. **The Nun is hidden.** There is no trace of Nun in the recitation and there is NO Ghunnah (Nasal sound)



e) IDENTIFYING & APPLYING IDH'GHAAM

Idh'ghaamMa'alGhunnah – Merging with Nasal Sound (Ghunnah)

بعض يتساءلون	فمن يعمل	ي
من مارح	من مثله	م
سداً ومن خلفهم	لهب وتبّ	و
إن نحن	من نشاء	ن

Idh'ghaam Bila Ghunnah – Merging without Nasal Sound (Ghunnah)

<u>غفوراً رحيماً</u>	<u>من ربك</u>	<u>ر</u>
<u>لم يكن له</u>	<u>كلّ لماً</u>	<u>ل</u>

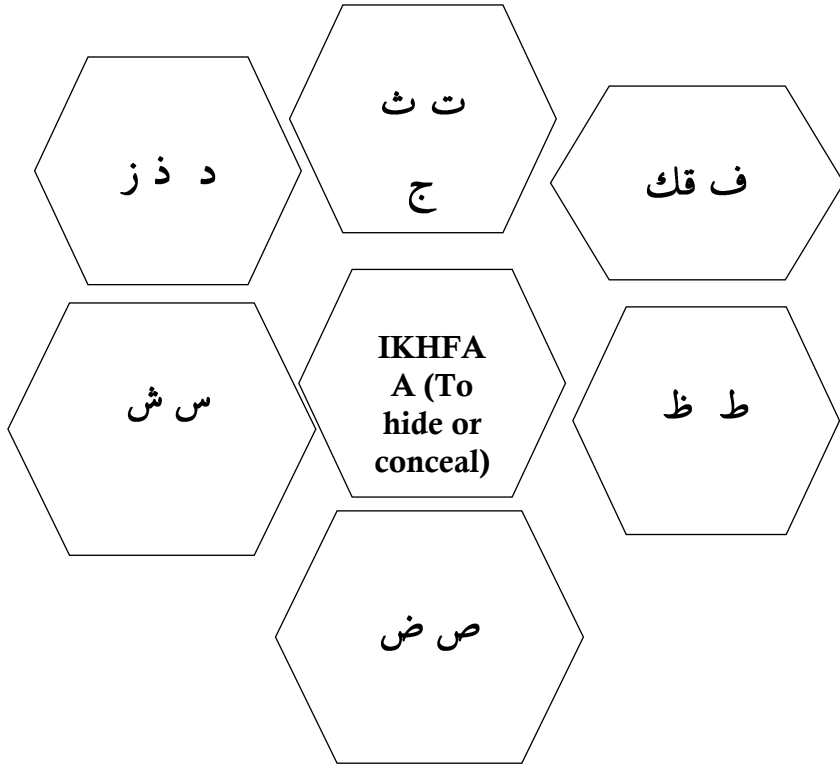
f) EXCEPTIONS TO THE IDH'GHAAM RULE

In these words, rule of Idh'ghaam is not applied as the Yarmalun letter appears after the Nun Sakin and Tanween in one word and not in two separate words. This is known as IZHAAR MUTLAQ. Ghunnahofharakah is applied.

قنوانٌ	صنوانٌ	بنيانٌ	الدنيا
Qinnwaanun	Sinnwaanun	Bunnyaanun	Dunnya

NUN SAKIN AND TANWEEN

RULE 3: IKHFAA (to Hide or to Conceal)




NUN SAKIN AND TANWEEN: RULE 3 IKHFAA (To Hide or Conceal)

- a) **WHAT IS THE MEANING OF IKHFAA** - Whenever Nun Sakin and Tanween precede one of the fifteen Ikhfaa letters, then the actual sound of Nun is concealed or covered to a point where only its nasal sound is evident and is stressed for the count of two.

Question: What is hiding or concealed in Ikhfaa

Both Nun Sakin and the Tanween end with the Nun Sound. In Ikhfaa, the full Nun sound is NOT pronounced. We partly hide the makharij of the Nun sound and hold it (do Ghunnah for two counts), then it continues, behind the makharij of the Ikhfaa letter that is coming up. **Example:**

Notice when you read as Antum, the tip of the tongue touches the upper palate, but when you hide the full Nun and do Ghunnah, the tongue is floating, as it prepares to say the letter Ta, which is the next letter	 Read as Annn Tum And not Antum
---	--

- b) **THE LETTERS OF IKHFAA** - 15 Letters - The letters that are in shaded boxes are heavy letters

ك	ق	ف	ظ	ط	ض	ص	ش	س	ز	ذ	د	ج	ث	ت
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

An easy way to remember the Ikhfaa letters. All the 28 letters of the Arabic alphabet are divided into the 4 rules of Nun Sakin and Tanween, therefore we remove all the letters of Idh'haar, Idh'ghaam and Iqlab, the rest are all Ikhfaa letters

هءغخح	<u>IDH'HAAR</u> – 6 Throat Letters (HurufulHalqiyya)
نولري	<u>IDH'GHAAM</u> – 6 Yarmalun letters
ب	IQLAB – 1 Qalb letter

كقظطضصشسزذجت	IKHFAA – All the rest of the Arabic Alphabet – 15 letters
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NUN SAKIN AND TANWEEN: RULE 3 IKHFAA (To Hide or Conceal)

c) The Different Steps In Applying Ikhfaa

Step 1: Find Nun Sakin or Tanween

Step 2: Look at the letter immediately after Nun Sakin or Tanween

Step 3: The letter after must be an Ikhfaa letter (from the 15 letters)

❖ heavy letters, read with heavy Ikhfaa **صضطظق**

❖ 10 light letters, read with light Ikhfaa **تثجدزسشفسك**

Step 4: The full sound of Nun is hidden and we partially pronounce it and hold for 2 counts (ghunnah), then join it with the Ikhfaa letter that follows it.

d) THE DIFFERENT TYPES OF IKHFAA- 2 Types

- ❖ Heavy Ikhfaa – If the letter after Nun Sakin and Tanween, is a letter of Ikhfaa and a heavy letter, recite the Ikhfaa heavily
- ❖ Light Ikhfaa – The rest of the Ikhfaa letters are read lightly.



e) IDENTIFYING & APPLYING IKHFAA

Light Ikhfaa		Heavy Ikhfaa	
أَنْذَرْنَاكُمْ	فَمَنْ شَاءَ	مَنْ طَعَا	يَنْظُرُ
يَوْمَئِذٍ شَأْنُ	وَكَأْسٍ دِهَاقًا	كُتِبَ قِيَمَةٌ	عَذَابًا قَرِيبًا
تَنْزِيلَ	أَنْفُسِهِمْ	عَنْ ضَيْفٍ	شَيْءٍ قَدِيرٍ

NUN SAKIN AND TANWEEN

RULE 4: IQLAB/QALB (to Change or Convert)

TANWEEN
تنوين

This is another name for a double fatha ... double kasrah ... and double dammah

(FUN FACT)
Did you know that qalb in Arabic also means **HEART**?

The small mīm (i.e. **أَنَّ**) indicates qalb.

DEFINITION QALB
قلب
قَلْب

Qalb means to change a nun saakina نْ or tanween نْ or ٍ for instance to mīm.

RULE
If a nun saakina or tanwin occur before a ب, they will instantly change to a mīm and they will be ikhfa shaf

EXAMPLES

وَقَفَيْنَا مِنْ بَعْدِهِ
بِالرُّسُلِ

كَافِرِيهِ
دَعَا نَا لِجَنبِهِ

Wakman

NUN SAKIN AND TANWEEN: RULE 4 IQLAB (To Change or Convert)

- a) **WHAT IS THE MEANING OF IQLAB** – To change or convert. The Nun Sakin or Tanween is converted into a Meem. Therefore, one letter changes into another.

NOTE: The 'MEEM' here refers to the small 'MEEM' between or on top of a word. It is always very small and shaded. In most copies of the Qur'an, a small 'MEEM' is written above Nun or Tanween, as a reminder of the rule.

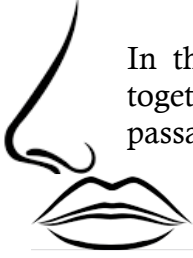
Example:

<u>NUN SAKIN</u>	<u>TANWEEN</u>
من بعد	سميعا بصيرا
MimmmBa'di	SamiiAmmBaseeraa

- b) **THE DIFFERENT STEPS IN APPLYING IQLAB** Step 1: Find Nun Sakin or Tanween
 Step 2: Look at the letter immediately after Nun Sakin or Tanween
 Step 3: The letter after must be the letter baa ب
 Step 4: Convert the Nun Sakin or Tanween into a Meem. Pronounce the Meem with a Nasal sound and hold the Meem sound for 2 counts.
- c) **THE LETTER OF IQLAB** is the letter baa ب when it appears after the Nun Sakin or Tanween.
- d) **IDENTIFYING & APPLYING IQLAB IN THE QUR'AN** – In the rule of Iqlab, the letter Meem (م) hides in the letter Be (ب) in such a way, that the lips do not meet, they get near each other and a very narrow space will be left, sufficient for a very thin paper to pass through.



أن تبسل نفس بما كسبت	AnToobsalaNafsummbimaaKasabat
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NUN SAKIN AND TANWEEN: RULE 4 IQLAB (To Change or Convert)



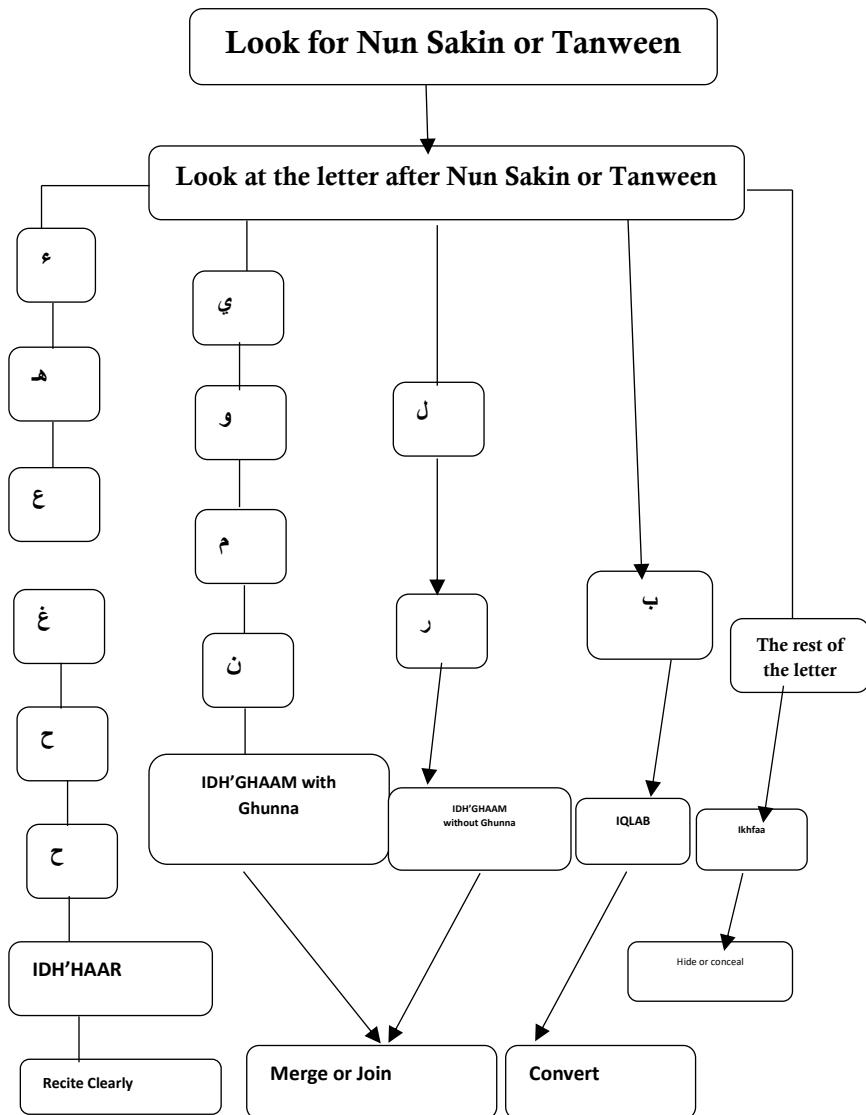
In the rule of Al Qalb, the lips should not entirely be pressed together, this will allow the Meem sound to come through the nasal passage. The mouth should be prepared to say the Baa after sounding the Meem for two counts.

IMPORTANT TO NOTE: Do not mix up the two types of Meem that appear on top of the letters. The full shaped Meem (م) indicates Iqlab or change and the cut Meem (م) indicates a compulsory stop.
EXAMPLES:

Compulsory Stop Meem م	Iqlab – Change Baa To Meem م
	
Quran 10:65	Qur'an 2:95

مِنْ بَعْدِ	مِنْ بِيُوتِهِنَّ	مِنْ بَخَلٍ
مِنْ بِنَىٰ إِسْرَائِيلَ	مِنْ بَقْلِهَا	
لَتَسْفَعًا بِالنَّاصِيَةِ	أَبَدًا بِمَا	نَفْسٍ بِمَا
مُطْمَئِنِّينَ بِالْإِيمَانِ	مُنْفَطِرُونَ بِهِ	
آيَاتٍ بَيِّنَاتٍ	لِّئَلَّا بِالسِّنْتِهِمْ	
قَرِيَةً بَطَرَتْ	عَلَىٰ بَيِّنَةٍ	

NUN SAKIN AND TANWEEN SUMMARY

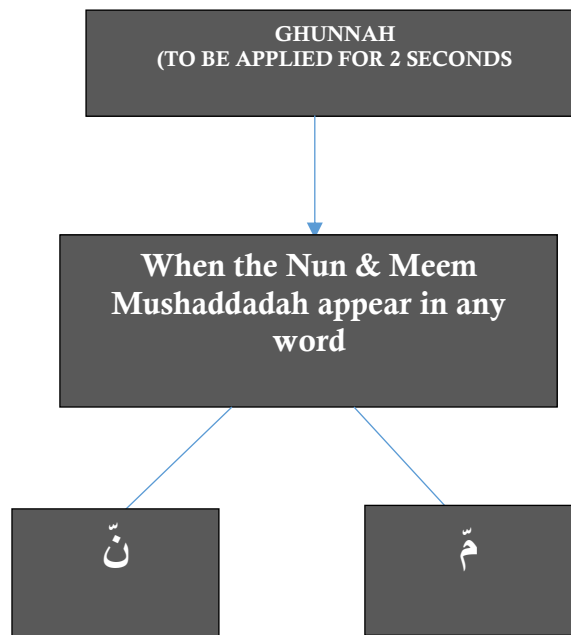


RULES OF NUN SHADDAH AND MEEM SHADDAH

Nun Shaddah and Meem Shaddah are also known as Nun and Meem Mushaddadah (meaning a doubled letter or letters bearing a Shaddah)

When these two letters appear with a Shaddah sign in any word, a Ghunnah has to be applied for a period of 2 counts. This is because the Shaddah is already a double letter + the Ghunnah (2 counts).

The Ghunnah is applied to Nun and Meem Mushaddadah, whether they occur in the middle or the end of a word, in continuous reading or when stopping and in all parts of speech.



WHAT IS GHUNNAH?

- a) Ghunnah is applied when Nun and Meem have a Shaddah.
- b) Ghunnah is a sound emitted from the Nasal Passage, without any function of the tongue.
- c) This is when a certain sound is held in the nasal cavity (Nasalisation) for a length that is longer than the short harakah (about 2 beats)
- d) Professional Qur'an reciters pay much attention to these sounds.
- e) Application of Ghunnah by the reciter, adds beauty to the recitation.

NOTE: Ghunnah is divided into 4 parts:

- In ن and نّ, the Ghunnah is applied for 2 counts (2 Harakah)
- In ن and نّ, in Idh'haar the Ghunnah is applied for 1 count (1 Harakah)
- In ن and نّ, in Idh'ghaam the Ghunnah is applied for 2 counts (2 Harakah)
- In ن and نّ, with Short vowels, the Ghunnah is applied for ½ count (1/2 Harakah)

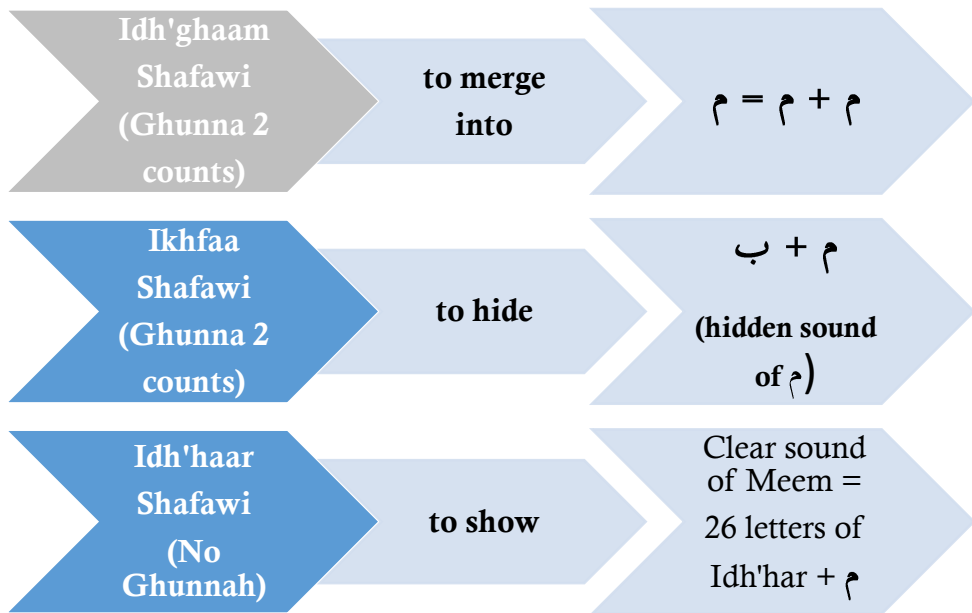
RULES OF NUN SHADDAH AND MEEM SHADDAH

EXAMPLES: The letters Nun and Meem have original Nasal sounds. Notice the Meem Shaddah and Noon Shaddah are stretched through the Nasal cavity and not the tongue.



Meem with Tashdeed		Nun with Tashdeed	
قَوْمًا	فَلَمَّ	مِنَّ	إِنَّكَ
Qaw-mammm-maa	Fa-lammm-ma	Minnna	Innn-na-ka
نَفْسًا	عَبْدًا	إِنَّ الدِّينَ	جَهَنَّمَ
Naf-summm-maa	Ab-dammm-min	Innn-nal-ladhii-na	Ja-hannn-nama
بَيِّنَةً	سِحْرًا	أَعْيُنِ النَّاسِ	كَانَكَ
Bay-yinatummm-min	Sih-rummm-mubeen	A'a-yuninnn-naasi	Ka-annn-naka
وَهُمْ مُسْتَكْبِرُونَ	فَأُمَّهُ	وَلَيَمَسَّنَّكُمْ	مَسَّنَ
	إِمَامٍ	وَالنَّجْمِ	لَتَرْجُمَنَّكُمْ
فِي الْأُمِّيِّينَ	دَمَّرَ	عَنِ التَّعِيمِ	يُكُونُ النَّاسُ
ضَلَالٍ			

THE RULES OF MEEM SAKIN م



THE RULES OF MEEM SAKIN م

Meem Sakin is simply a Meem with a Sukun sign. The Meem Sakin can appear with or without a Sukun symbol.

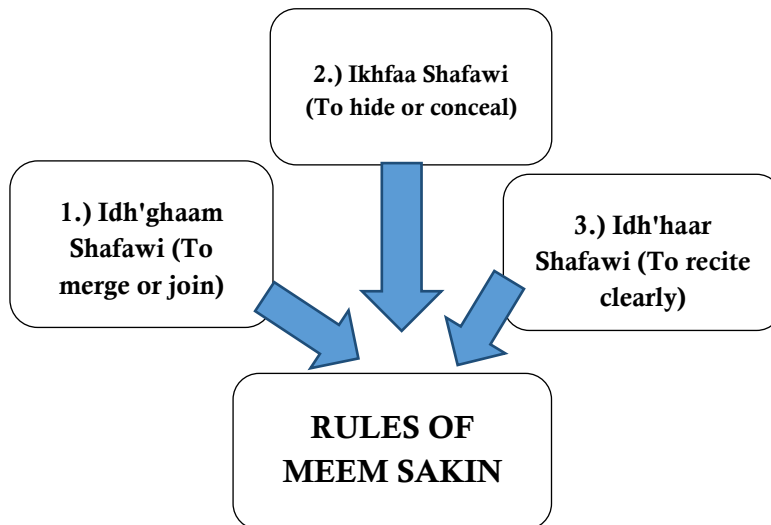
Example:

Meem Sakin with a sukun	الْحَمْدُ	ALHAMDU
Meem Sakin without a sukun	ترميمهم بحجارة	TARMEEHIMMM BIHIJARATIN

The pronunciation of the Meem Sakin depends on the letter which follows it. There are 3 rules that take place when certain letters appear after the Meem Sakin.

- Idhghamshafawi
- Ikhfaashafawishafawimeans articulated from
- Idh'har shafawi the two lips

THE 3 RULES OF MEEM SAKIN



MEEM SAKIN: RULE 1 - IDH'GHAAM SHAFAWI (To merge or join)

- f) **WHAT IS THE MEANING OF IDH'GHAAM SHAFAWI** – Idh'ghaam means to merge or join. When Meem Sakin is followed by another Meem carrying a vowel, instead of reading 2 meems, they merge into each other and the sound of meem is held in a ghunnah. There is a difference between Idh'ghaam and Idh'ghaamShafawi. **Example:**

IDH'GHAAM SHAFAWI Meem Sakin followed another Meem	IDH'GHAAM Nun Sakin followed by the letter Meem
ولکم ما کسبتکم	ما ماء
Ghunnah is applied to both the above for 2 harakah, Meem Shaddah + Meem Sakin = 2 counts of ghunnah	

g) THE DIFFERENT STEPS IN APPLYING IDH'GHAAM SHAFAWI

Step 1: Find Meem Sakin

Step 2: Look at the letter immediately after Meem Sakin

Step 3: The letter after must be the letter Meem: م

Step 4: The first Meem is assimilated (or disappears) into the second Meem. The second Meem takes on a Shaddah during pronunciation, indicating Idh'ghaam. Nasal sound (Ghunnah) is applied with the lips closed for 2 counts.

h) IDENTIFYING & APPLYING IDH'GHAAM SHAFAWI –

كمن	كم من
لكم ما	لكم ما
إليكم مرسلون	إليكم مرسلون
إنهم معكم	إنهم معكم

MEEM SAKIN: RULE 2 - IKHFAA SHAFAWI (To hide or conceal)

- a) **WHAT IS THE MEANING OF IKHFAA SHAFAWI** – Ikhfaa means to hide or conceal – to partly hide or conceal the sound of Meem Sakin in the nose. When Meem Sakin is followed by the letter Ba, the letter Meem is concealed by it and a nasal sound is retained. The Meem is hidden with Ghunnah (Nasal Sound) to a count of two. The lips should not be completely closed to avoid making theevident. There is a difference between Ikhfaa and IkhfaaShafawi.

Example:

IKHFAA SHAFAWI Meem Sakin followed by the letter Ba	IKHFAA Ikhfaa in the rules of Nun Sakin
ترميمهم بحجارة	منفكين

- b) **THE DIFFERENT STEPS IN APPLYING IKHFAA SHAFAWI**

Step 1: Find Meem Sakin

Step 2: Look at the letter immediately after Meem Sakin

Step 3: The letter after must be the letter Ba: ب

Step 4: The Meem is concealed or hidden by the Ba and the word is pronounced with a nasal sound (Ghunnah) held for 2 counts, with a paper thin gap between the lips.

- c) **IDENTIFYING & APPLYING IKHFAA SHAFAWI** – The rule applied for all the words below is the same and Ghunnah of 2 counts will be applied as we partly hide the sound of Meem Sakin in our nose (flattening the lips).

أنتم به	إنهم بادون	رهم بهم
أمداء بعيداء أمداء بعيداء	Read as من بعداء مم بعداء	من بعداء مم بعداء

IMPORTANT NOTE: - Do not confuse the small Meem of Iqlab with the Baa and Meem Sakin of IkhfaaShafawi.

MEEM SAKIN: RULE 3 – IDH’HAAR SHAFAWI (To recite clearly)

- a) **WHAT IS THE MEANING OF IDH’HAAR SHAFAWI** – Idh’haar means to recite clearly – to show. When Meem Sakin is followed by any of the 26 letters (apart from Ba and Meem), then the Meem Sakin is pronounced clearly and distinctly from its makharij, without the nasal sound (ghunnah) There is a difference between Idh’haar and Idh’haarShafawi. Example:

IDH’HAAR SHAFAWI Meem Sakin followed by any of the 26 letters (apart from Ba & Meem)	IDH’HAAR Idh’haar in the rules of Nun Sakin
فجعلهم كعصف	منحا

b) THE DIFFERENT STEPS IN APPLYING IDH’HAAR SHAFAWI

Step 1: Find Meem Sakin

Step 2: Look at the letter immediately after Meem Sakin

Step 3: The letter after must be any of the 26 letters of the alphabet, except for the letter Ba: ب (which falls under the rule of IkhfaaShafawi) and the letter Meem: م (which falls under the rule of Idh’ghaamShafawi)

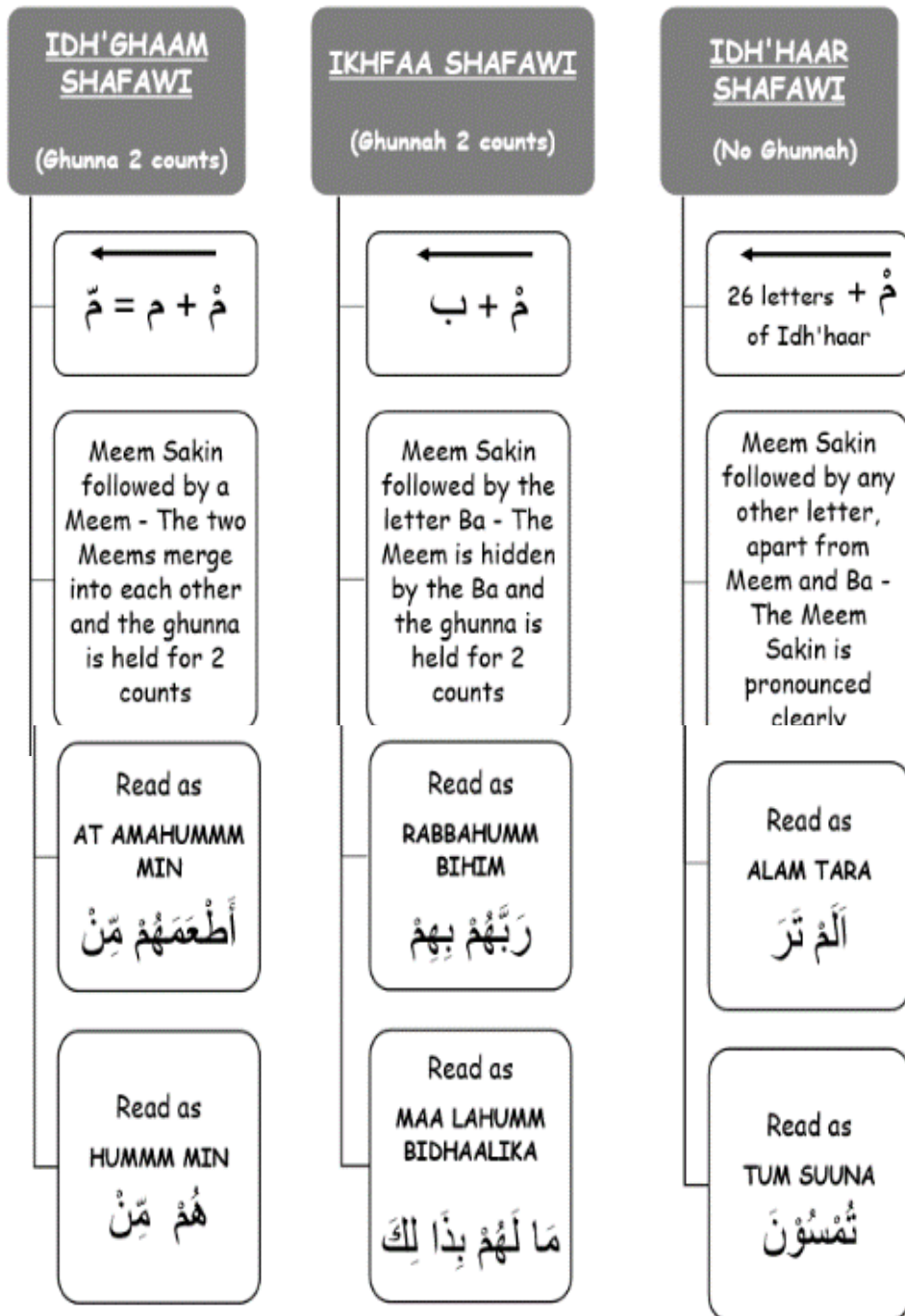
Step 4: The Meem is recited clearly, without a nasal sound (no ghunnah)

c) IDENTIFYING & APPLYING IDH’HAAR SHAFAWI: When pronouncing the letter Meem Sakin with Idh’har note the following:

1. It should not be given a sound as if it is carrying a vowel. A clear pronunciation and a quick passing of the letter Meem Sakin should be observed, otherwise it will sound as if it is carrying a Shaddah.
2. If the letter Meem is followed by either Fa or Waw extra effort should be made to retain Idh’har, because the letter Meem easily becomes hidden next to the letter Fa and is easily merged in the letter Waw.

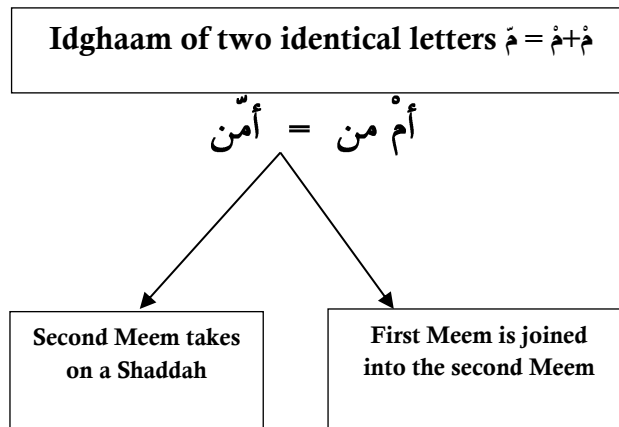
وهم سالمون	سلهمأيهم	لكمجزاء	الحمد	ألم تر
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THE 3 RULES OF MEEM SAKIN

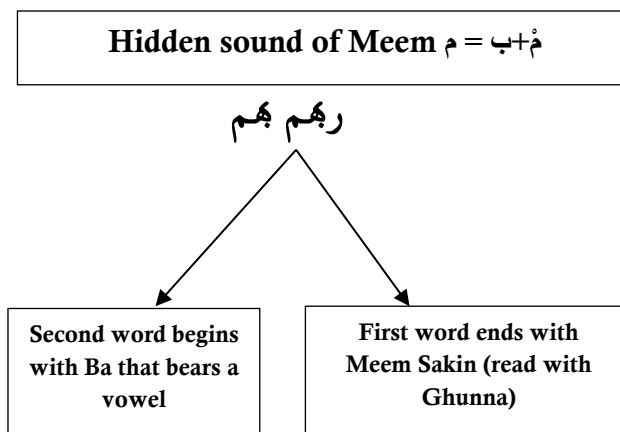


THE RULES OF MEEM SAKIN IN BRIEF

1. **IDH'GHAM of Meem Sakin**– If after Meem Sakin, comes a Meem, there will be Idh'gham of the lips (Idh'gham Ash Shafawi - Both Meems will Assimilate into each other) with a nasal sound.



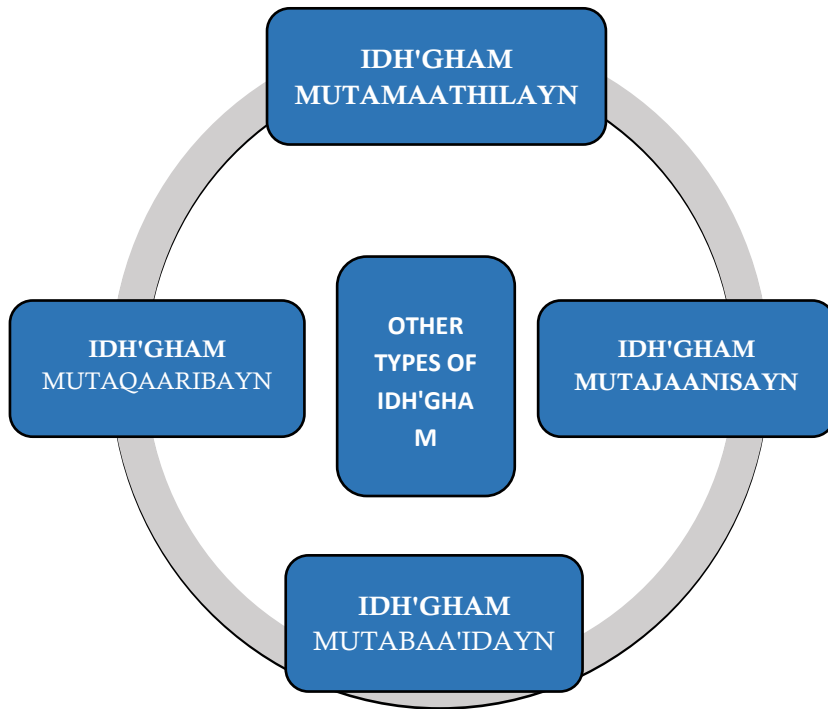
2. **IKHFAA of Meem Sakin**– If after Meem Sakin, comes a Ba, there will be Ikhfaa of the lips (Ikhfaa Ash Shafawi). Ikhfaa literally means to hide, the qualities of Meem are concealed and instead a nasal sound is produced.



3. **IDH'HAR of Meem Sakin**– If after Meem Sakin, comes any letter besides Ba or Meem, there will be Idh'har of the lips (Idh'har Ash Shafawi - to make clear) and the Meem Sakin will be pronounced normally, without a nasal sound (no ghunnah)



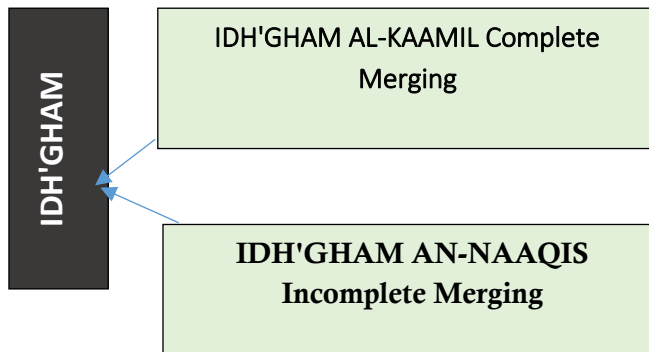
THE RULES OF OTHER IDH'GHAM



THE RULES OF OTHER IDH'GHAM

Idh'gham means to merge, blend, assimilate or absorb. It is the merging of a letter carrying a Sukun into the following letter, which carries a vowel, so that they become one. The letter accompanied by a Sukun is omitted and the following letter is then pronounced with a Shaddah. This merging can be either complete or incomplete:

- **Complete merging or Idh'gham al-Kaamil** implies a complete blending of a letter into the letter it follows, to a point where there is no trace of the first letter in pronunciation.
- **Incomplete merging or Idh'gham an-Naaqis** implies a partial blending of a letter into the letter it follows.



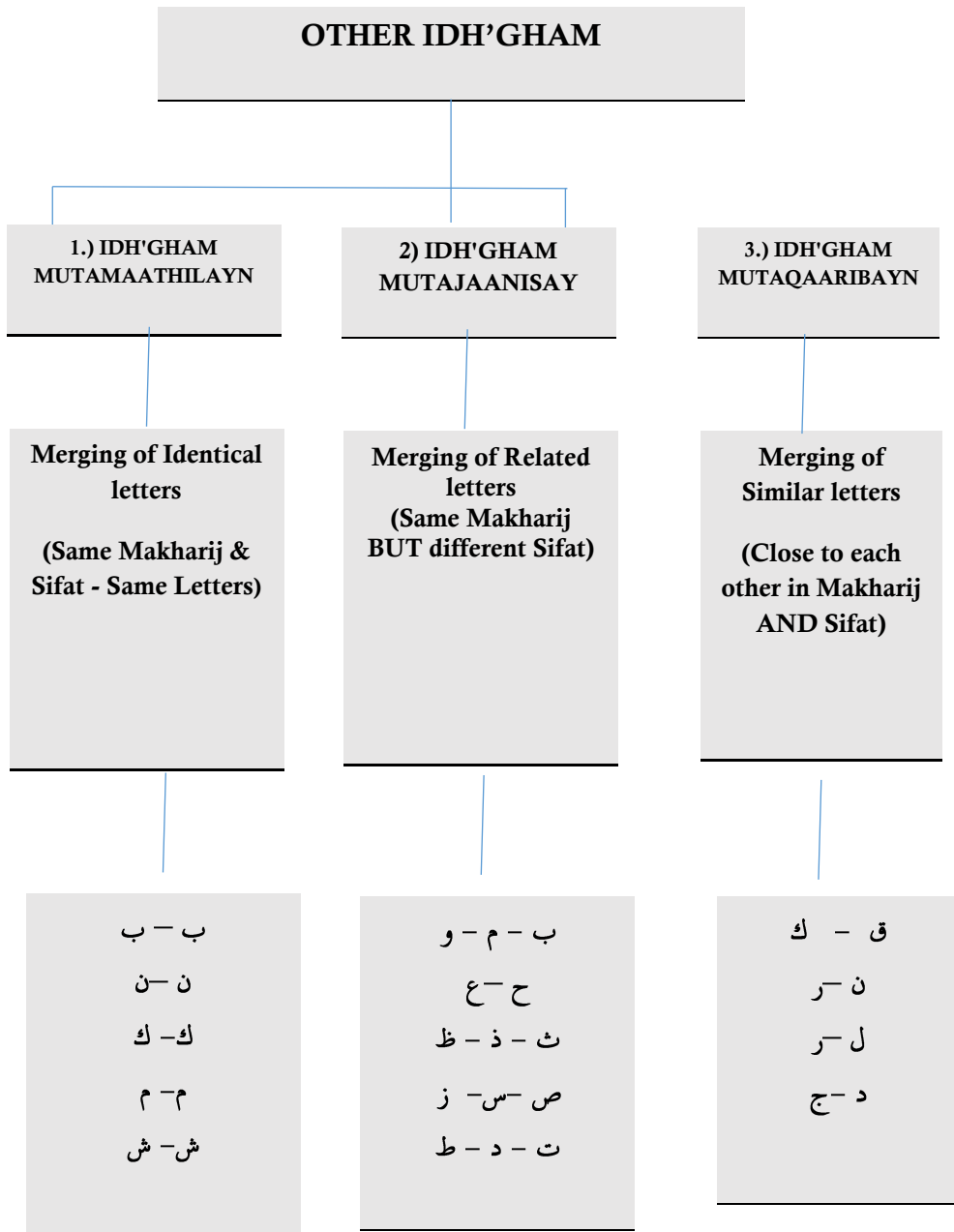
WHY IDH'GHAM

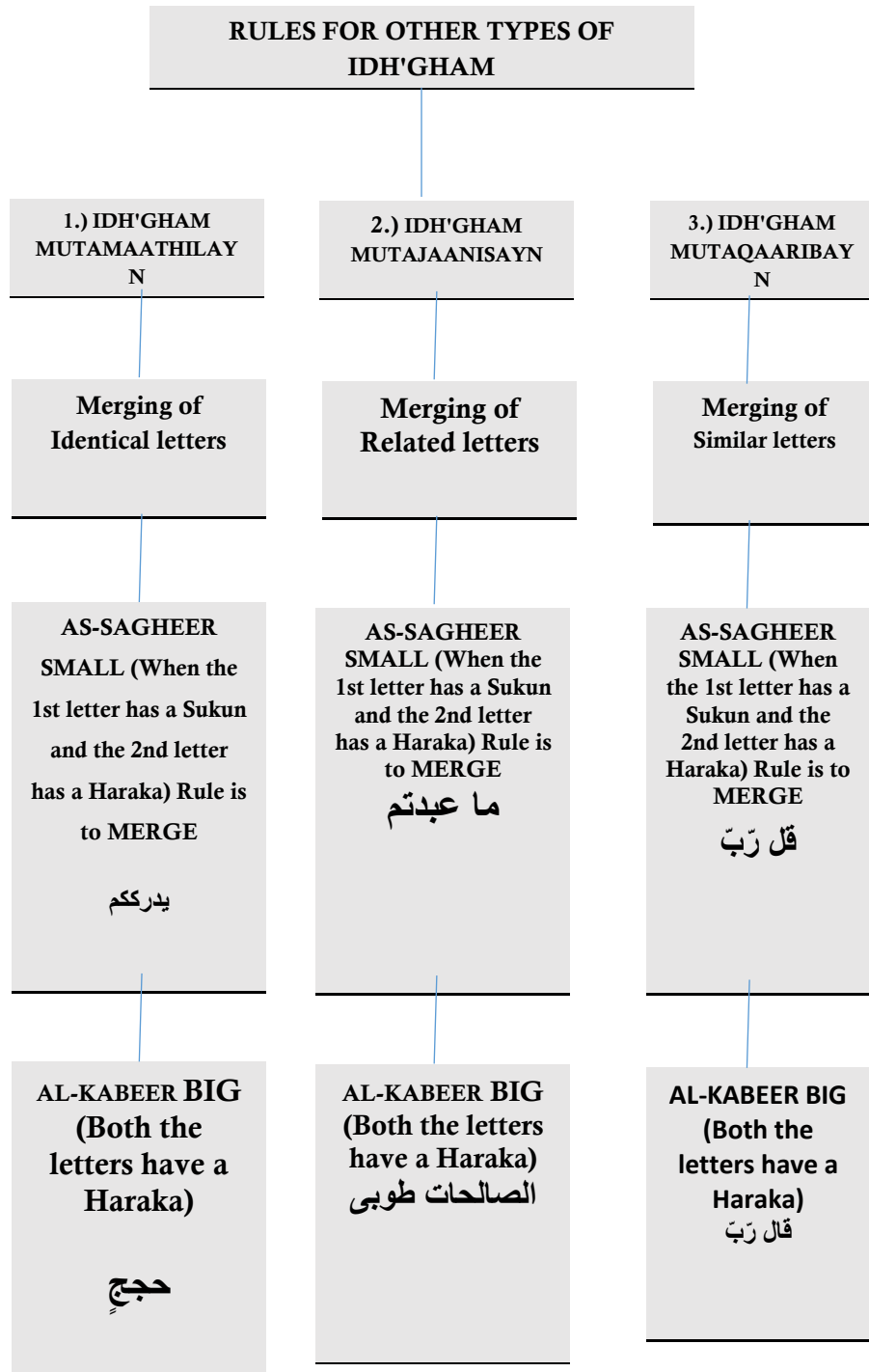
Idh'gham is designed for easy pronunciation. It is difficult to pronounce two similar letters, one after the other. Idh'gham is applied to remove this difficulty. There are different types of Idh'gham

TYPES OF OTHER IDH'GHAM

1. Idh'ghamMutamaathilayn – Merging of same letters, with the same Makharij and same Sifat.
2. Idh'ghamMutajaanisayn – Merging of related letters, with the same Makharij but different Sifat.
3. Idh'ghamMutaqaaribayn – Merging of similar letters, that are close to each other in Makharij and Sifat.
4. Idh'ghamMutabaa'idayn – Merging of distant letters, whose Makharij is far from each other. There is NO Idh'gham between distant letters.

IDH'GHAM MUTABAA'IDAIN – Letters whose Makharij is far from each other. There is NO Idh'gham between two distant letters





RULES OF OTHER IDH'GHAM – 1.) IDH'GHAM MUTAMAATHILAYN

The assimilation of same letters. This rule is applied when two identical letters follow each other in either the same word or in between two words, where the first one is Sakin and the Second one has a vowel, the Sakin letter is assimilated (merged) into the one with the vowel and the vowelised letter is pronounced as if it has a Shaddah.

Examples of Identical Letters: (مم) (نن) (دد) (طط)

Example: Merging of Identical Letters.

قد دخلوا	قد دخلوا
يدرکم	يدرکم
أقلک	أقلک

NOTE: Ghunnah is applied, whenever two Nuns or two Meems are assimilated into one.

CAUTION: If a Sakin letter is a letter of Maddah (Alif, Waw and Ya), then it will not be assimilated. Below is an example of two identical letters of which, one letter is a letter of Maddah

Note: Two similar letters 'YA' are next to each other. In this example the Ya Sakin or Waw Sakin, will not be assimilated (merged), as they are acting as a Maddah

الذيوسوس	فييوم	ءامنواو عملوا
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RULES OF OTHER IDH'GHAM – 2.) IDH'GHAM MUTAJAANISAYN

The assimilation of related letters. The term related letters used here refers to the letters that are from the same Makharij (point of origin) but having different Sifat (qualities, characteristics).

When two letters from the same Makharij but having different qualities, follow each other, in either, the same word or in between two words, where the first letter has a Sakin and the second letter has a vowel, the Sakin letter is assimilated into the letter with the vowel and the vowelised letter is pronounced as if it has a Shaddah.

Examples of Related Letters:

ث - ذ - ظ - ص - س - ز - د - ط - ح - ع - م - و

بسطت إليّ كما جيت دعوتك إناهم إذ ظلموا أو قالت طائفة

NOTE: Ghunnah is applied on the Meem Mushaddadah.

OBSERVE: With the exception of the letter Ta (ط), all the Sakin letters of Idh'ghamMutajaanisayn undergo a complete assimilation and are not pronounced. The letter (ط) involves a partial merging, where it will have a trace of its characteristics in pronunciation.

MUTAJANISAYN EXCEPTION: One exception of two related letters which occurs only in the case of letters Ba (ب) and Meem (م) appears only in **Surah Hood, Ayah 42**

Read as:	Written as:
إر كَمَعْنَا	إر كِبْمَعْنَا

Examples of Idh'ghamMutajaanisayn – Related letters

Read as:	Written as:	Related letters
أثقلدعو الله	أثقلتدعو الله	تد
قتبين	قدتبين	دت
ودطائفة	ودتطائفة	تط
بست	بسبت	طت
يلهتذاك	يلهتذاك	تذ
اظلموا	إذذهب	ذظ

Common mistakes of 2 words that are merged, where they should NOT be merged.

بسطة	فقدض
<p>And ت have the same Makhraj point but different Sifaat. ط is from the heavy letters. We have to be careful to pronounce the heaviness of the ط Therefore both ط and ت are read with their characteristics and not merged.</p>	<p>The Makharij for ذ is different from the Makharij of ض is from the edge of the tongue, whereas ذ is from the tip of the tongue. Therefore both ذ and ض are read with their characteristics and not merged.</p>

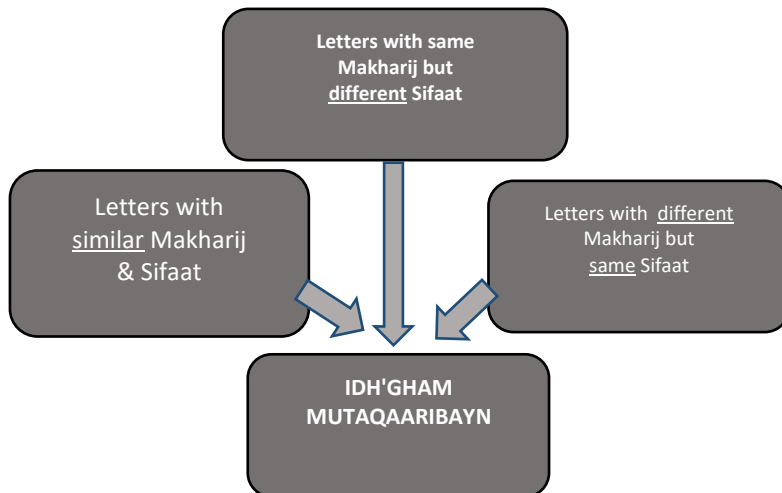
RULES OF OTHER IDH'GHAM – 3.) IDH'GHAM MUTAQAARIBAYN

The assimilation of similar letters or letters that are next to each other. Similar letters refer to the letters that:

- Their Makharij (articulation point or place of origin) and Sifat (attributes, characteristics) are very similar to each other
 - Their Makharij is the same and their Sifaat is different
 - Their Makharij is different and their Sifaat is the same
- When similar letters follow each other in either the same word or in between two words, where the first one is Sakin and the second letter has a vowel. The Sakin letter is completely merged into the vowelised letter, to a point where there is no trace of the Sakin letter and the vowelised letter is pronounced as if it has a Shaddah.

Similar Letters are: **فك**

Near in Makharij (لر) (نر)



THE 4 RULES OF IDH'GHAM MUTAQARIBAYN			
meets the Idh'gham letters	ق + ك	+الShams letter	ر+ل
When the Nun Sakin meets any of the Idh'gham letters	When the Qaf meets the Kaf. Appears only once in the Holy Qur'an	When Laam At-Tareef (The AL' where we make something specific meets any of the 14 Shams (Sun) letters, the Laam is not pronounced	When the Laam Sakin meets the Raa. The Laam is not pronounced and it merges into the Raa
Rule: To Merge	Rule: To Merge	Rule: To Merge	Rule: To Merge
منولِيّ	ألمنخلقكم	لساءة	وقلرب
Read as MIW WALLIY YIN	Can be read in 2 ways ALAM NAKH LUK	Read as AS SAA AH	Read as WA KUR RABBI
يكنله	KUM Or ALAM NAKH LUQ	والشمس	يلرفعهالله
Read as YA KUL LAHU	KUM (Notice here we pronounce the heaviness of the Qaf)	Read as WASH SHAMS	Read as BAR RAFA AHULLAAHU
<p>Surah Al-Qiyamah 75 Ayah 27</p> <p>The above verse is an exception to the rules of Idh'gham. When reciting the above verse, the Holy Prophet (saw) stopped between the Nun Sakin and Raa (He did a SAKT*) and he did not merge them. This Ayah is therefore read as 'WA QIILA MAN RAAQ'</p>			

How The Rules Of Idh'gham Mutaqaribayn Are Read

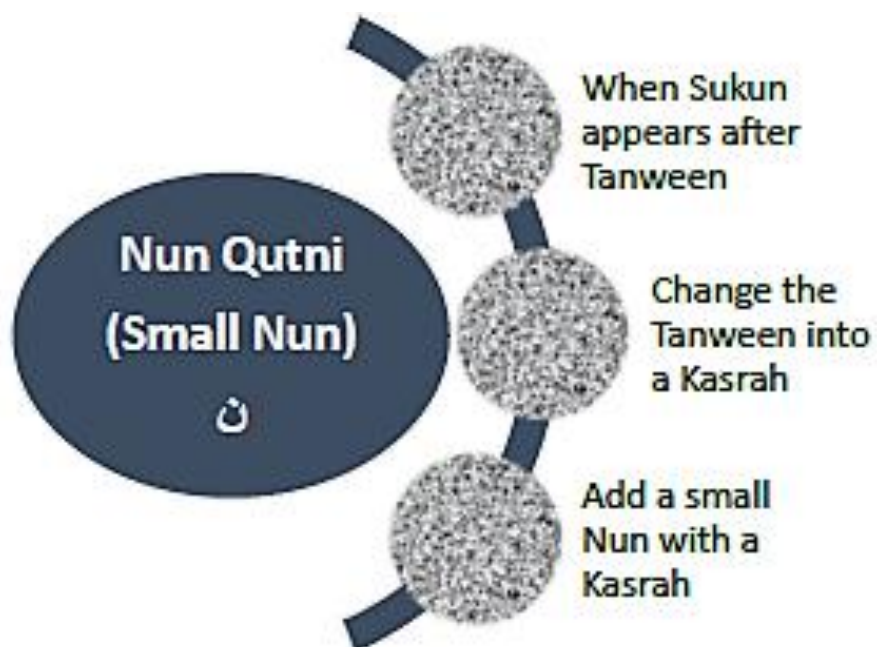
<u>Read as</u>	<u>Written as</u>	<u>Similar letters</u>
أَلْمَنْخَلِكُمْ	أَلْمَنْخَلِكُمْ	كَت
قَرِي	قَلَرِي	لِر
مَلْدَنْك	مَنْ لَدَنْك	نَل
مَرْسُول	مَنْ رَسُول	نِر

RULES OF OTHER IDH'GHAM – 4.) IDH'GHAM MUTABAA'IDAIN

Distant Letters are two letters whose Makharij is far from each other. They are articulated from two different areas. For example: (ح) , (ي - ح) is articulated from the throat and (ي) is articulated from the tongue. And if the letters are articulated from one area they must be separate by at least one Makharij or more. For example: (, (خه - ه)) is articulated from the deepest part of the throat and (خ) is articulated from the part of the throat nearest to the mouth. The Makhraj of the mid-throat separates them.


NOTE: There is NO Idh'gham between two distant letters

THE RULES OF NUN QUTNI

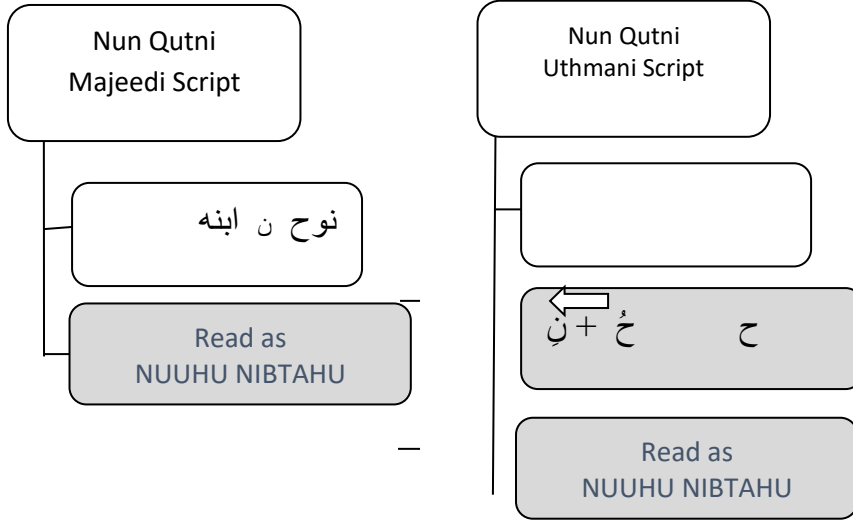


NUN QUTNI (THE SMALL ن)

RULE: Two Sukun letters cannot be read in the Qur'an. Example:

	
ل	ذ = ذ + ن (as it appears)
ل	ذ = ذ + ن (changed to)
<p>Here the 2 Sakin meet each other or the Tanween is followed by the Sakin. Therefore, the Nun Sakin of the Tanween letter is converted into a Nun with a Kasrah. In Arabic 2 Sukun cannot be pronounced, therefore ن is added. When reading Qur'an with an Uthmani script, one is expected to know this and do the conversion themselves, whereas in the Majeedi script, a small Nun with a Kasrah is indicated. This small Nun is known as NUN QUTNI</p>	
QUR'AN WITH MAJEEDI SCRIPT	QUR'AN WITH UTHMANI SCRIPT
Preferred by those from Indo/Pak, South Africa & other countries	Used by those familiar with the Arabic Language
<u>يومئذ السلم</u>	<u>يومئذ السلم</u>
Nun in the Tanween is always converted into a Nun Kasrah. The small Nun Kasrah indicates this	The Tanween is followed by LaamSakin and you have to convert the Nun in the Tanween into Nun Kasrah There is no indication and the reader has to be aware of the rules
Both the above are pronounced as yawmaidhinissalama	
<p>NOTE: The Uthmani and Majeedi script Qur'an both produce the same results in terms of final pronunciation. The difference is in their fonts and some indications which are different.</p>	

NUN QUTNI (SMALL NUN ن)



PRACTICE READING NUN QUTNI

طُويَ اذْهَبْ	لُوطِ الْمُرْسَلِينَ
خَبِيثَةٍ اجْتَنَّتْ	فَخُورًا الَّذِينَ
نُوحِ ابْنَهُ	أَحَدِ اللَّهِ بِزِينَةٍ انْقَلَبَ
نُوحِ الْمُرْسَلِينَ	زُجَاجَةٍ الزُّجَاجَةُ
نُفُورًا اسْتِكْبَارًا	جَزَاءَ الْحُسْنَى

NUN QUTNI (SMALL NUN ن)

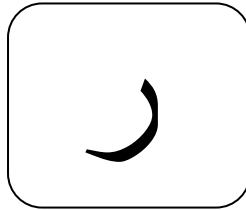
When the Nun Qutni appears after a full stop, there are 2 options:

- ❖ The reciter can stop at the full stop and then start the new sentence with the Nun Sakin of the Nun Qutni OR
- ❖ The reciter can choose not to stop and just continue

Example

<u>Nun Qutni at a stop</u>	<u>How to read when stopping</u>	<u>How to read when continuing</u>
الْيَمَّا وَالَّذِينَ	Aliimaa. Alladhiina	Aliimanilladhiina
عَلِيمٌ وَالَّذِي	A'liim. Nilladhiina	Aliimunilladhii
قَدِيرٌ وَالَّذِي	Qadeer. Nilladhii	Qadeerunilladhii
جَمِيعًا وَالَّذِينَ	Jamii-aa. Nilladhiina	Jamiianilladhiina
مُرْتَابٌ وَالَّذِينَ	Murtaab. Nilladhiina	Murtaabunilladhiina

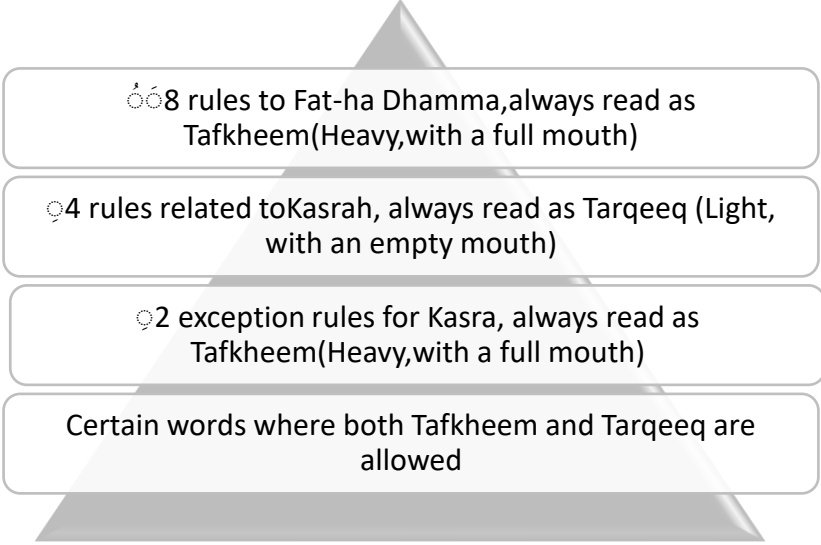
THE RULES OF RAA



THE RULES OF RAA ر

The letter Raa(ر) is sometimes pronounced with Tafkheem (heavy, with a full mouth), and sometimes pronounced with Tarqeeq (light, with an empty mouth). When Raa(ر) is pronounced with Tafkheem (heavy, with a full mouth), the tip of the tongue moves upward towards the roof of the mouth and the lips are rounded. When Raa(ر) is pronounced with Tarqeeq (light, with an empty mouth), the tip of the tongue moves towards the gum of the top incisors and the lips stretched to form a smile

15 RULES OF RAA



◌◌◌8 rules to Fat-ha Dhamma, always read as Tafkheem (Heavy, with a full mouth)

◌◌◌4 rules related to Kasrah, always read as Tarqeeq (Light, with an empty mouth)

◌◌◌2 exception rules for Kasra, always read as Tafkheem (Heavy, with a full mouth)

Certain words where both Tafkheem and Tarqeeq are allowed

THE 8 RULES OF RAA TAFKHEEM RELATED TO FAT-HA & DHAMMA

Raa is pronounced with **Tafkheem (full mouth)** when it is bearing a Fat-ha or a Dhamma or a Fat-hatain or a Dhammatain, or the last sound before the Raa (when it is bearing a Sakin or when it appears at the end of the sentence – at stops) is the letter with a Fat-ha or a Dhamma.

8 RULES OF RAA TAFKHEEM WITH EXAMPLES

- 1) When Raa is bearing a Fat-ha (**Rule 1**) OR a Dhamma (**Rule 2**) or the Tanween of Fat-ha or Dhamma. Even when there is a Shaddah sign with the Fat-ha or Dhamma, it will still be pronounced with a full mouth – Tafkheem

فَرَضَ رُزْقُ فَيْرَ رَحِمَ رَحْمَاءُ لَيْسَ الْبِرُّ

- 2) When Raa is bearing a Sukun, preceded by a letter carrying a Fat-ha (**Rule 3**) OR a Dhamma (**Rule 4**)

قِرَاءَانَ فُرْقَانَ مَرِيْمَ دُسْرَ الْقَمْرَ

- 3) When Raa is bearing a Sukun, preceded by a letter with a Sukun, preceded by a letter carrying a Fat-ha (**Rule 5**) OR a Dhamma (**Rule 6**). This rule is used at stops and difficult to pronounce. To practice this, listen to a Qari.

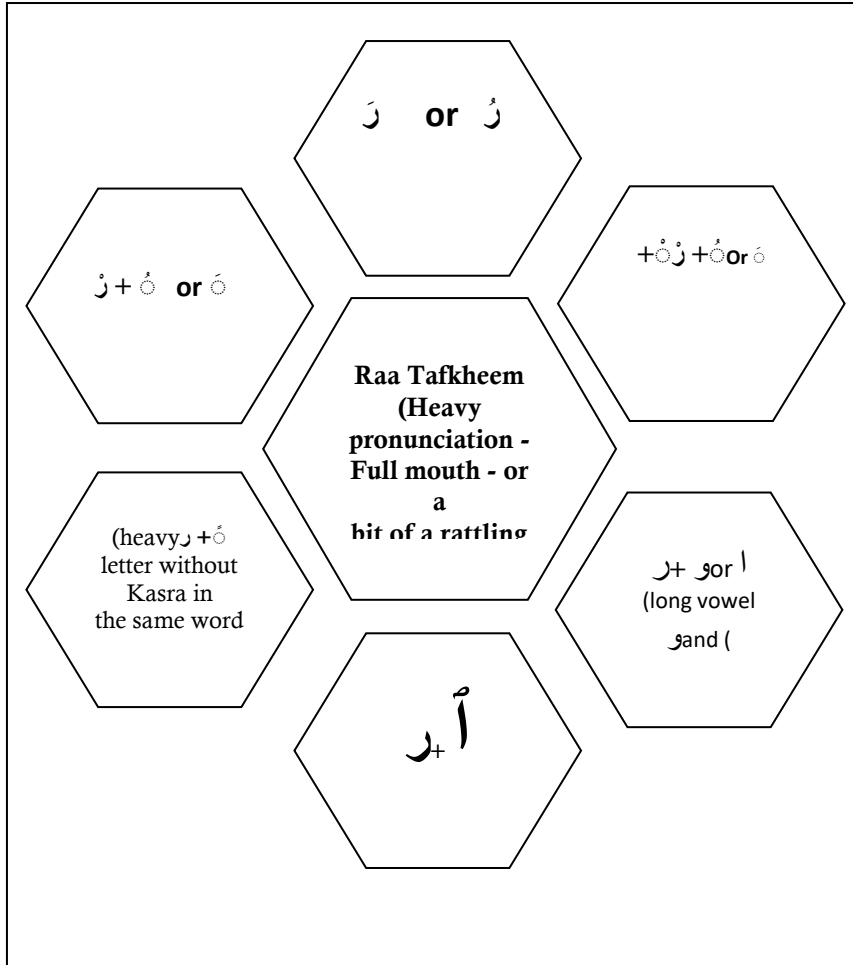
وَالْفَجْرَ الْيَسْرَ مِعْشَارُ فَنُحُورُ نُورَ

- 4) When Raa is bearing a Sukun, preceded by Alif – the long vowel (**Rule 7**) OR Waw – the long vowel (**Rule 8**). This is a rule used at stops.

النَّهَارَ غَفُورَ مِعْشَارُ فَنُحُورُ نُورَ

THE RULES OF RAA TAFKHEEM

(Heavy – Full mouth pronunciation)



1

THE 4 RULES OF RAA TARQEEQ RELATED TO KASRA

Raa is pronounced **Tarqeeq (Lightly with an Empty mouth)** when it is bearing a Kasrah, OR the last sound before the Raa (when it is bearing a Sakin or when it appears at the end of the sentence – at stops) is Kasra

- 1) When Raa is bearing a Kasra or the Tanween of Kasra. Even when there is a Shaddah sign with a Kasra, it will be pronounced with an empty mouth – Tarqeeq.

أَرِنَ أَخْرَجْنَا مِنْ شَرْمًا خَلَقَ حَرَمْتَ نَحْرٍ

- 2) When Raa is bearing a Sukun and preceded by a letter carrying a Kasra

مَرِيَّةٌ وَيَجْرِكُمْ يَغْفِرْ لَكُمْ يَوْمَ عَسْرٍ فِرْعَوْنَ

- 3) When Raa is bearing a Sukun, preceded by a letter carrying a Sukoon, preceded by a letter carrying a Kasra. This rule is used at stops and difficult to pronounce. To practice this, listen to a Qari.

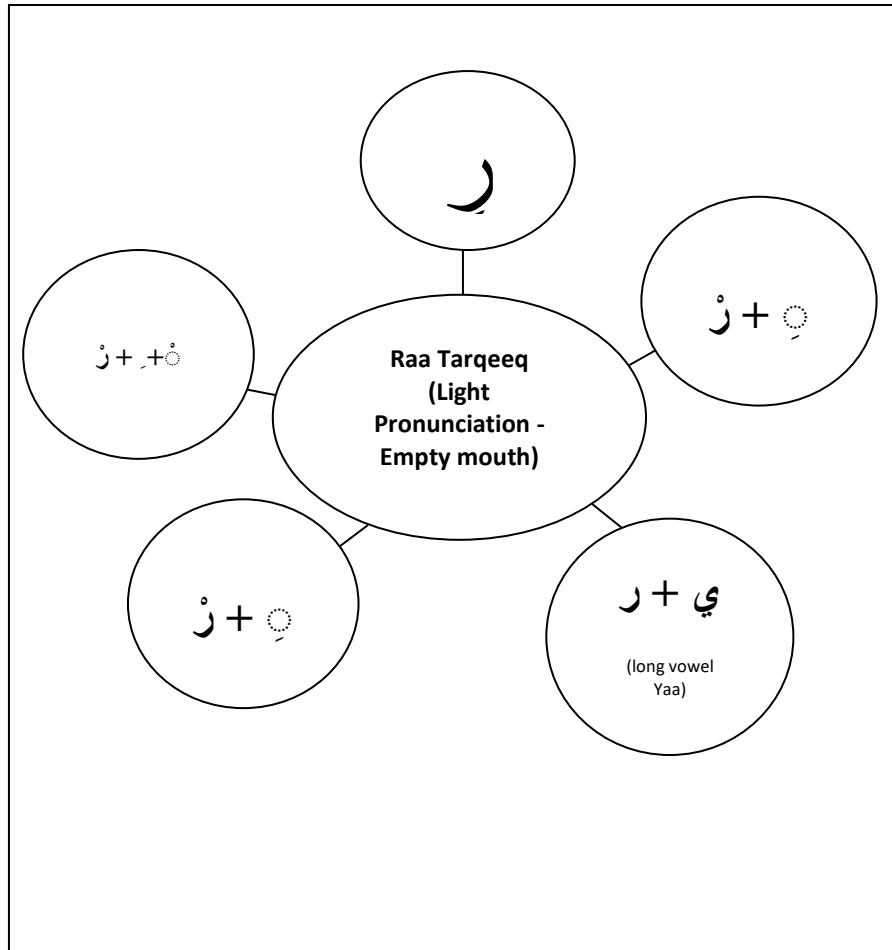
أَهْلَ الذِّكْرِ لَذَى حَجَرٍ فِي سَدْرِ بِهِ السَّحَرِ

- 4) When Raa is bearing a Sukun, preceded by Yaa – the long vowel or Yaa Sakin – Yaa bearing Sukun). This rule is used at stops.

يَسِيرٌ خَيْرٌ نَصِيرٌ بَشِيرٌ نَذِيرٌ قَدِيرٌ

لَا ضَيْرٌ بَأْ خَيْرٌ غَيْرٌ الطَّيْرِ السَّيْرِ

THE RULES OF RAA TARQEEQ (Light – Empty Mouth Pronunciation)



THE 2 EXCEPTION RULES OF RAA TAFKHEEM RELATED TO KASRA

When RaaSakin (Raa bearing a Sukun) is followed by a Tafkheem letter (Heavy letter), OR preceded by HamzatulWasl, the Raa is pronounced with Tafkheem (full mouth).

2 EXCEPTION RULES WITH EXAMPLES

1. When the Raa is bearing a Sukun and is preceded by the connecting Hamza (HamzatulWasl) in any circumstance.

رب ارحم ان ارتبم رب ارجعون

When RaaSukun is preceded with HamzatulWasl, with whatever sound the HamzatulWasl is to be pronounced (even if it is a Kasra – even if the letter before the Hamzatul Wasl is a Kasra), the letter (ر) will be pronounced with Tafkheem)

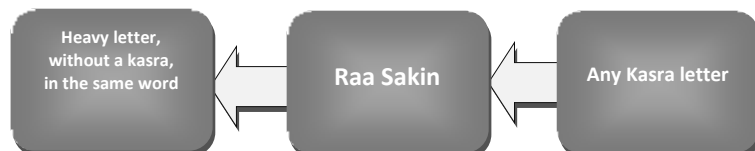
2. When Raa is bearing a Sukun and although preceded by a letter carrying a Kasra, it is **followed by a heavy elevation letter** of Iste'laa, then it is pronounced with Tafkheem (heavy). The Heavy letters are:

ص ض ط ظ غ خ ف

لبالمرصاد ارسادا قرطاس فرقه

For the above rule to be followed correctly, the following conditions have to take place:

- a) There has to be a heavy letter. i.e. A Kasra letter, then RaaSakin, followed by a heavy letter.
- b) The Heavy letter should NOT be having a Kasra
- c) The heavy letter has to be in the same word, i.e. A Kasra letter, then RaaSakin, then followed by the heavy letter, all in one word.



If the above 3 conditions are not met, then the Raa is to be pronounced lightly

CERTAIN WORDS WHERE BOTH TAFKHEEM AND TARQEEQ IS ALLOWED

There are some words in the Holy Qur'an which can be pronounced heavily or lightly.

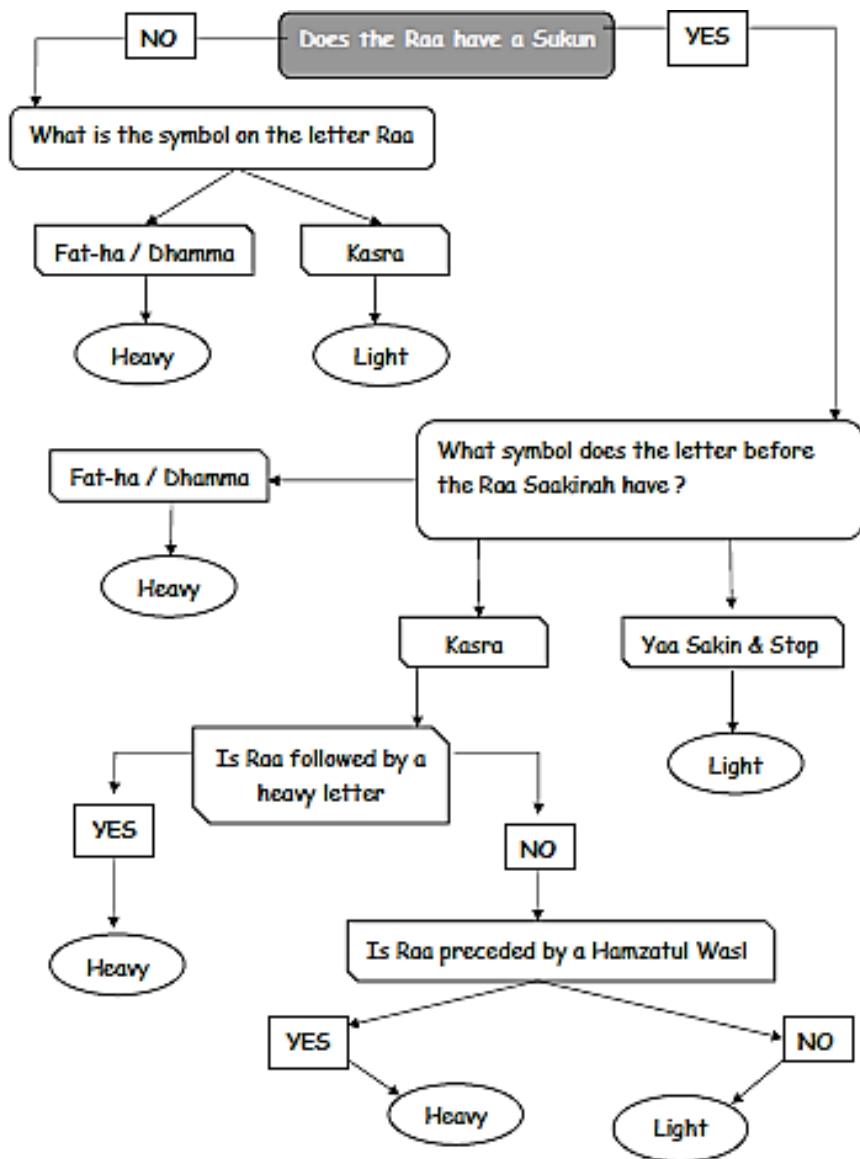
<p>Both Tafkheem and Tarqeeq can be applied if reading continues and there is no stopping.</p>	<p style="text-align: center;">كل فرق كالطود العظيم Surah Shuara, Verse 63</p>
<p>Both Tafkheem and Tarqeeq can be applied if stopping.</p> <p>Other words are in:</p> <p>يسر</p> <p>In Surah Wal-Fajr: verse 4</p> <p>نذر</p> <p>In Surah Wal-Qamar: verse 16</p> <p>أسر</p> <p>In Surah Hud: verse 81, Surah Al-Hijr: verse 65, Surah Duhaa: verse 77, Surah Ash-Shu'a'raa: verse 52, and Surah Ad-Dukhan: verse 23</p>	<p style="text-align: center;">لقومكما يبصى بيوتا Surah Yunus, Verse 87</p> <p style="text-align: center;">وقال الذى اشتراه مصير لامرأته Surah Yusuf, Verse 21</p> <p style="text-align: center;">وقال ادخلوا مصران شاء الله امنين Surah Yusuf, Verse 99</p> <p style="text-align: center;">اليس لى ملك مصر وهذه الاهار Surah Zukhruf, Verse 51</p> <p style="text-align: center;">واسلنا له القطر ومن الجن Surah Sabaa, Verse 12</p>

NOTES to remember:

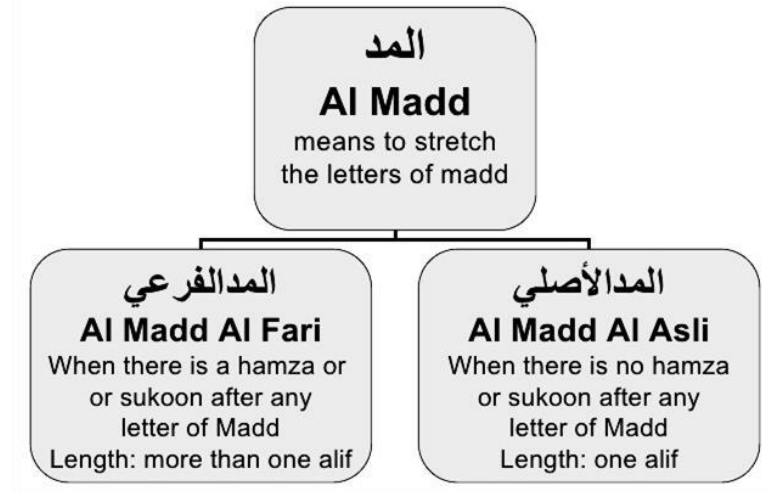
1. The general rule in the pronunciation of the letter Raa ر is that the short vowels Fat-ha and Dhamma are the cause of heavy pronunciation.
2. The short vowel Kasra is the cause for light pronunciation of letter Raa ر

3. The vowels Fat-hateen and Dhammateen , and the long vowel Alif ^ا and Waw ^و are similar as the short vowels of Fat-ha and Dhamma , and they all are the cause of heavy pronunciation of the letter Raa ^ر
4. The vowel Kasrateen, and the long vowel Yaa ^ي are similar as the short vowel Kasra, they are the cause of light pronunciation of the letter Raa ^ر
5. ^رRaaSukun can sometimes be pronounced as both Tafkheem (Heavy) and Tarqeeq (Light) eg the word ^رفرق (Surah Ash-Shu'araa, Ayah 63), Tafkheem because it is followed by a letter of elevation and Tarqeeq because it is accompanied by Sukun and is situated between two letters that are accompanied by Kasra.
6. وقال امر كبروا فيها بسم الله مجرىها ومرسها ان ربي لغفور رحيم
The letter Raa in the word MAJRIIHA in Surah Hud: verse 41 is pronounced with **Tarqeeq** because the long vowel of (^ا) has the rule of the big lean.

RULES OF RAA



AHKAM AL MUDOOD (THE RULES OF MADDAH)



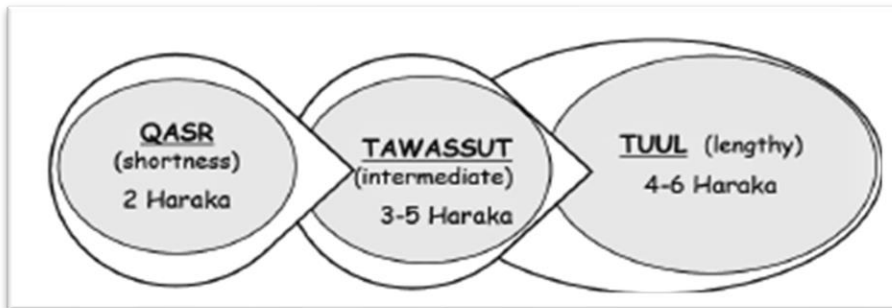
AHKAM AL MUDOOD - THE RULES OF MADDAH

The linguistic meaning of Madd is to prolong or to do something extra. Maddah simply means Elongation of Sounds.

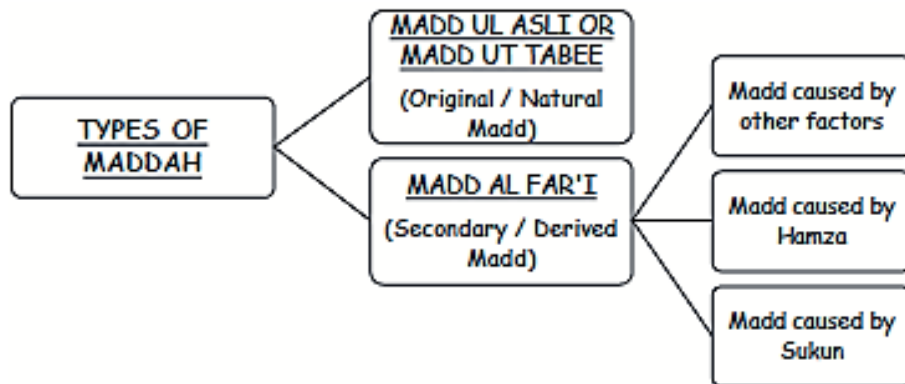
- ❖ Madd means the elongation of the letters (another meaning is to stretch or to lengthen the letters)
- ❖ The letters of Maddah are three: **اوي**
- ❖ The duration of the elongation is measured in terms of the length of the vowels (Harakah)
- ❖ There are **Three kinds of duration of the elongation** for different syllables that are regulated by certain principles.
 - i. **QASR (Shortness)** – the duration of the elongation should not be more than 2 harakah long.
 - ii. **TAWASSUT (Intermediate)** – the duration of the elongation is between 3 – 5 harakah long
 - iii. **TUUL (Lengthy)** – The duration of the elongation is between 4 – 6 harakah long.

Individual single Maddah are called **Maddah** (Singular), whereas, many Maddah are referred to as **Mudood**(Plural).

DURATION OF ELONGATION OF MADDAH THE 9 TYPES OF MUDOOD



The Maddah letters of Alif, Waw and Ya, have rules which determine how the Maddiya letters are pronounced. These rules are known as the '**Rules of Maddah**'. They are divided into 2 groups, Maddul Asli or Tabee (Original/Natural Madd) and MaddulFar'i (Secondary/Derived Madd).



BREAKDOWN OF THE 9 TYPES OF MUDOOD

1) MADD UL ASLIYYA also known as MADD UT TABEE is the Original Madd

The rest of the Madd come under **MADD UL FAR'I** which is the Secondary Madd.

CAUSED BY OTHER FACTORS

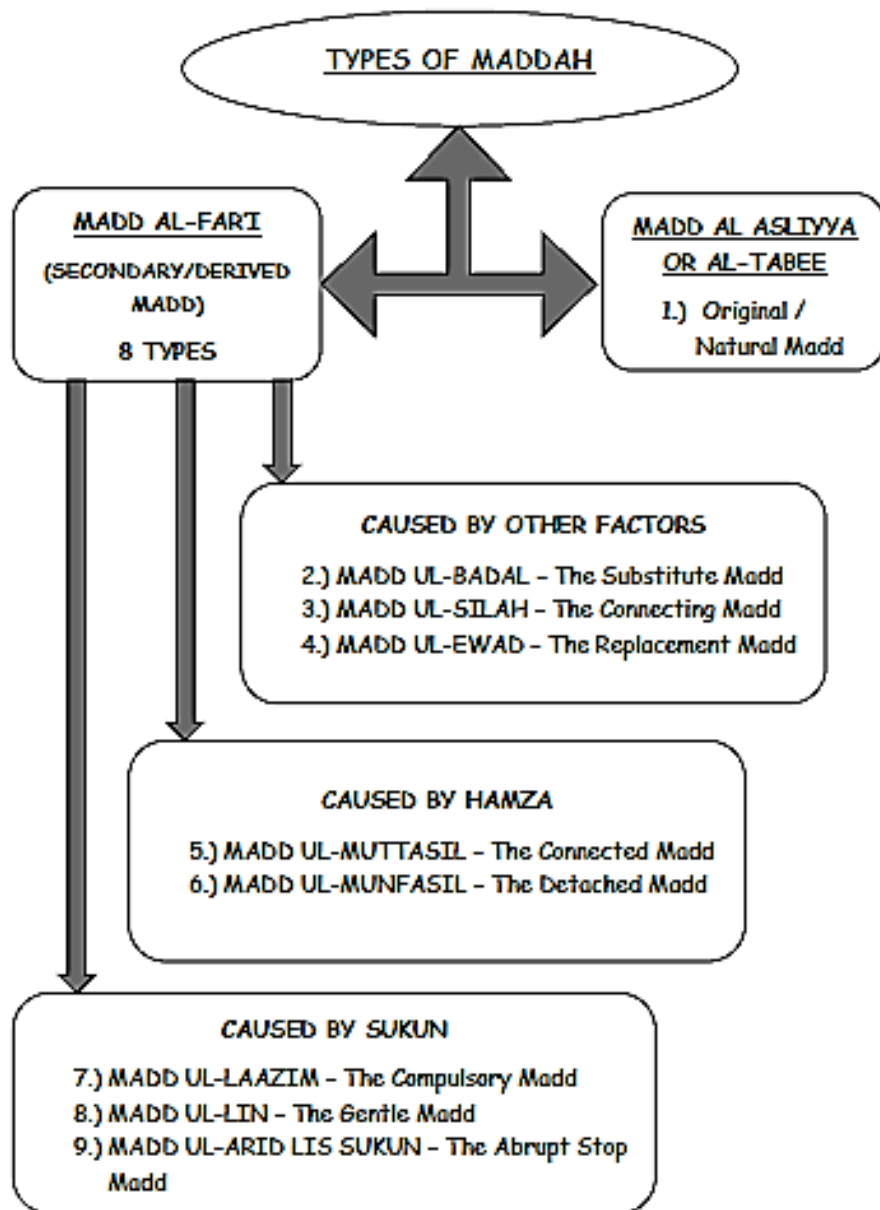
- 2) MADD UL-BADAL – The Substitute Madd
- 3) MADD UL-SILAH – The Connecting Madd
- 4) MADD UL-EWAD – The Replacement Madd

CAUSED BY HAMZA

- 5) MADD UL-MUTTASIL – The Connected Madd
- 6) MADD UL-MUNFASIL – The Detached Madd

CAUSED BY SUKUN

- 7) MADD UL-LAAZIM – The Compulsory Madd
- 8) MADD UL-LIN – The Gentle Madd
- 9) MADD UL-ARID LIS SUKUN – The Abrupt Stop Madd



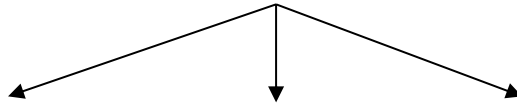
**TYPES OF MADD: 1.) MADD AL ASLIYYA OR AT-TABEE
NATURAL OR ORIGINAL MADD**

It is named Original because it is the origin of all Mudood (lengthening). It is called natural because it follows the sound's normal and natural (Tabee) way of pronunciation without any decrease or increase in its timing.

CONDITION OF MADD AT-TABEE– The Madd letter Alif should be preceded by any letter carrying a Fat-ha, the Madd letter Yaa should be preceded by any letter carrying a Kasra and the Madd letter Waw should be preceded by any letter carrying a Dhamma. There should be no Hamza before the word or Hamza or Sukun after the word.

TIMING: It is lengthened for two vowel counts

INDICATIONS OF THE ORIGINAL MADD



There should not be a Hamza before it

ا - ُ	ي - ِ	و - ِ
-------	-------	-------

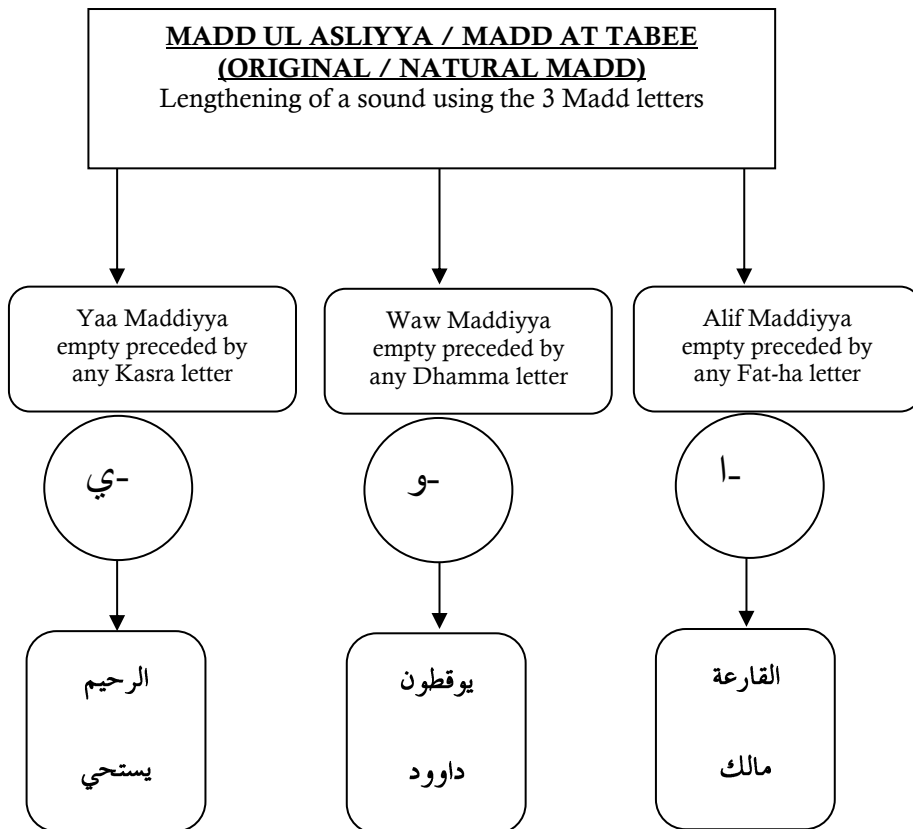
When Alif is preceded by a letter bearing a Fat-ha sign (can be any letter)
When Ya is preceded by a letter bearing a Kasra sign (can be any letter)
When Waw is preceded by a letter bearing a Dhamma sign (can be any letter)

There should not be a Hamza or Sukun after the word

WHAT IS A VOWEL COUNT OR LENGTHENED FOR 2, 4, 6 HARAKA MEAN?

When reading Maddah, we have to extend or lengthen the sound. How does one measure the length of the sound? Some count the fingers on the hand and some use the seconds of the watch. The oldest and preferred method is the time it takes to say a haraka (vowel)

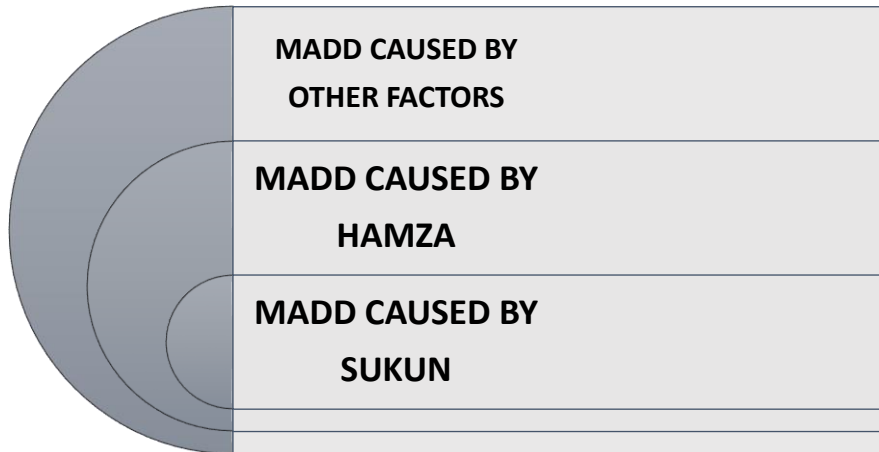
ببببب	بببب	ببب	بب	ب
5 counts ba ba ba ba ba	4 counts ba ba ba ba	3 counts ba ba ba	2 counts ba ba	1 count ba

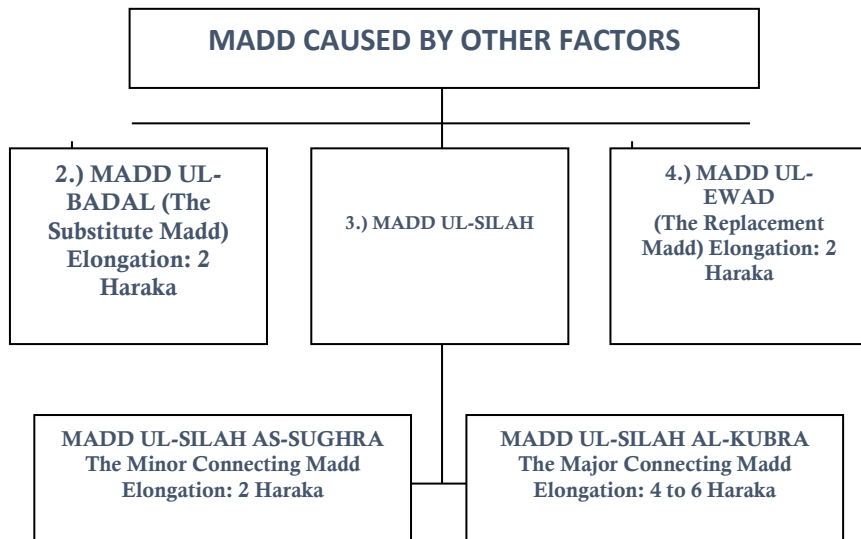


THE ORIGINAL MADD CONDITIONS

1. The Madd letters of ا و ي are empty and do not have any haraka (Fat-ha, Kasra or Dhamma)
2. Madd letters must be preceded by its own harakai.e. Madd letter Alif by Fat-ha, Madd letter Waw by Dhamma and Madd letter Ya by Kasra.
3. There is no Hamza before the word and no Hamza or Sukun after the word.
4. To be extended for Two haraka OR Two counts only

MADD AL FAR'I – 8 TYPES OF MADD





MADD AL FAR'I: MADD CAUSED BY OTHER FACTORS

- a) **MADD UL-BADAL** – The Substitute Madd – When any of the Madd letters of **اوي** are **preceded by a ء**, and not followed by a Hamza or Sukun. This Madd is stretched to 2 Haraka.

أوت ا	ءامن	رءات	بءاياتنا
-------	------	------	----------

- b) **MADD UL-SILAH** – is the prolonging of the Haa(ه) of the pronoun that represents a third party of male gender.

- The Haa(ه) has to fall between two voweled letters (neither of them have a Sukun)
- You must continue to the next word in order to sound this Madd. eg. If you stop on this Haa, then NO Madd.
- The Madd will be with Waw if the Haa has a Dhamma, and by Yaa if the Haahas a Kasra. Eg

انه علي رجعه لقادر **NOTE: Letter Haa does not bear a Fat-ha**

There are 2 types of Madd ul-Silah

Madd ul-Silah as-Sughra (Lesser)	Madd ul-Silah al-Kubra (Longer)
-------------------------------------	------------------------------------

<ul style="list-style-type: none"> ➤ The two vowels between which the Haa sits, should be a Fat-ha, Kasra or Dhamma and not a Sukun ➤ The Haa is not followed by a Hamza (ا) or (ء) ➤ Haato be stretched for 2 counts just like Madd Tabee ➤ ماله ومكسب وأمه وايبه ➤ Notice a vowel after the Haa and NO Hamza 	<ul style="list-style-type: none"> ➤ The two vowels between which the Haa sits, should be a Fat-ha, Kasra or Dhamma and not a Sukun ➤ The Ha must be followed by a ➤ Hamza (ا) or (ء) Haato be stretched for 4 – 5 counts just like Madd Munfasil ➤ ماله اخلده ➤ Notice the Hamza after the Haa
---	--

EXCEPTIONS OF THE MADD UL-SILAH

- a) Notice the word **يرضه لكم**. The Haa in this word fulfils all the conditions of Madd ul-Silah as-Sughra, yet it is not stretched when reciting. There is a vowel before and after the Haa, and no Hamza after the Haa, yet there is no Madd in this word (Surah Zumar Ch. 39 Ayah 7)
- b) Notice the word **ويخدر فيه مهانا**. The Haa in this word does not fulfil all the conditions of Madd ul-Silah, yet it is stretched when reciting. There is a vowel after the Haa, but there is a Sukun before the Haa, and no Hamza after the Haa, yet a stretch of 2 counts is made on this word (Surah Furqaan Ch. 25 Ayah 69)

Note: Copies of the Qur'an printed in Arab countries usually indicate Madd ul-Silah by a small Ya or Waw next to the Haa. These symbols are not present in copies of the Qur'an printed in India, Pakistan and other countries.

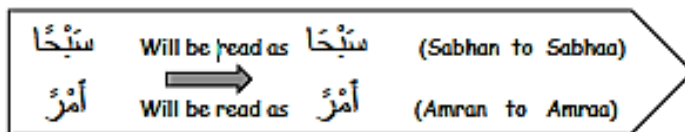
Examples of the small Ya or Waw in Madd ul-Silah as-Sughra

<u>كِتَابُهُ وَرَاءَ</u>	<u>عِبَادِهِ خَيْرًا</u>	<u>لَهُ مَا فِي</u>
Kitaabahuu waraa'a	'ibaadihii khabeeraa	Lahuu maa fee

Examples of the small Ya or Waw in Madd ul-Silah al-Kubra

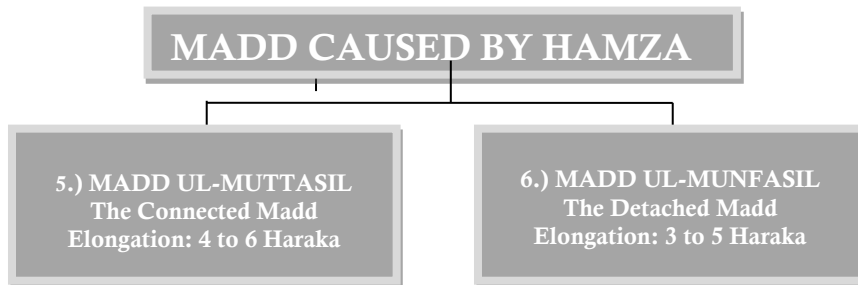
<u>وَتَأْتَاهُ أَحَدٌ</u>	<u>هَذِهِ إِيمَانًا</u>	<u>مَالَهُ أَخْلَدَهُ</u>
Wathaaqahuuu ahadun	Haathiheee eemaanun	Maalahoo akhladahu
Notice the small Ya & Waw have a small Madd on them for Silah al-Kubra		

- 5) **MADD UL-EWAD** – The Replacement Madd – involves replacing the Fat'hatain that occurs at the end of a word with the Alif Madd with Fat-ha, when a reader stops on it. This Madd is stretched to 2 Haraka. This rule is not applicable to Kasratin or Dhammatin.



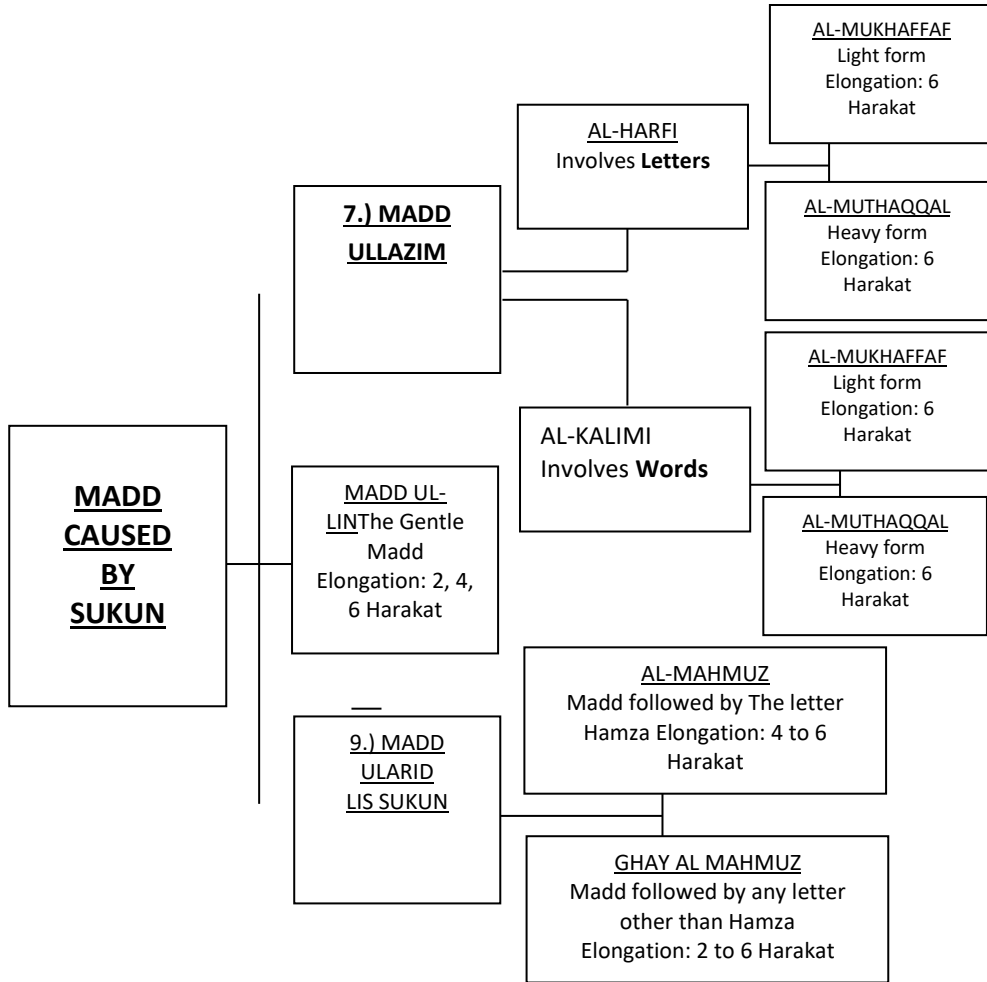
NOTE: This rule applies to all letters including Hamza but not the letter TA MARBUTA .[۞]Ta Marbutah is the exception to this rule as it is pronounced as HA when it occurs at a stop.

Madd Al Far'i: Maddah Caused by Hamza



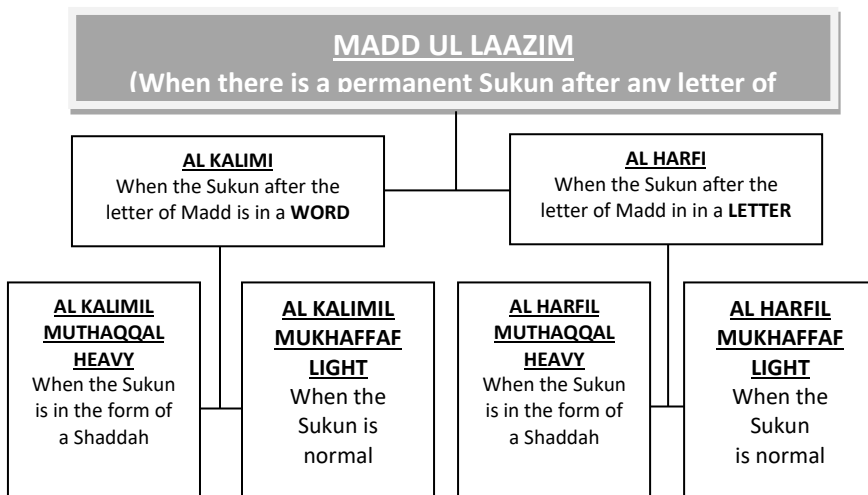
<u>I Madd Al-Wajib Al-Muttasil</u> (Obligatory Prolongation)	<u>Al Madd Al-Jaa'ez Al-Munfasil</u> (Permissible Prolongation)
<u>CONDITIONS:</u> <ul style="list-style-type: none"> ➤ This Madd is Obligatory as a Hamza follows any Madd letter of Alif, Yaa or Waw in ONE WORD (if it is in two words, then it is Madd al-Munfasil) ➤ It is prolonged for either 4 or 6 counts ➤ If you choose to prolong for 4 counts, then this must remain consistent throughout the recitation 	<u>CONDITIONS:</u> <ul style="list-style-type: none"> ➤ This Madd is named Munfasil (separated) as it is sounded over <u>TWO WORDS</u> ➤ Occurs when a word ends with a letter of Madd and is followed by a word that begins with Hamza ➤ It is prolonged for either 3 or 5 counts ➤ Al Madd al-Munfasil cannot exceed Al Madd al-Mutasil (Both have to be the same count)
<u>Examples:</u> اذا جاء نصر	<u>Examples:</u> يدا أبي لهب
Ja is to be stretched for 4 to 6 counts	Da is to be stretched for 3 to 5 counts
والسماء	وفي أنفسهم
Ma is to be stretched for 4 to 6 counts	Fi is to be stretched for 3 to 5 counts

MADD AL FAR'I: MADDAH CAUSED BY SUKUN



- 6) **MADD UL-LAAZIM** – The compulsory Madd – Occurs when any of the Huruful Madd is followed by a letter with a Sukun (◌ْ + ا, و, ي) or a Shaddah (◌ّ + (ا, و, ي). This Madd occurs in either a **word (Kalimi)** or in a **letter (Harfi)**. These are further divided into 2 parts each.

<u>MaddulLazim al Kalimi</u> <u>(Maddah in a word)</u>	<u>MaddulLazim al Harafi</u> <u>(Maddah in a letter)</u>
MaddulLazim al Kalimi al Muthaqqal (Heavy)	MaddulLazim al Harfi al Muthaqqal (Heavy)
MaddulLazim al Kalimi al Mukhaffaf (Light)	MaddulLazim al Harfi al Mukhaffaf (Light)



NOTE: The heavy form of MaddulLazim occurs when a Maddah letter is followed by a letter bearing a Shaddah. The Shaddah indicates that Idhgham has taken place and also represents a doubled letter, the first of which bears a Sukun.

Example: س = س+س م = م+م ق = ق+ق

<p><u>Madd UILaazim Al Kalimi</u> <u>(Muthaqqal - Heavy)</u></p> <p>When a Shaddah follows a Madd letter in a word. It is stretched for 6 vowel counts</p> <p>Examples</p> <p>الطَّامَةُ</p>	<p><u>Madd UILaazim Al Kalimi</u> <u>(Mukhaffaf - Light)</u></p> <p>When a Sukun follows a Madd letter in a word. It must be prolonged no less than 6 vowel counts</p> <p>only 1 case in the Qur'an</p> <p>ءَالِئ</p>
<p style="text-align: center;">MADD UL LAAZIM (Maddah caused by Sukun)</p>	
<p><u>Madd UILaazim Al Harfi</u> <u>(Muthaqqal - Heavy)</u></p> <p>If a Madd letter is followed by a Mushaddad letter, the reader is required to prolong the Madd letter. This Madd must be prolonged for 6 vowel counts.</p>	<p><u>Madd UILaazim Al Harfi</u> <u>(Mukhaffaf - Light)</u></p> <p>If a Madd letter is followed by a Sakin letter, the reader is required to prolong the Madd letter. This Madd must be prolonged to 6 vowel counts.</p>
<p style="text-align: center;">This Madd occurs only in the Huruful Muqat'ta'at letters. Examples and more details are explained in the next page</p>	

DETAILED EXPLANATION & EXAMPLES ON MADD UL-LAAZIM AL-HARFI

The Madd ul-Laazim al-Harfi is the Madd that occurs in **letters** and not words (Madd ul- Laazim al-Kalimi). In this case all the letters are from the HurufulMuqatt'ta'at (The Mysterious Letters – discussed elsewhere in this book) The letters of HurufulMuqatt'ta'at are 14 letters (half of the Arabic Alphabets). They appear in 29 chapters in the Holy Qur'an as the opening of the Surah and they appear in 14 different ways, as 1 letter alone, or together as 2, 3 or more letters.

THE 14 HURUFUL MUQATT'TA'AAT

حَمَّ	نَ	قَّ	صَّ
اَلْمَ	يَسَّ	طَسَّ	طَهْ
اَلْمَصَّ	عَسَّقَ	طَسَّمْ	الرَّ
كَهَيْعَصَّ		اَلْمَرَّ	

THE 14 HURUFUL MUQATT'TA'AAT IN THE MADD UL-LAAZIM AL-HARFI

- 1) The individual letters have to be pronounced by reading out their respective names according to their spelling.
- 2) The length of each letter's prolongation will be determined by the Madd rule inherent within the spelling of it.
- 3) The difference of the length of its prolongation is determined by the number of letters that are used to spell the name of that particular letter.
- 4) These Madd can contain one, two, three or more letters.
- 5) In regards to their lengthening, the HurufulMuqatt'ta'aat are divided into 4 types
- 6) The divisions into these types is based on how the letters are spelt.

Important Note: When reciting the HurufulMuqatta'at, “all the letters with a Maddah sign should be read as the letter itself, and all the letters with thestanding Alif, should be read as the sound of that letter”

DIVISION OF THE 14 HURUFUL MUQATT'TA'AAT ACCORDING TO THEIR PROLONGATION

- 1.) The letter الف - (Alif – when we spell the letter). It does not have a Madd in between it's spelling, therefore we do not stretch it and say it plainly as Alif

- 2.) The 5 letters of ر ه ط ي ح, are known by the acronym 'HayyTuhr' حي
 طهر These letters are written with their spelling and read out without being
 followed by a Hamza or Sukun

را	ها	طا	يا	حا
Raa	haa	taa	yaa	Haa

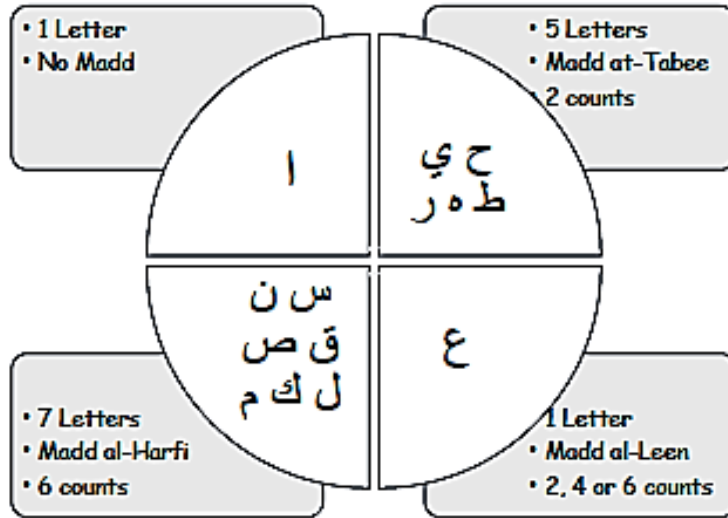
Notice when the above 5 letters are read by their names, they all have the Alif Maddah in-between, this makes it Madd at-Tabee and these letters are stretched for 2 counts

- 3.) The 7 letters of م ن ق ص ل ك م are known by the acronym SanaqussuLakum,
 سنقصلكم These letters are written with their spelling and read out. In these
 7 letters, the letter of Madd is within it, when followed by Sukun, it is
 merged and therefore is has Madd al-Harfi, which is elongated by 6
 harakat.

م	ك	ل	ص	ق	ن	س
ميم	كاف	لام	صاد	قاف	نون	سين
meem	kaaf	laam	saad	qaaf	noon	seen

- 4.) The letter **ARABIC**(Ayn – when we spell the letter). It has the Yaa Madd
 inbetween, which is the letter of ease. This makes it Madd al-Leen and it
 is elongated for 2, 4 or 6 Harakat.

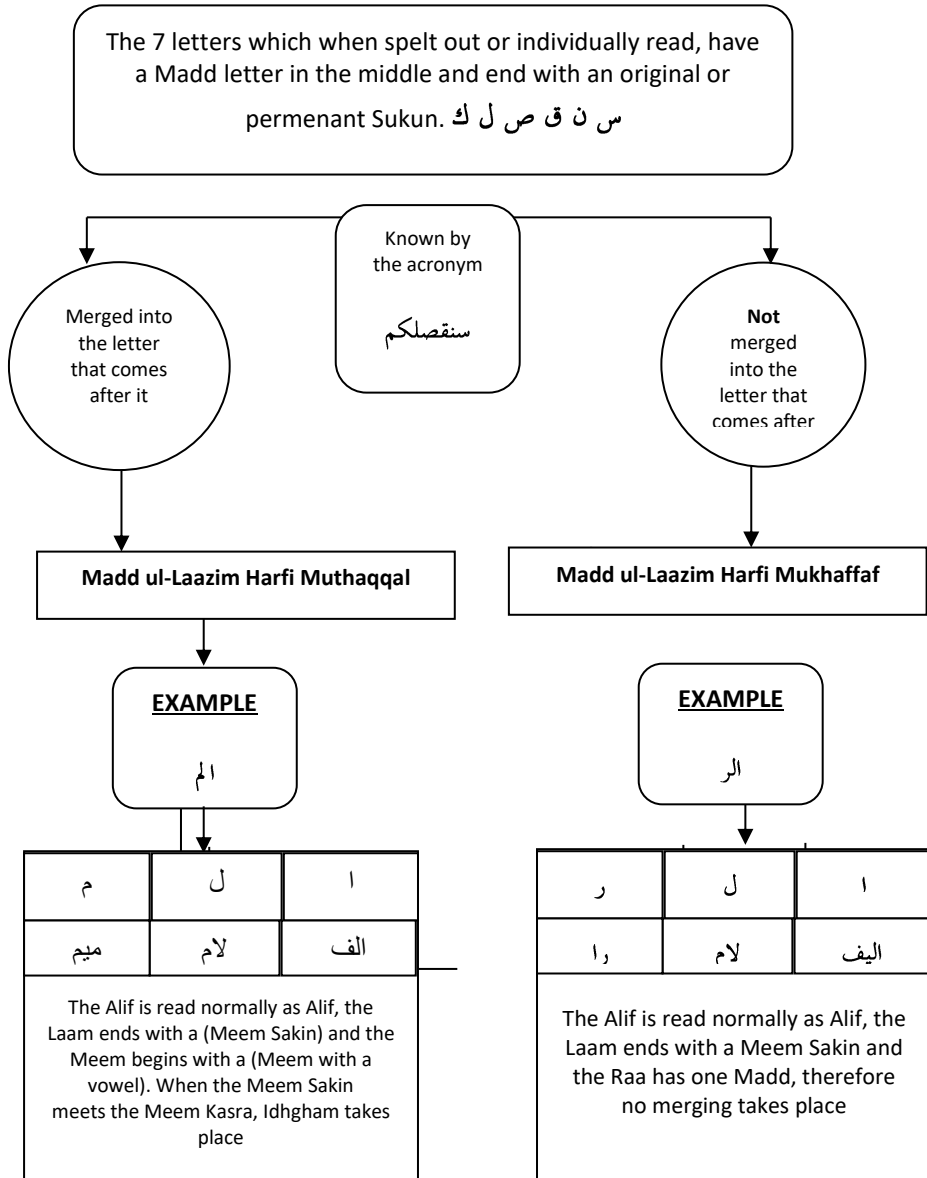
DIVISION OF THE 14 HURUFUL MUQATT'TA'AAT ACCORDING TO THEIR PROLONGATION

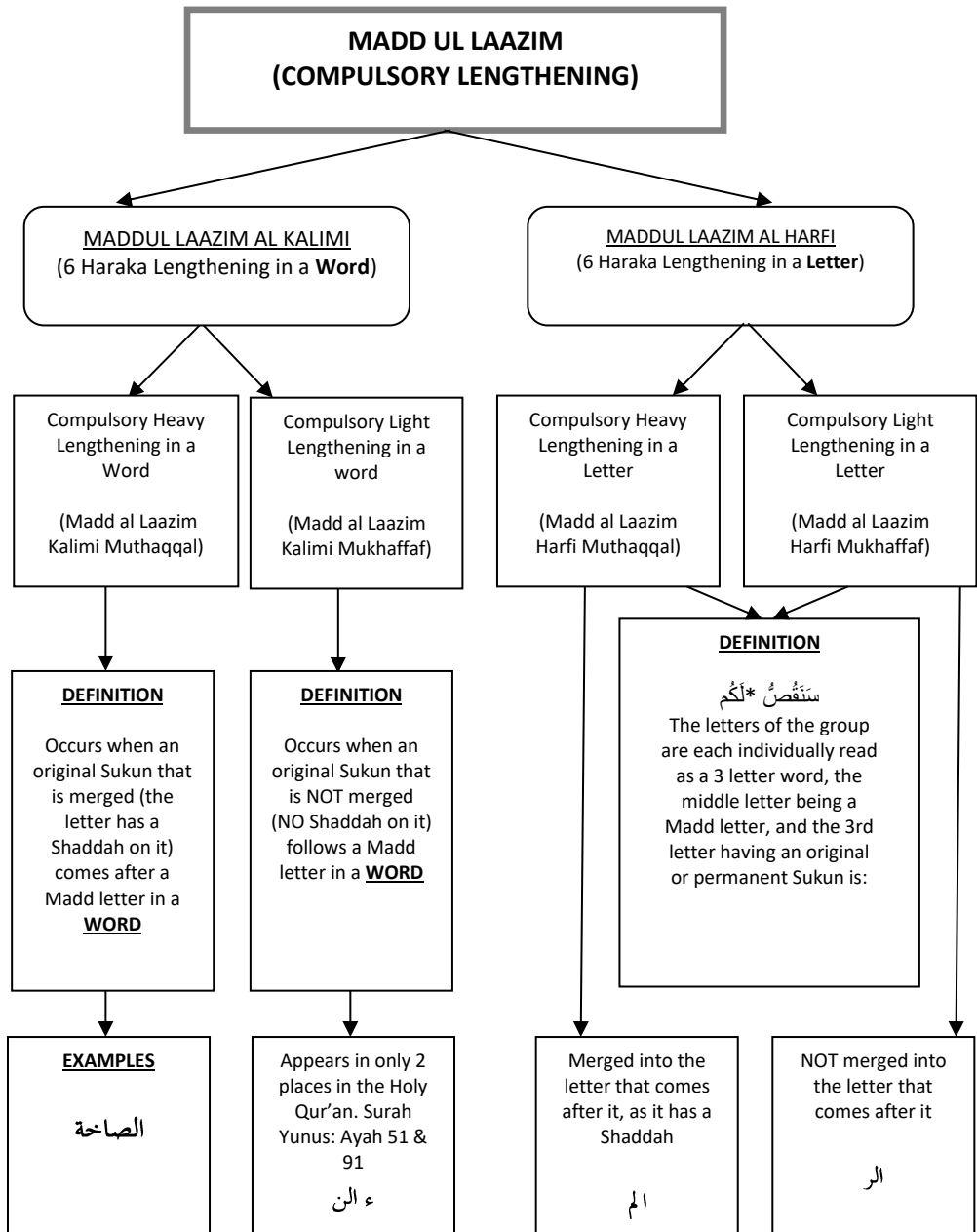


ELONGATION OF HURUFUL MUQATT'TA'AAT

حم	يس	طس	طه	Written
حا ميم	يا سين	طا سين	طاها	Read
6 2	6 2	6 2	2 2	Length of Stretch
<hr/>				
ص	طسم	الر	الم	Written
صاد	طا سين ميم	الف لام را	الف لام ميم	Read
6	6 6 2	2 6 1	6 6 1	Length of Stretch
<hr/>				
كهي عص		ن	ق	Written
كاف ها يا عين صاد		نون	قاف	Read
6 6 2 2 6		6	6	Length of Stretch

THE MADD AL-HARFI IN THE HURUFUL MUQATT'ATA'AT





EXAMPLES OF MADD UL HARFEE MUTHAQQAL

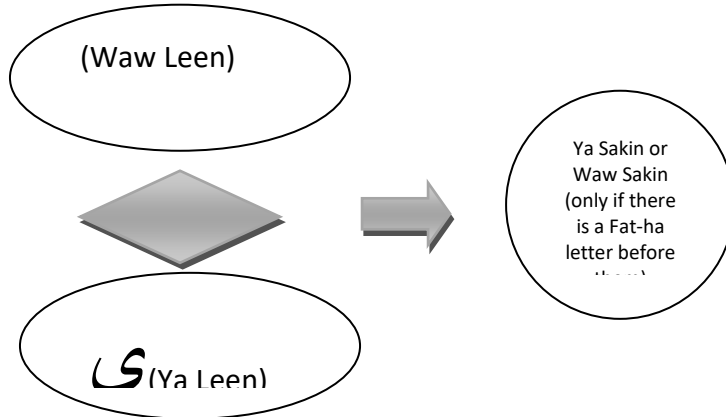
Pronounced as	Written as
	الْمَصّ
	الْمَرّ
	الْمّ

EXAMPLES OF MADD UL HARFEE MUKHAFFAF

Pronounced as	Written as
	كَهَيْعَصّ
	الْمَصّ
	الْمَرّ
	الْمّ

MADD AL FAR'I: MADDAH CAUSED BY SUKUN – 8.) MADD UL-LEEN

Leen literally means Softness. Madd al-Leen occurs when certain letters are pronounced softly and with ease. Leen letters are: -



THE RULE OF MADD UL-LEEN: If one of the Leen letters is followed by a letter at the end of a word, which has been Saakin due to stop (If the reader will not stop, no Madd is applied), the reader should prolong the Leen letter. The reader can choose to prolong it 2, 4 or 6 beats.

Examples:

YA LEEN		
طير	عليهم	بالغيب
WAW LEEN		
التوراة	فوقهم	منخوف

Examples of Maddul Leen

قريش (قريش)	خوف(خوف)
If stopping read as: Quraish If continuing read as: Quraishin	If stopping read as: Khawf If continuing read as: Khawfin

MADD AL FAR'I: MADDAH CAUSED BY SUKUN – 9.) MADD UL-ARIDH LISSUKUN

Madd Aridh Lis Sukun means “Temporary Madd for stopping”. The reciter must exercise consistency with the length of the applied stretch in the entire recitation.

CONDITIONS OF MADD UL-ARIDH LIS SUKUN

- The Madd should be the 2nd last letter in the word
- The Sukun is found in stopping on (the sound of) the last letter of the word
- The Madd MUST NOT have a Fat-ha, Kasra or Dhamma on it
- The letter before the Madd letter, must have a suitable diacritic, i.e. Fat-ha before the Alif, Kasra before the Yaa and Dhamma before the Waw
- The reciter must stop after the word being recited in order to sound this Madd for 2, 4 or 6 counts
- The reciter can sound this Madd for 2 counts whether they are stopping or not, but generally, 2 counts are sounded only when the reciter wishes to continue, which should be considered as Madd Tabee (2 counts elongation)

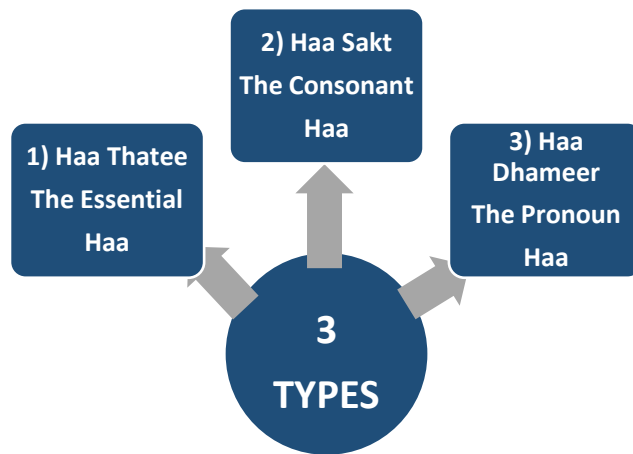
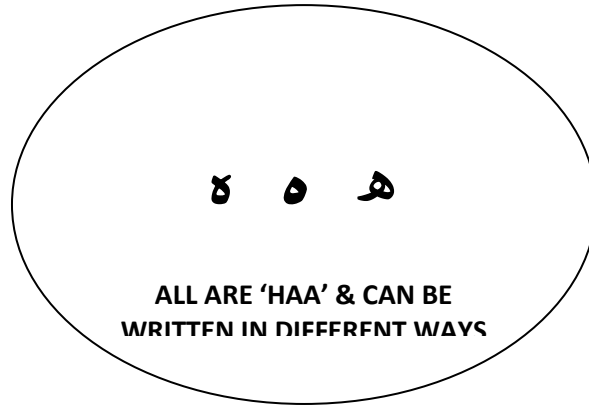
SPECIAL CASE: Where a Fat-ha precedes the Yaa Madd or Waw Madd, it becomes known as Madd al-Leen. Al Madd al-Leen has the same principles as Al Madd al-Aridh lil Sukun.

In brief MaddulArdhwi– The temporary stop Madd occurs when a letter of Madd is followed by a letter bearing a vowel that becomes Sakin, when the reciter stops or pauses to take a breath, usually at the end of a verse.

Examples of MaddulArdhwi

أطيعون → أطيعون	الحساب → الحاسب
المرصاد → المرصاد	يعملون → يعملون

RULES OF HAA



RULES OF HAA

The letter Haa(ه) that comes at the end of words in the Holy Qur'an (هـ) is one of the three types mentioned below:

- 1.) HaaThatee, the essential Haa
- 2.) HaaSakt, the consonant Haa
- 3.) HaaDhameer, the pronoun Haa

1.) HAA THATEE – THE ESSENTIAL HAA

The essential Haa is the letter (هـ) that comes at the end of the word and is part of the word itself, it cannot be separated from it.

Examples:

الله	نفقة	فواقه	ينته	تنته	وجه	وجوه	كره
------	------	-------	------	------	-----	------	-----

2.) HAA SAKT – THE CONSONANT HAA

The consonant Haa is the letter (هـ) that comes at the end of the word, it is not part of it and does not have any meaning. It is there to confirm the necessity of stopping at the specified word. If you choose to continue with the next word it should be pronounced as a consonant Haa. Examples where the consonant Haa appears in the Holy Qur'an:

سلطانيه	ماليه	حسابيه	كتابه	ماهي	فيده اقتده	لم يتسنه
Surah Al-Haaqqah	Surah Al-Haaqqah	Surah Al-Haaqqah	Surah Al-Haaqqah	Surah Al-Qaari'ah	Surah Al-An'aam	Surah Al-Baqarah
Verse 29	Verse 28	Verse 20 & 26	Verse 19 & 25	Verse 10	Verse 90	Verse 259

3.) HAA DHAMEER – THE PRONOUN HAA

The pronoun Haa is the letter (هـ) that comes at the end of the word and takes the place of the name. Example

منه	من	كتابه	كتاب
from him	from	his book	book

The pronoun Haa never carried a Fat-ha, it always carries either a Kasra or a Dhamma. But sometimes the short vowel of the pronoun Haa is pronounced

as a long vowel, with Ishbaa, meaning with repletion, and is sometimes pronounced normally as a short vowel, without repletion.

ISHBAA– Means satiate or full. It usually refers to elongation or lengthening. When we mention Ishbaa in Mudood, then it means the longest lengthening of six vowel counts, when we say Ishbaa in Imaalah, it means the grand Imaalah and when we mention Ishbaa in vowels, it means lengthening the vowel. In the case of reciting Haa with or without Ishbaa, refers to lengthening the Haa sound with a vowel.

PRONOUN HAA READ WITH ISHBAA

The short vowel of the pronoun Haa is pronounced as a long vowel when both sides of the letter (ه هـ) are carrying a short vowel. If it carries Dhamma (-ُ) it will be pronounced as the long vowel (و) and if it carries Kasra (-ِ) it will be pronounced as (ي)

Examples:

رهبكلمات = رهوبكلمات	انه لقول = انهو لقول
به ولا = به ولا	مواضعه ونسوا = مواضعه ونسوا

PRONOUN HAA READ WITHOUT ISHBAA

The short vowel of the pronoun **Haa will be pronounced normally**, with the short vowel it is carrying when:

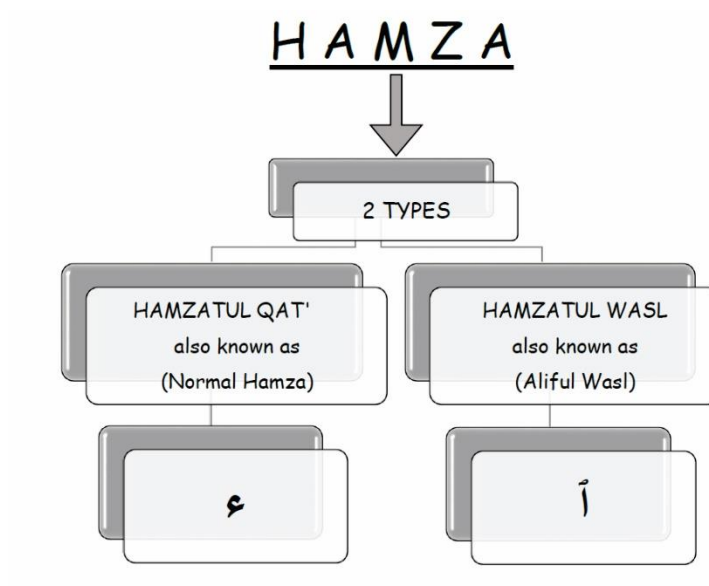
i. One side or both sides of the pronoun (ه هـ) are accompanied by a Sukun			
وله الحمد	اليه المصير	منه لجا	لديه خبرا
ii. A letter accompanied by Shaddah follows the pronoun (ه هـ)			
قيل له اتق الله	به لادين	يعلمه الله	
iii. The pronoun (ه هـ) is preceded by a long vowel			
فيه هدي	نصروه	انزلناه	

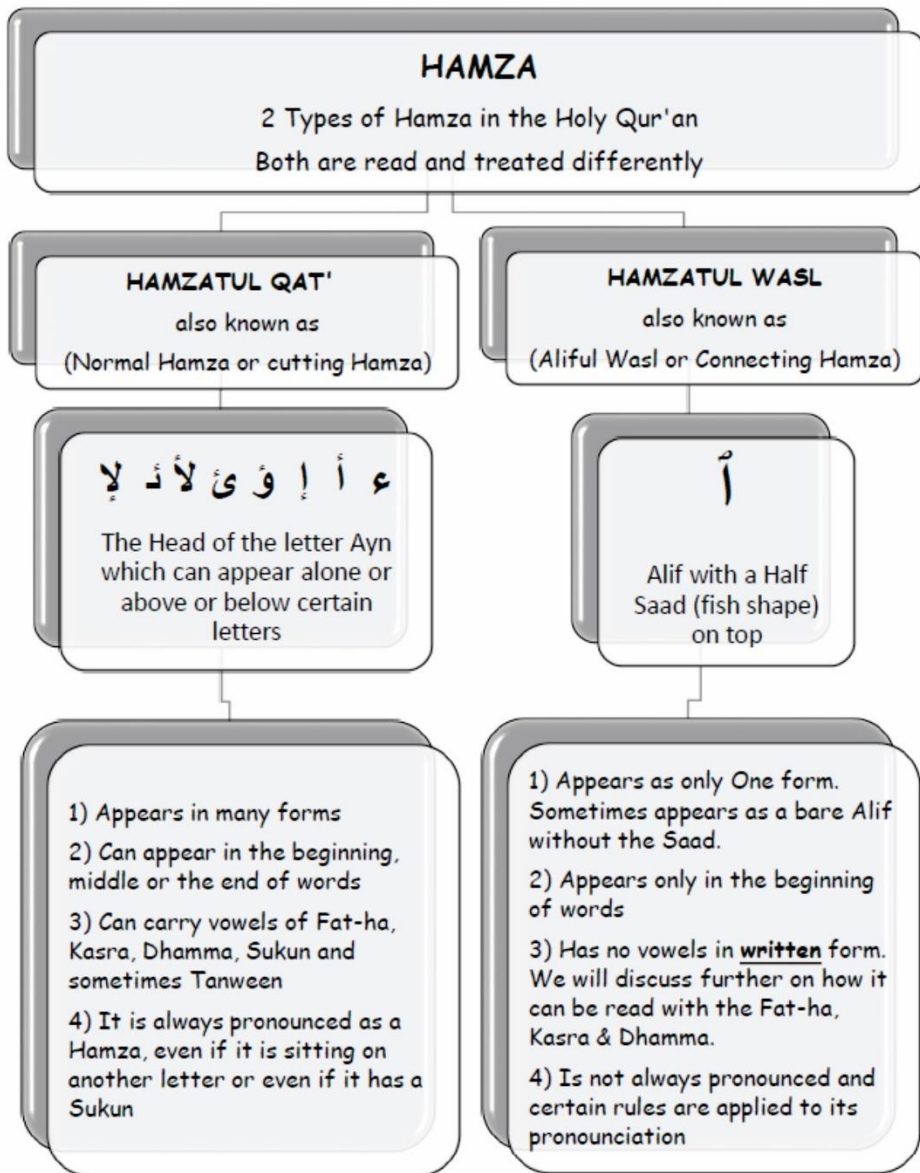
NOTE:

- 1.) The Haa (هـ) at the end of the word (هذه), even though it is an essential Haa, is pronounced with Ishbaa (under the rule of Ishbaa)

- 2.) The pronoun Haa(هـ) in these two words is accompanied by Sukun, (ارجه) in Surah Al-A'raaf, Ayah 111 and in Sura Ash-Shu'araa, Ayah 36 and (فالفه) in Surah An-Naml, Ayah 28
- 3.) The pronoun Haa(هـ) in (يرضه لكم) in Surah Az-Zumar, Ayah 7 is read without Ishbaa.
- 4.) The pronoun Haa(هـ) in (ويجدد فيه مهانا) in Surah Al-Furqaan, Ayah 69 is read with Ishbaa.

HAMZA





HAMZATUL QAT' ء

HamzatulQat'aa looks like the top half of the letter ع. It is sometimes referred to as the normal Hamza OR the cutting Hamza OR the dividing Hamza.

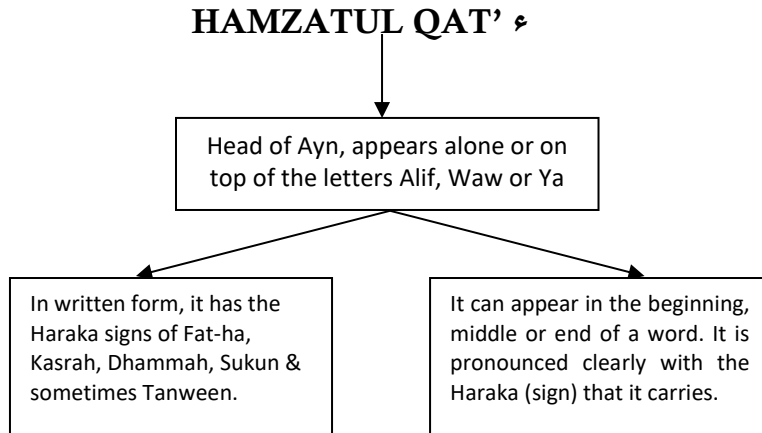
MANY FORMS OF HAMZATUL QAT' – In whichever form the HamzatulQat' appears, it is always read clearly and the sound is always 'A', 'I' or 'U', depending on the vowel (haraka) it appears with. The sound of the HamzatulQat'aa is produced by cutting off the airstream at the top of the windpipe.

ء	ا	أ	ء
Hamza on a Yaa (Note: This Yaa has no dots)	Hamza below the Alif (appears with the Kasra vowel)	Hamza seated on top of an Alif	Hamza by itself
لا	لا	و	ئ
Hamza under the Alif on the letter Laam Alif	Hamza seated on the Alif in the letter Laam Alif	Hamza seated on a Waw	Hamza in a joining format

HamzatulQat'aa is a regular consonant letter that in writing appears anywhere in a word, either by itself or is carried by an Alif, Ya or Waw. It can appear in any part of a word, in the beginning, in the middle or at the end.

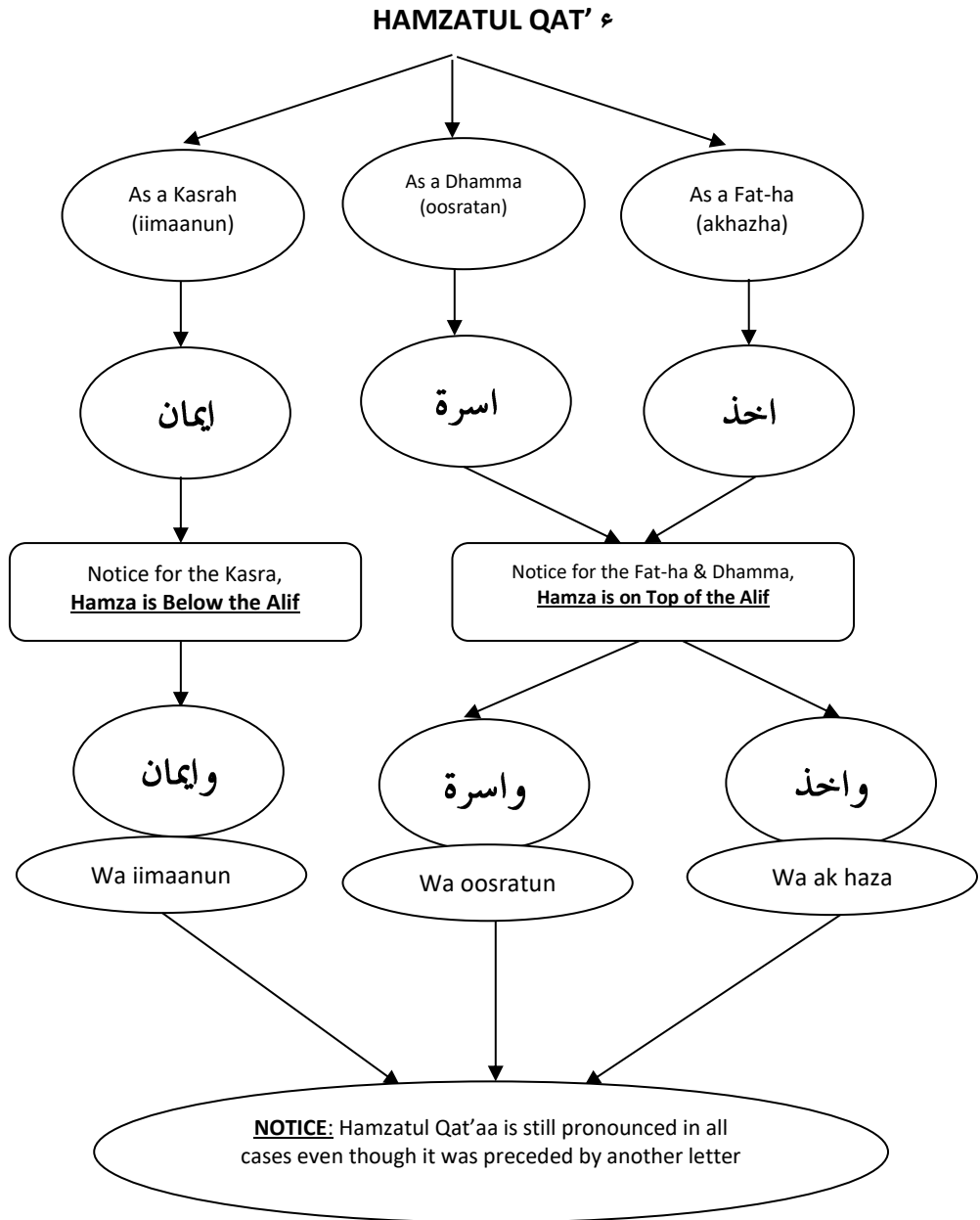
EXAMPLE

Hamza in the beginning of a word			
اكل	انعمت	AKALA	AN AMTA
Hamza in the middle of a word			
را	الملائة	RA A	AL MALAA IKA
Hamza at the end of a word			
السماء	جاء	AS SAMAA	JAA A



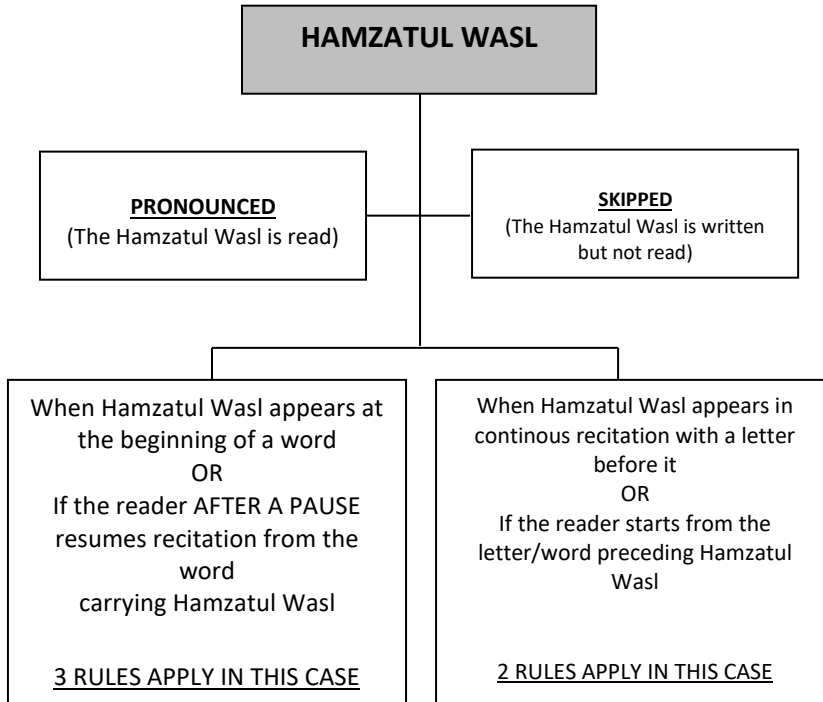
WAYS OF READING HAMZA:

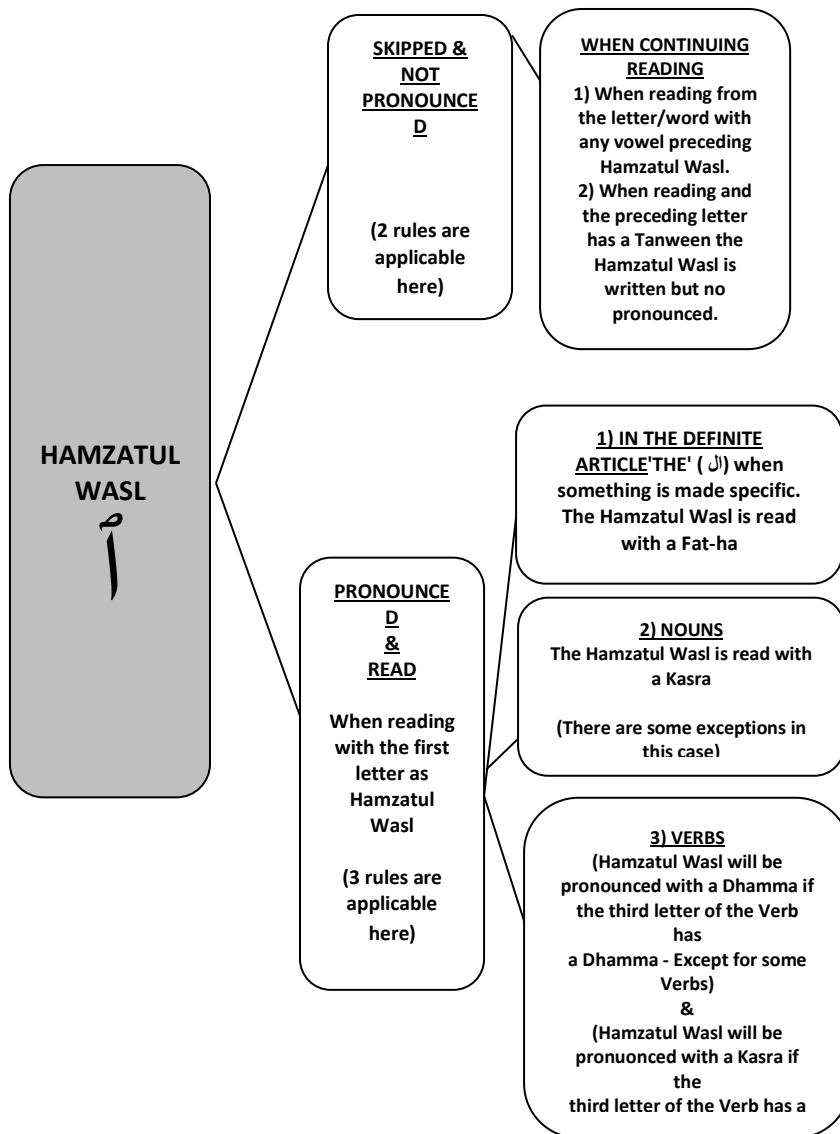
<u>When it appears with a Sukun, there is a jerking or cutting sound and it is pronounced at Half its normal length.</u>	
موصلة	فأتوا
Mu' sadatun and not Muusadatun	Fa' tuu and not Faatuu
<u>When 2 Hamzas' appear together, next to each other, the Hamza is pronounced clearly for both of them, continuously with no cut</u>	
ءأنتم	ءأنت
A-antum (continuously no cutting)	A-anta (continuously no cutting)
<u>Sometimes the Hamza is not written above the Alif, only a Sukun is written. The jerky sound (half it's normal length) will still be pronounced. Example:</u>	
نات وامر قرات	



HAMZATUL WASL ٱ

This is the connective Hamza that always appears at the beginning of nouns, verbs and prepositions. It is represented by the symbol that looks like an Alif with a half Saad ٱ over it, thus the name HamzatulWasl OR AlifulWasl. It occurs only at the beginning of a word and does not have any vowel on it. In some Qur'an, the Alif has no such sign over it, so it's an Empty or Bare Alif.





THE RULE OF HAMZATUL WASL: SKIPPED IN CONTINUOUS RECITATION

<p>The 2 rules when HamzatulWasl appears in continuous recitation with a letter before it. The HamzatulWasl is written but skipped during recitation.</p>	
<p>RULE 1: If the HamzatulWasl appears in continuous recitation and there is no pause, and the letter preceding HamzatulWasl has a Vowel, then the HamzatulWasl is dropped and not pronounced.</p>	<p>RULE 2: If the HamzatulWasl appears in continuous recitation and there is no pause, but the letter preceding the HamzatulWasl is a Tanween, then one harakah from the Tanween is dropped and a small Nun with Kasrah is placed under the HamzatulWasl. The Nun Kasrah connects with the next letter. This small Nun with Kasrah is called NUN QUTNI (Refer to the Chapter on Nun Qutni where this is covered in detail)</p>
<p><u>EXAMPLES</u> Notice the HamzatulWasl is <u>not pronounced</u></p>	<p><u>EXAMPLES</u> Notice the HamzatulWasl has a <u>Nun Kasrah</u> under it, <u>the Tanween changes to one vowel + a small Nun Kasrah</u></p>
<p>والعذاب بالمغفرة</p>	<p>بِمَاذَنَ السَّلَامِ</p>
<p>Wal adhaabaBilmaghfirati</p>	<p>Yaw ma idhinis Salama</p>
<p>رب العالمين</p>	<p>قَدِيرَ نِ الذِّ</p>
<p>RabbilAalameen</p>	<p>KadeeruNilladhi</p>
<p>ما ابتله</p>	<p>خَيْرَانَ الوصية</p>
<p>Mabtalahu</p>	<p>KhairanilWasiyyah</p>

THE RULE OF HAMZATUL WASL: SKIPPED IN CONTINUOUS RECITATION

RULE 1: WITH A VOWEL BEFORE THE HAMZATUL WASL

Example:

وانحر (wanhar)		قل الحمد (Qulil Hamdu)
رب هذا البيت	ما القارة	في الدنيا
Rabba Haadhal Bayti	Mal Qaari atu	Fid Dunya
والسماء	غير المغضوب	صراطالدين
Was Samaaaai	Ghairil Magh Dhoobi	Siraa Tal Ladhii na

RULE 2: WITH A TANWEEN BEFORE THE HAMZATUL WASL

Example:

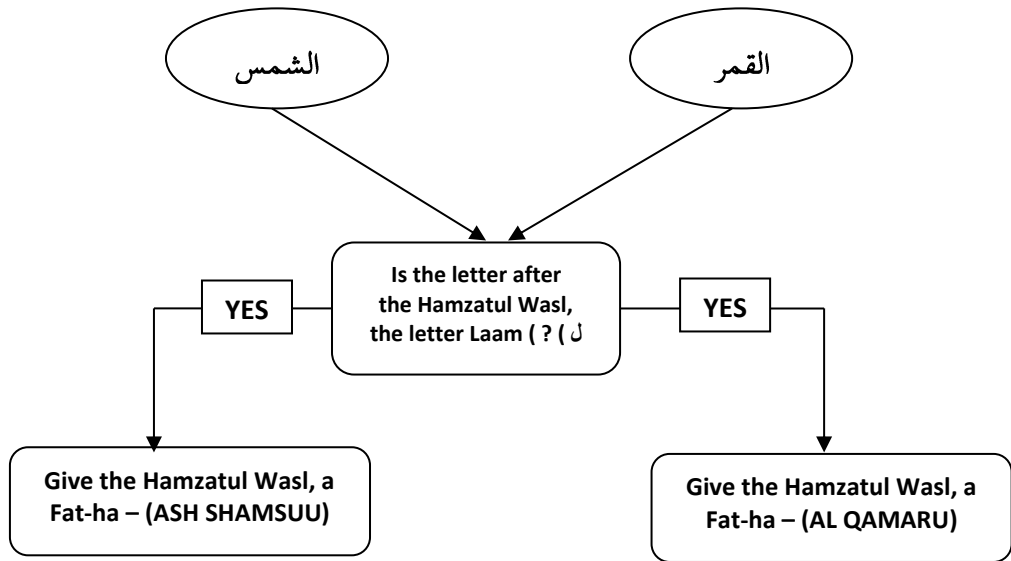
Majeedi Qur'an Indo-Pak	Uthmani Qur'an	Majeedi Qur'an Indo-Pak	Uthmani Qur'an
خَيْرَ الْوَصِيَّةِ	خَيْرَ الْوَصِيَّةِ	يَوْمِذِ الْحَقِّ	يَوْمِذِ الْحَقِّ
Khairanil wasiyyah		Yawma izinil haqqu	
يُعَلِّمِ اسْمَهُ	يُعَلِّمِ اسْمَهُ	قَوْمًا لِلَّهِ	قَوْمًا لِلَّهِ
Bighulaami nismuhu		Qawmanil llahu	

1.) HAMZATUL WASL PRONOUNCED IN THE DEFINITE ARTICLE

'THE' ال

In the Sun and Moon letters (Hurooful Shamsiyyah and Huruful Qamarriyya), the letters are preceded by the letters Alif and Laam. This combination of Alif and Laam is known as 'AL' and makes it specific. Whenever the Hamzatul Wasl is followed by Laam, it is always pronounced as a Fat-ha

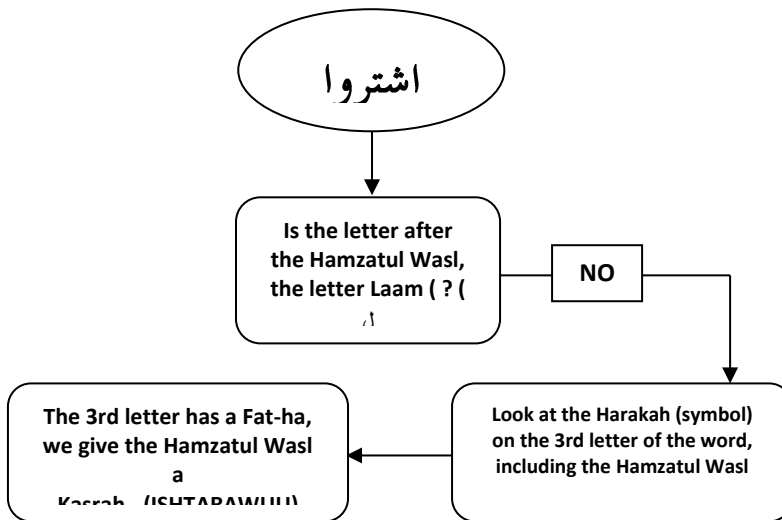
Example:



<u>IN THE SUN LETTERS</u>	<u>IN THE MOON LETTERS</u>
➤ The letter Laam of the Definite article is NOT pronounced	➤ The letter Laam of the Definite article is pronounced
➤ The Sukun shaped diacritic is NOT written on top of the Laam	➤ The Sukun shaped diacritic is written on top of the Laam
➤ The HamzatulWasl has a Fat-ha ➤ The Definite article sounds as 'a' ➤ The letter following the Laam has a Shaddah	➤ The HamzatulWasl has a Fat-ha ➤ The Definite article sounds just like its name 'AL'
Example: السماء 'as samaa'	Example : الوسيم 'al wasii mu'

2.) HAMZATUL WASL PRONOUNCED IN NOUNS – The HamzatulWasl is read with a Kasra.

Example:



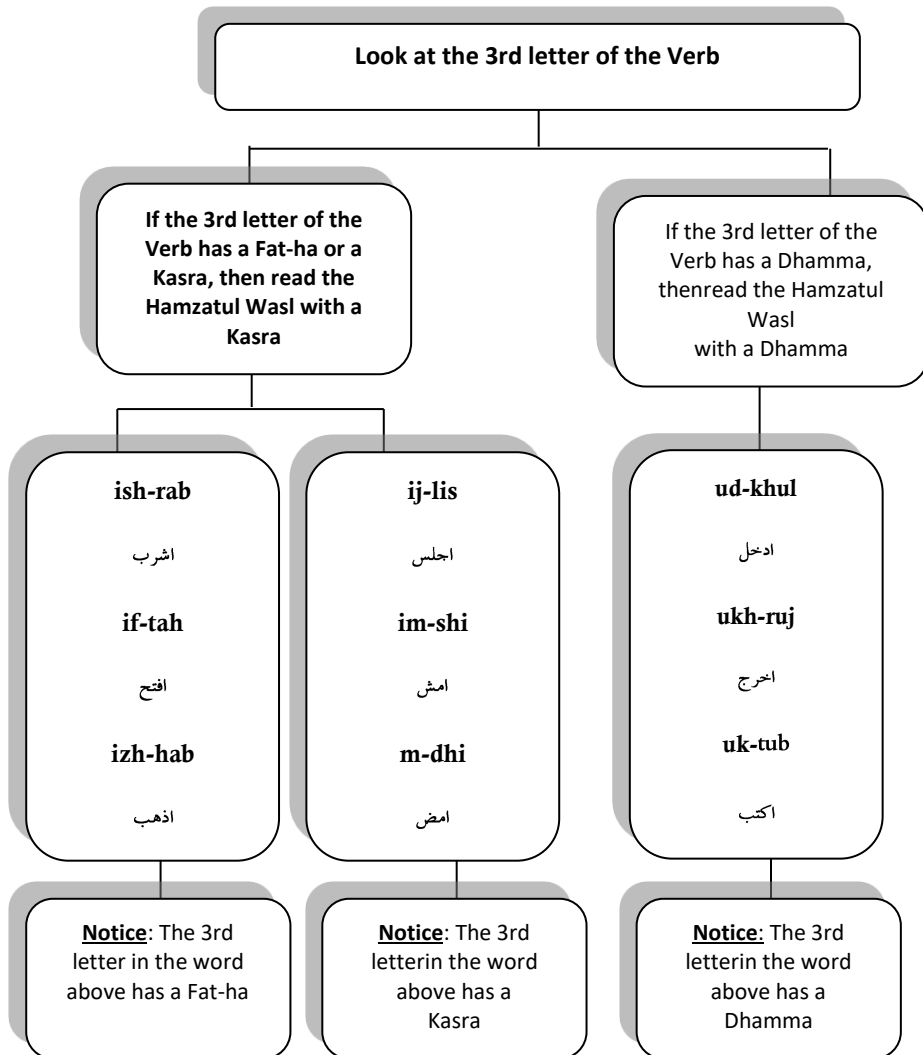
EXCEPTIONS TO THE HAMZATUL WASL

HamzatulWasl is always read with a Kasrah in the following words regardless of what is on the third letter.

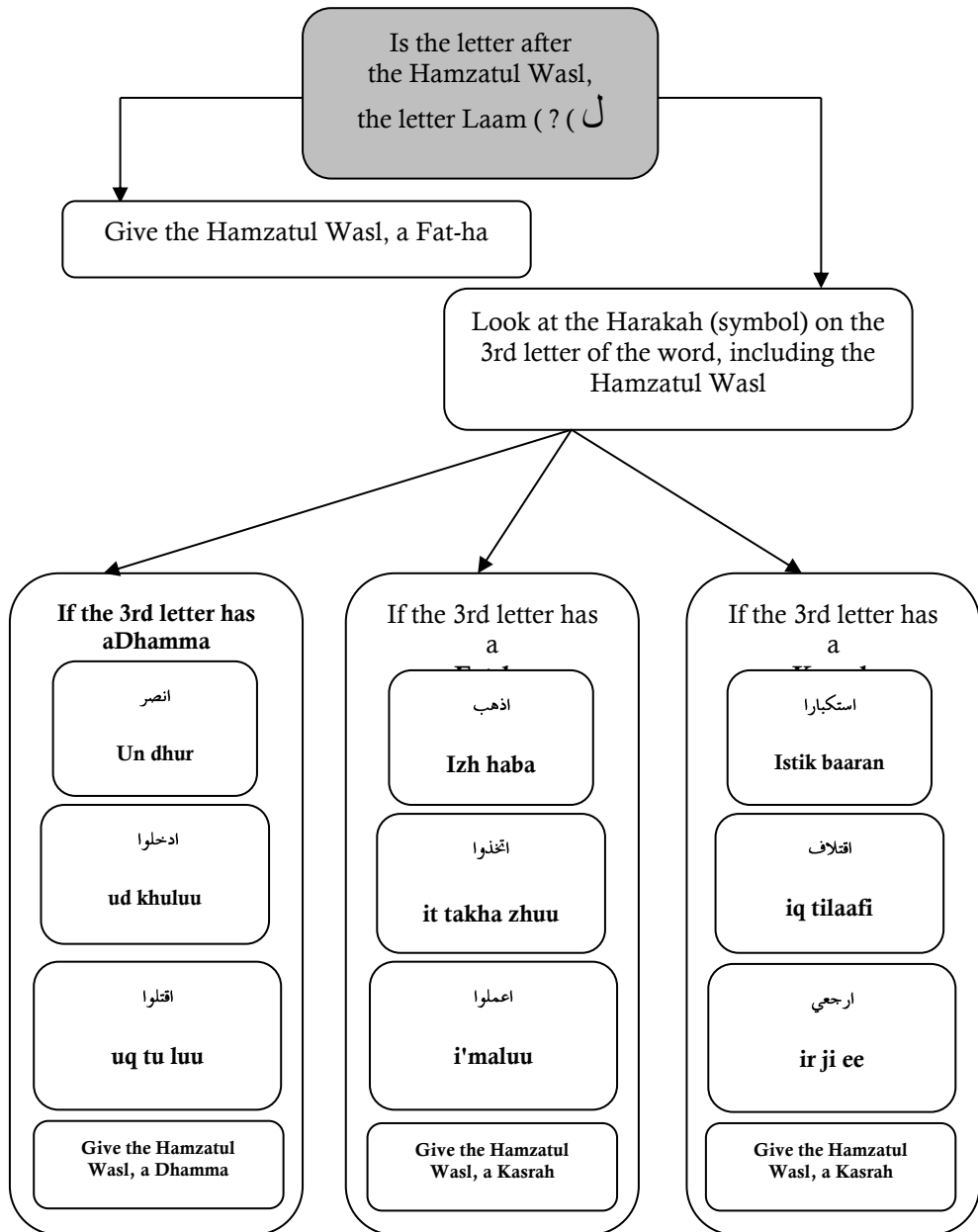
VERBS and NOUNS WHERE HAMZATUL WASL IS READ WITH A KASRA

ابنوا	ابنوا		امشوا	امشوا		امضوا	امضوا
Ibnuu			Imshuu			Imdhuu	
ابن	ابن		اتوا	اتوا		اقضوا	اقضوا
Ibnun			I'tuu			Iq'dhuu	
اسمه	اسمه		ايتوا	ايتوا		امس	امس
Ismuhu			Imru oon			Imsoon	

3.) HAMZATUL WASL READ IN VERBS – in the beginning or after a pause



HAMZATUL WASL PRONOUNCED IN VERBS – Easy to remember



HAMZATUL WASL FOLLOWED BY ANOTHER HAMZA

Step 1: We do not pronounce the 2nd Hamza (Hamza al Qat'i- أُوِيْ), rather we exchange it with the Madd letter it is sitting on.

Step 2: We give the HamzatulWasl, the matching symbol of the Huroof Madd letter.

Preceded by a Dhamma, preceded by a Kasra and preceded by a Fat-ha

<p>Step 2: The Haraka matching the Madd letter is placed on the HamzatulWasl. In this case the Haraka Dhamma matches the letter 'Waw' Read as 'UUTUMINA'</p>	<p>Step 1: If paused and recitation starts from the HamzatulWasl, then we do not pronounce the second Hamza. We exchange for the Madd letter it is sitting on, which is the letter Waw, so we keep the letter Waw</p>	<p>Alladhitumina Read with cutting sound (If recited continuously)</p>
<p>Step 2: The Haraka matching the Madd letter is placed on the HamzatulWasl. In this case the HarakaKasrah matches the letter 'Ya' Read as 'EEDHAN'</p>	<p>Step 1: If paused and recitation starts from the HamzatulWasl, then we do not pronounce the second Hamza. We exchange for the Madd letter it is sitting on, which is the letter Ya, so we keep the letter Ya</p>	<p>Yakuulu' dhan Read with cutting sound (If recited continuously)</p>

AL-WAQF(THE STOP)

WAYS OF STOPPING & STARTING WHEN RECITING THE GLORIOUS QUR'AN		
AL- WAQF The Stop	AS-SAKT The Breathless pause	AL IBTIDAA The Beginning

AL-WAQF – The Stop

Introduction: In Arabic, the word WAQF is singular and WUQUF is plural. Wuquf means

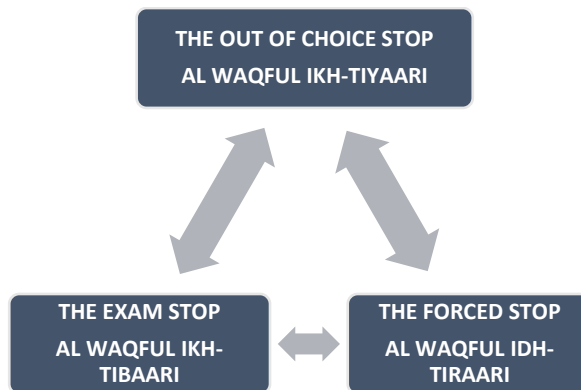
confinement, restriction or limitation in Tajweed. Linguistic definition of the stop: Halt and imprisonment

Applied definition of the stop: Cutting of the sound at the end of a word, usually for the period of time of breathing, with the intention of return to the recitation, not with the intention of abandoning the recital.

- The Bismillah is required after the stop when beginning a Surah
- The stop can be at the end of an Aayah, or in the middle of an Aayah
- It can never be in the middle of the word, nor in between two words that are joined in writing. One of the most important areas in the science of Tajweed is the knowledge of Al-Waqf and Al-Ibtidaa, which means the stop and the beginning. The understanding of Allāh's words cannot be realized, nor can comprehension be achieved, without this knowledge. Ali (رضي الله عنه) said: "Tarteel means Tajweed of the letters and knowledge of stops." One scholar described Al-Waqf as: "The stop is sweetness of Tilawah, beautifies the reciter, an announcement of the succeeding,

understanding for the listener, pride of the scholar, and through it one knows the difference between two different meanings....”

DIVISIONS OF THE STOP



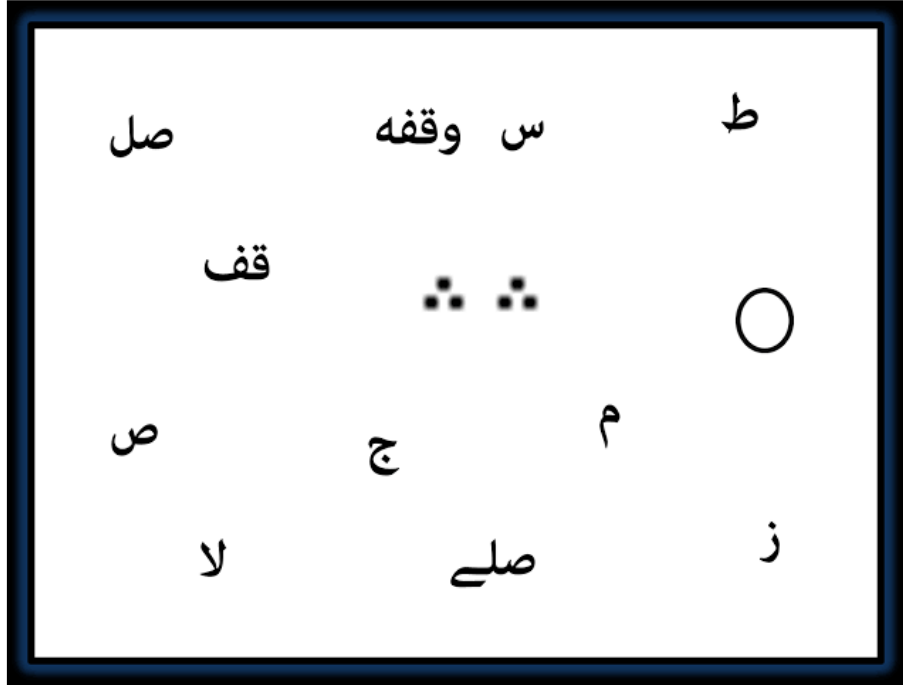
DIVISIONS OF THE STOP

- 1.) **THE EXAM or TEST STOP – AL WAQFUL IKH-TIBAARI** – Occurs when a student is being examined by a teacher. The student stops when instructed to or when a mistake is being corrected.

- 2.) **THE FORCED or COMPELLED STOP – AL WAQFUL IDH-TIRAARI** – Occurs when a reader has to stop due to shortness of breath, sneezing, coughing, disability, forgetfulness, etc. In this case, it is allowed to stop on the end of the word, even if the meaning is not complete. The reader then starts with the word stopped on, and then joins it with what follows if it is a sound beginning; if not, the reader then should start back one or two or more words, until they can start with what is sound for a beginning.

- 3.) **THE OPTIONAL STOP or OUT OF CHOICE STOP – AL WAQFUL IKH-TIYAARI** – Occurs when the reciter chooses to stop by his own choice, without any outside reasons. This is the Stop that needs to be studied and applied in the correct way by the reciter of the Qur'an. The out of choice stop has been divided into four categories:
 - **The complete stop – Taam**– it is the stop on a Qur'anic word complete in meaning and not attached to what follows it in grammatical expression or in meaning. **RULE:** Best to stop on the word that is a complete stop, then start on what follows it.
 - **The sufficient stop – Kaaf** – it is the stop on a Qur'anic word that is complete in meaning, and is attached to what follows it in meaning, but NOT in grammar. It can be at the end of a verse, or in the middle of a verse. **RULE:** It is advisable to stop on it and start with that which follows, just as in the complete stop (Taam).
 - **The good stop – Hasn**– it is the stop on a Qur'anic word, complete in its meaning, but is attached to what follows it grammatically and in meaning. **RULE:** It is allowed to stop on it, but not allowed to start on what follows it due to its attachment to what follows grammatically and in meaning, except on the end of an aayah. Stopping on the end of an aayah is Sunnah.
 - **The repulsive (ugly) stop – Kabeeh**– it is the stop what does not give a correct or intended meaning, since whatever comes after it has a strong connection in meaning and grammar. **RULE:** Not allowed to stop intentionally. In case one stops due to shortness of breath or sneezing or forgetting, then the reader must repeat one, two or more words, as necessary to convey the correct and sound meaning.

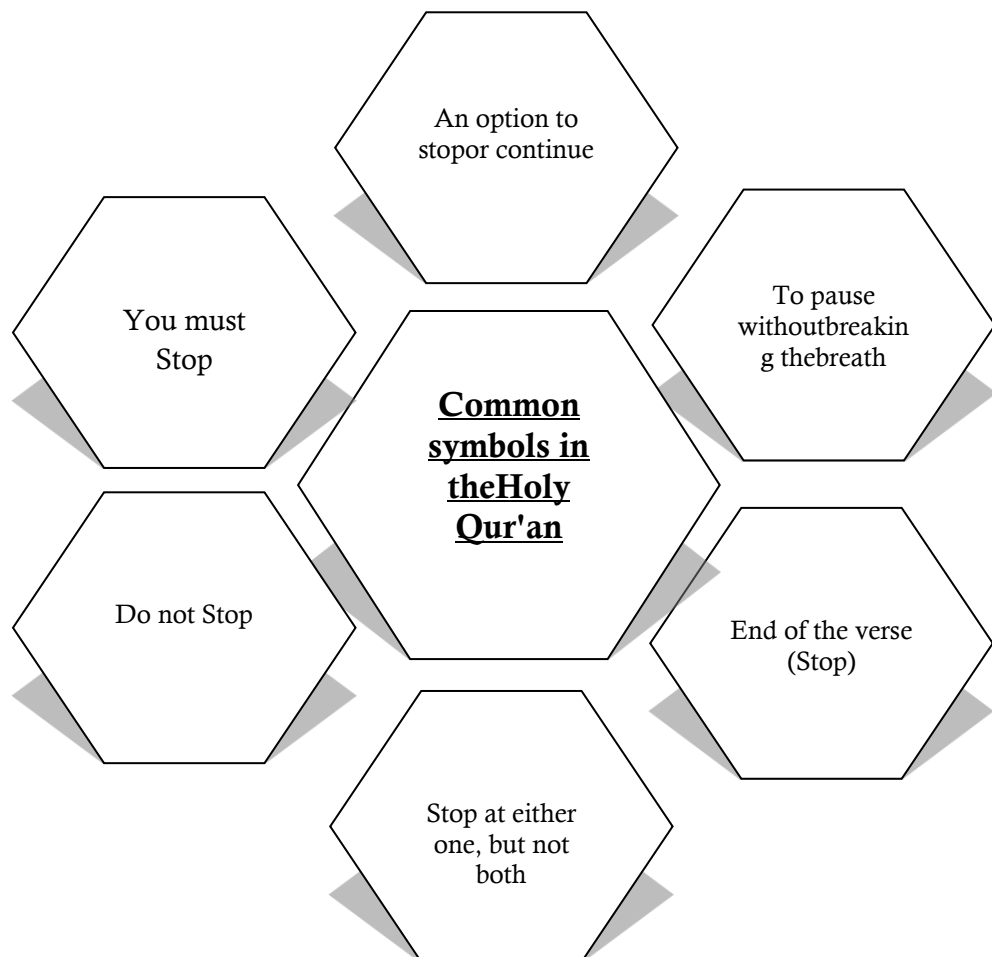
THE SYMBOLS OF WUQUF



THE SYMBOLS OF WUQUF

Knowledge of the rules and of the places of Waqf is critical in preventing errors that may lead to ambiguities in the intended meaning of the verse. The correct recitation of the Holy Qur'an requires a complete familiarity with the rules of punctuation and the places

where one can pause. To assist the reader with this aspect of recitation, the Qur'an contains an elaborate system of abbreviations that identify the places and types of Waqf. These are found in the middle or the end of the ayaat and give us an indication whether stopping/pausing is permitted or not. Whenever more than one sign are found together, the reciter should follow the sign that is above all (on top of) the others. The most commonly found signs are:



SUMMARY OF THE SYMBOLS OF WUQUF

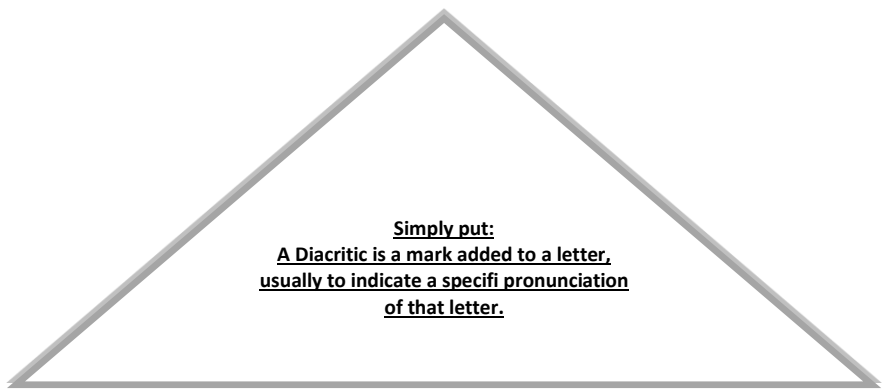
<u>SYMBOL</u>	<u>NAME</u>	<u>WHAT TO DO</u>
م	Waqf al-Laazim (The Compulsory stop)	It is necessary to stop here and take a pause; otherwise, one can change the meaning of the verse
ط	Waqf al-Muttlaq (The Absolute pause)	It is better to stop and take a gap in reciting the long passage by taking breath. After the break the recitation should continue from the next word. It helps in making the reading process easier by fully grasping the meaning of the already read text.
لا	Waqf al-Mamnu	If this sign is at the end of verse with the circle, one can stop or continue. If it appears in the middle of a verse, it is prohibited to stop, as it would change the meaning of the Ayah completely.
ح	Waqf Jaa'iz (The Permissible stop)	It is better to pause at this sign but it is also permissible to continue. It points towards the completion of the matter discussed in that fragment of the Ayah, so as to absorb the meaning discussed in the previous part, and get ready to know about new matter in the following part of the same verse.
ز	Waqf Mujawwaz (Continue reading)	It is better not to pause at this sign. The reciting process can continue, although there is no prohibition in stopping here.
ص	Waqf Murakh-khas (The Licensed pause)	This symbol permits the reader to take a break and take a breath in case if getting tired only, but it is highly advisable to carry on reading.
صلى	AlwasluAwlaa (Preference for continuation)	This means that it is better to continue, with no need to stop.

ق	Qila Alayhil Waqf (Better not to stop)	Not recommended to stop at this sign, but one can pause
قف	Qif (The Anticipation mark)	This is an order to pause, and one should stop at this sign. The sign is used at all places where the reciter would otherwise have continued without pausing.
س السكت	Saktah (The Silence symbol)	Here one should have a short pause in such a way that the breath is not broken. Brief pause and continue recitation. A breathless pause.
وقف	The Longer pause	Here the pause is longer than Saktah. The pause is done without breaking the breath. Longer pause and continue recitation.
مع مع	Waqf al-Mu'anaqah (The Embracing Stop)	When these signs appear close to each other, a pause at the first place makes a pause at the second prohibited, because the meaning of the verse is incomplete. One must pause at any one of the signs, but not both.
صل	QadYusal (The Permissible pause)	Permission to continue reading, although one could stop here.
قلا	Qila La Waqf Alayh	It is better to continue the recital at this sign
ك	Kadhalik (Means 'Like that')	This sign means that the punctuation to be followed is the same action as the preceding symbol.
ّ	The Perfect Stop	This indicates the end of the verse. The reciter has to stop here and take a breath before continuing to read further.
ع		This indicates the end of a paragraph.

THE RULES OF WUQUF

Besides learning the Wuquf signs, it is equally important to know how to pause at a Waqf. There are several rules of Tajweed that apply on the last letter of the word on which Waqf occurs. These rules need to be observed to correctly recite the Qur'an. These rules have been categorised by the Diacritics found on the last letter of the word on which the Waqf is exercised.

Definition of Diacritic– A mark, or a sign, or a phonetic character, which, when written above or below a letter indicates a difference in pronunciation from the same letter when unmarked or differently marked.



Simply put:
A Diacritic is a mark added to a letter,
usually to indicate a specific pronunciation
of that letter.

Arabic Diacritics include:

- a.) Harakah – These are the short vowels of Fat-ha, Kasra and Dhamma.
- b.) Sukun – The Hicup sound.
- c.) Tanween – The Nunation sounds of Fat-hateen, Kasrateen and Dhammateen.
- d.) Shaddah – The double letter

The **Signs** of Wuquf give us a guideline on where to stop, pause or continue, whereas the **Rules** of Wuquf guide us on how to stop when various Diacritics appear at the end of an Ayah

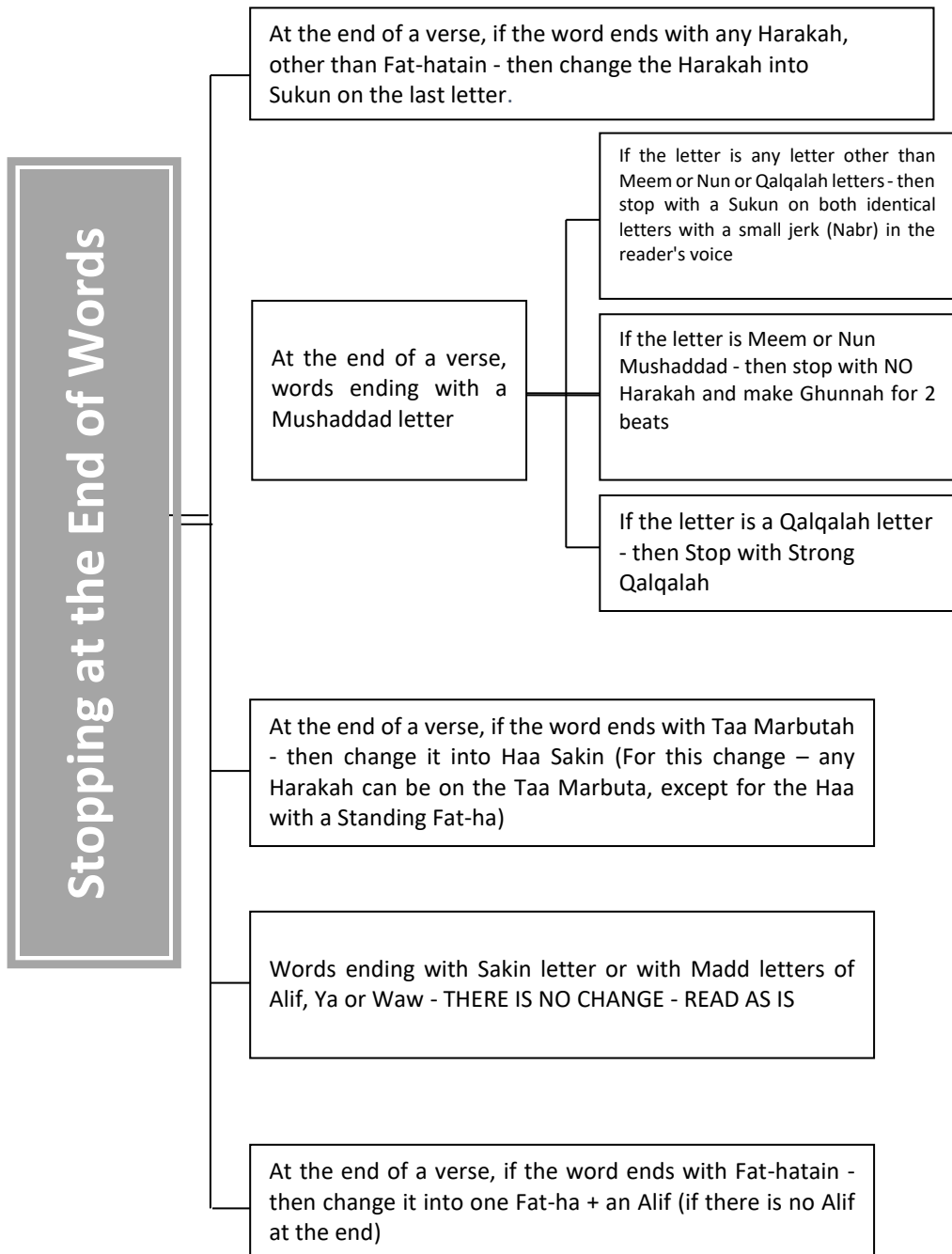
RULES OF WAQF (STOPPING RULES)

1.) harakahThe general rule of Waqf is to remove the of the last letter and replace it with a Sukun / Jazm. The harakah can be a Fat-ha, Kasrah, Dhamma or a Kasratain or a Dhammatain (Not Fat-hatain)							
Written as Read as	دَلَوُهُ ↓ دَلَوُهُ	غَيْرِهِ ↓ غَيْرِهِ	فَلَقِ ↓ فَلَقِ	كَسَبِ ↓ كَسَبِ	رُؤِئِلُ ↓ رُؤِئِلُ	لَهَبِ ↓ لَهَبِ	أَحَدُ ↓ أَحَدُ
2.) If the last letter has a Fat-hatain, take out one Fat-ha and read with the Alif after it (If there isn't an Alif after it, then add one)							
Written as Read as	جَزَاءُ ↓ جَزَاءَا	نِدَاءُ ↓ نِدَاءَا	نَشْرَا ↓ نَشْرَا	قَلِيلًا ↓ قَلِيلَا	حِسَابَا ↓ حِسَابَا	يُسْرَا ↓ يُسْرَا	حَمِيمًا ↓ حَمِيمَا
3.) If the last letter is a round Taa(ة), change it to a small Haa (ه), and put a Sukun / Jazm on it.							
Written as Read as	بَقْرَةٌ ↓ بَقْرَهُ	حَامِيَةٌ ↓ حَامِيَهُ	عَالِيَةٌ ↓ عَالِيَهُ	تَذْكِرَةٌ ↓ تَذْكِرَهُ	رَاجِفَةٌ ↓ رَاجِفَهُ	غَاشِيَةٌ ↓ غَاشِيَهُ	جَنَّةٌ ↓ جَنَّهُ
4.) To read as it is. No change will take place when stopping: a) if the last letter is an Alif with a Fat-ha before it; b) if the last letter has a Sukun/Jazm; c) if the last letter has a standing Fat-ha							
Written as Read as	قَلِي ↓ قَلِي	سَجِي ↓ سَجِي	حُشِرَتْ ↓ حُشِرَتْ	سُيِّرَتْ ↓ سُيِّرَتْ	دَسَّاهَا ↓ دَسَّاهَا	بَنَاهَا ↓ بَنَاهَا	تَلَاهَا ↓ تَلَاهَا

5.) If either Alif, Waw or Yaa (Maddah letters) come before the last letter, then pull slightly when making Waqf							
	قُرَيْشٍ	خَوْفٍ	نَسْتَعِينِ	شُكُورٌ	بَيَانَ	الرَّحْمَنِ	
	↓	↓	↓	↓	↓	↓	
	قُرَيْشٍ	خَوْفٍ	نَسْتَعِينِ	شُكُورٌ	بَيَانَ	الرَّحْمَنِ	
Written as Read as							
6.) If the last letter has a Tashdeed, pull a little when making Waqf							
	مَفْرٌ	جَانٌ	حُجٌ	مُضَارٌ	مَسٌ	فَطْلٌ	تَبٌ
	↓	↓	↓	↓	↓	↓	↓
	مَفْرٌ	جَانٌ	حُجٌ	مُضَارٌ	مَسٌ	فَطْلٌ	تَبٌ
Written as Read as							

EXAMPLES FOR RULES OF WAQF (STOPPING RULES)

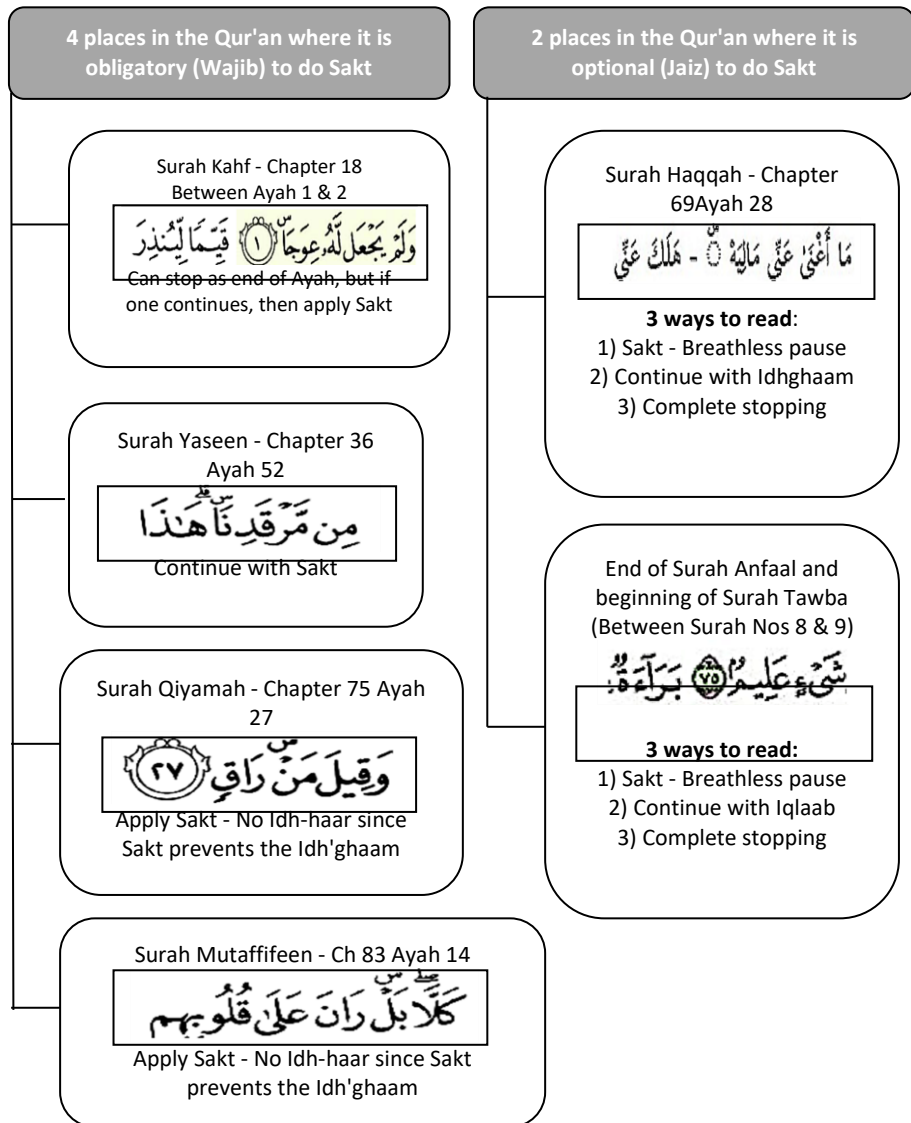
When there is a single harakah of Fat-ha, Kasrah or Dhamma at the end of a verse, then replace it with a Sukun
When there is a Kasratain, Dhammatain or Sukun at the end of a word, then read as a Sukun on the last letter.
When there is a Fat-hatain at the end of a verse, whether there is an Alif attached to the word or not, take one Fat-ha off and read with an Alif.
When you stop on a word that ends with Alif or Standing Fat-ha, then read as it is written, NO change will take place.
If you see a round Taa or Haa with any harakah on it, then end it as HaaSukun (هَ), except for the Haa that has a Standing Fat-ha



AS – SAKT (ARABIC) or س (The Breathless Pause)

Literally meaning: Prevention

Technically means: Cutting the sound on the last letter of a Qur’anic word for a short time (the duration of two harakaat), without taking a breath to continue the recitation immediately. The symbols:



AL-IBTIDAA (The Beginning or Starting)

Technically it means: To commence reading after one has stopped reading due to one reason or another. If one stopped due to cutting the recitation and turning away from it, then one must observe the rules of Isti'aadha and the Bismillah. If one simply applied a stop then there is no need to observe the Isti'aadha and the Bismillah, since the stop was only done for rest and to take a breath.

Al-Ibtidaa is the "resumption in recitation" after a pause. Resuming of recitation always occurs on voweled letters. Since HamzatulWasl occurs without a vowel, one needs to be mindful of the several rules that govern the application of particular vowels on it, in order to determine the most suitable to use.

AL WAQF WITH HAMZATUL WASL

There are two types of Hamzah

- a.) HamzatulQat'aaء— This is the regular consonant letter that in writing appears anywhere in a word, either by itself or is carried by Alif, Ya or Waw. It is always read clearly with the sounds A, I and U, depending on the harakah it appears with.

Example:

يؤاخذ	الأسماء	انعمت
Yu Aakhidhhu	As maa i	An amta

- b.) HamzatulWasl also known as AlifulWasl¹— This is the conjunctive or connective Hamzah that always appears at the beginning of nouns, verbs and prepositions. This Hamzah is always represented by the symbol that looks like an Alif with a small Saad over it, in the Qur'an that is printed in Arab countries (Uthmani Script Qur'an).

In other countries like India & Pakistan (Majeedi Script Qur'an), it is simply written as an Alif. It is pronounced when starting with a word and dropped when continuing the recitation, when joining the word that begins with it, with the one that precedes it.

NOTE: These rules have been discussed extensively on the chapter of HamzatulQat'aa and HamzatulWasl and the chapter on Nun Qutni, but we will briefly touch on them in this chapter.

AL-WAQF WITH HAMZATUL WASL

1.) Continuing recitation with words beginning with HamzatulWasl

RULE 1: If the HamzatulWasl appears in continuous recitation and there is no pause, then the HamzatulWasl is dropped and not pronounced. Example:

Wal adhaabaBilmaghfirati (Notice the HamzatulWasl is not pronounced)	والعذاب بالامغفرة
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RULE 2: If the HamzatulWasl appears in continuous recitation and there is no pause, but the letter preceding the HamzatulWasl is a Tanween, then one harakah from the Tanween is dropped and a small Nun with Kasrah is placed under the HamzatulWasl. The Nun Kasrah connects with the next letter. This small Nun with Kasrah (Nun Maksur) is called NUN QUTNI.

Example:

KadeeruNilladhi Notice the HamzatulWasl has a Nun Kasrah under it, the Tanween changes to one vowel + a small Nun Kasrah	قدير الذي
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In copies of Qur'an printed in Arab countries, this Nun Qutni is not present. However, the rule still applies.

2.) How to resume recitation with a word that starts with HamzatulWasl after a pause

RULE 1: HamzatulWasl is **always read with a Fat-ha** if a Laam follows HamzatulWasl in the same word or a word starts with ال (Rule related to Sun and Moon letters)

RULE 2: HamzatulWasl is **read with a Dhamma** if the third letter of the word bears a Dhamma (Rule related to Nouns)

RULE 3: HamzatulWasl is **read with a Kasrah** if the third letter of the word (verb) bears a Fat-ha or Kasrah (Rule related to Verbs) Detailed explanations and examples for all the above are discussed elsewhere in this book in the Chapters on Nun Qutni, HamzatulQat'aa and HamzatulWasl.

SOME EXCEPTIONS FOUND IN THE HOLY QUR'AN

SOME EXCEPTIONS IN THE HOLY QUR'AN

- 1) In some words a small and light **س** is found written above the **ص**

Examples in the Holy Qur'an (small س above the ص)
وَاللَّهُ يَقْضِي وَيَبْصُطُ
Surah Al-Baqarah – Chapter 2 – Ayah 245 (Read with the س)
خُلَفَاءَ مِنْ بَعْدِ قَوْمِ نُوحٍ وَزَادَكُمْ فِي الْخَلْقِ بَصْطَةً فَأَذْكُرُوا آلَاءَ اللَّهِ لَعَلَّكُمْ تُفْلِحُونَ
Surah Al-A'raaf - Chapter 7 - Ayah 69 (Read with the س)
أَمْ عِنْدَهُمْ خَزَائِنُ رَبِّكَ أَمْ هُمُ الْمُصِيطِرُونَ
Surah At-Tur - Chapter 52 - Ayah 37 (can be read with the س or the ص Preferred to be read with a ص)
لَسْتَ عَلَيْهِمْ بِمُصِيطِرٍ
Surah Al-Ghaashiyah - Chapter 88 - Ayah 22 (Read with the ص) in some Qur'an, the س appears under the ص

- 2) The word **انا** is always read as **أَنَّ** The second Alif is not read **انا** This is covered in detail on the topic of the '7 Alifaat' elsewhere in this book.
- 3) Wherever the word **ملائه** is written, the Alif is not pronounced. Some copies of the Qur'an have the Alif which is not to be read marked with a prominent circle. **ملائه** **ملءه**

- 4) The ‘yaa’ without a vowel at the end of some words is called an ‘alif maqsurah’ or shortened alif. At this stage, it may be conveniently ignored in pronunciation.
- 5) The letters Laam and Ra are also known as Idh’gham letters but are read without a Ghunnah. If after Nun Sakin or Tanween, you see the letters Laam or Ra then you will merge the Nun Sakin or Tanween with the Laam or Ra but there will be no Ghunnah.
- 6) If you see a Ra Mushaddad (Ra with a Shaddah) bearing a Fat-ha or Dhamma on it then it will be read with full mouth
- 7) If you see a Ra Mushaddad with a Kasra on it then it will be read with empty mouth.

منشر	ليس الير	يسرون
Example to be read empty mouth	Example to be read full mouth	

- 8) If you are going to stop on a Ra and before it there is a Ya Sakin, then read the Ra with empty mouth (light Ra).

خير	قدير	بعير
All these will be read with an empty mouth		

- 9) If after a Ra Sakin which has a Kasra before it, you see one of the 7 full mouth letters then this will be read with a full mouth (heavy Ra – read with a rattling sound RRRR).

قرطاس	مرصاد
These examples will be read with a full mouth	

- 10) The ‘alif’ in the word **(ARABIC)** (meaning ‘a hundred’) is written but not pronounced.
- 11) The ‘alif’ at the end of certain forms of verbs is written but not pronounced.
Example:

امنوا	رضوا
aamanuu	radhuu

- 12) The letter(s) coming between a vowel and a letter with a sukun on it are not pronounced. Example:

Read as 'mal qaa ri a tu' and not as 'maal qa ri a tu'	مالقارة
--	---------

In the above example, the two alifs between the 'meem' and 'laam' are not pronounced. The first 'alif' does not lengthen the 'meem'.

13) The 'waw' in the words and is written but not pronounced

SOME EXAMPLES FOR PRACTICE

Apart from the 'alif' used for lengthening the vowel 'a', as a general rule at this stage, do not pronounce letters without vowels or signs.

فهدى	اوى	الى	على
مائة وانا	ترضى	يحي	اغنى
مالقارة	امنوا	رضوا	من الاولى
انا	وانحر	فانصب	بالغيب
زكوة	٢لوة	هدى	طوى

14) The following Seven words are pronounced differently when stopping at them compared to when joining them with the next word.

- ❖ When they are joined to the next word, the last letter is pronounced with Fat-ha.
- ❖ When stopping at them, the last letter is pronounced with the long vowel of Alif.

The Word	When Joining	When Stopping
أنا	ان	أنا
Several places in the Holy Qur'an		
لكننا	لكن	لكننا
Surah Al-Kahf : Verse 38		
الظنوننا	الظنون	الظنوننا
Surah Al-Ahzaab : Verse 10		
الرسولا	الرسول	الرسولا
Surah Al-Ahzaab : Verse 66		

السبيل	السبيل	السبيل
Surah Al-Ahzaab : Verse 67		
سلا	سل	سلا
Surah Al-Insaan : Verse 4		
قواريرا	قوارير	قواريرا
<p>Surah Al-Insaan : Verse 15</p> <p>This word occurs twice in the same Surah. The one mentioned above is the first one, because the second one is in Ayah 16, and is pronounced without the long vowel of Alif either way.</p>		

15) **ISHMAM** – You show with your lips that you are pronouncing a Dhamma but you don't actually make the dhamma sound. Keeping the lips in the position of Waw, while articulating the letter Nun.

This appears in the Holy Qur'an in Surah Yusuf, Chapter 12 – Ayah 11. Sometimes there is a diamond shape on the word and sometimes it appears without the diamond shape.



Note: When you hear a person reciting this Ayah, you will not be aware of the Ishmam, but when you see the person reciting the Ayah, you will see them forming the shape of Waw on the lips, without pronouncing the Dhamma sound.

16) **IMAALAH** – To produce a sound which is between the Alif and the Yaa. Its not an Alif (aa) or a Yaa (ii), rather it is in-between (e)

This appears in the Holy Qur'an in Surah Hud, Chapter 11 – Ayah 41. Sometimes there is a diamond shape on the word and sometimes it appears without the diamond shape.

وَقَالَ ارْكَبُوا فِيهَا بِسْمِ اللَّهِ مَجْرَاهَا وَمُرْسَاهَا إِنَّ رَبِّي لَغَفُورٌ رَحِيمٌ
 وَقَالَ ارْكَبُوا فِيهَا بِسْمِ اللَّهِ مَجْرَاهَا وَمُرْسَاهَا ^{اِمالَة}

This word is not read as Majraahaa, nor is it

read as Majriihaa. **It is read as Majrehaa**

مَجْرَاهَا

17) In some words a superfluous tooth (an extra line like a Be ة without the dot) is written after the standing fat-ha. Like empty letters, this tooth is also only written, but is not read.



TERMINOLOGY FREQUENTLY USED IN TAJWEED

<u>TRANSLITERATION</u>	<u>ENGLISH MEANING</u>
Ayah	A verse of the Qur'an
Ruku(Plural: Rukuat or Arkaan)	A paragraph or section of the Qur'an, containing 7 – 12ayaat. One paragraph is called a Ruku
Surah	A chapter of the Qur'an (Total – 114 Surahs) A division of the Holy Qur'an into 30 equal parts. This allows the reciter to complete recitation of the Whole Qur'an in one month.
Juz - Part (Plural: Ajza) <ul style="list-style-type: none"> ▪ Rub ¼ part ▪ Nisf ½ part ▪ Thalatha ¾ part 	A division of the Holy Qur'an into 7 parts. This allows the reciter to complete recitation of the Whole Qur'an in one Week.
Manzil (Plural: Manaazil)	A division of the Holy Qur'an into 7 parts. This allows the reciter to complete recitation of the Whole Qur'an in one Week.
Mus-haf	The Arabic volume of the Holy Qur'an
Tilawah	A Qur'anic recitation
Tajweed (Root word: Jawada)	To improve or make better or beautify something. To give every letter it's right with description and origination.
Levels of speed in Qur'an Recitation	Tahqeeq – Reciting slowly with concentration Tahdeer – Swift with speed recitation Tadweer – Average and medium recitation
Tarteel or Murattal	Applicable to all the above speeds of recitation. In Tarteel, each letter is pronounced individually and clearly with due observance to the rules of Wuqoof
Istiaadha or Ta'awwudh	I seek refuge in Allāh from the rejected Shaitaan – The phrase recited before the Bismillah, at the time of beginning the Qur'an recitation
Bismillah or Tasmiyya	'In the name of Allāh, The Beneficient, The Merciful' – The

	opening phrase when reciting the Holy Qur'an. Applicable to all the Surahs of the Qur'an except Surah At-Tawbah
Lahn	Mistakes in Qur'an reading
Al-LahnulJalee	Clear mistakes in Qur'an recitation
Al-LahnulKhafee	Hidden mistakes in Qur'an recitation
Muqatta'at Letters	Separate letters in the beginning of a few Surah
Harf	A letter of the Alphabet
Huroof	Letters
HuroofulIsmat	Silent Letters
Al-Huroof Al Qamariyyah	The Moon (Lunar) Letters
Al-Huroof Al Shamsiyyah	The Sun (Solar) Letters
Harakaat – Symbols	Short Vowels (Fat-ha, Kasra& Dhamma)
Mutaharrik	Letter that carries a vowel
Fat-ha or Zabar	Short vowel marked by a small line written above the letter pronounced "a" (symbol:
Maftooh	A letter carrying a Fat-ha
Kasra or Zair	A short diagonal stroke written below a letter. It represents a short vowel "i" (symbol:)
Maksoor	A letter carrying a Kasra
Dhamma or Paish	A small apostrophe-like shape written above a letter. It represents a short vowel "o" (like the 'u' sound in 'who' but only stretched for 1 count) (symbol:)
Madhmoom	A letter carrying Dhamma
Tanween	Double Vowels that produce "nn" sound immediately after it (Double Fat-ha, double Kasra and double Dhamma). In other words, it is Nunnation, duplication sound of letter "Noon".
Fat-hateen	The two Fat-ha (symbol:)
Kasrateen	The two Kasra (symbol:)
Dhammateen	The two Dhamma (symbol:)
Sukoon / Jazm	A circle or semi-circle above a letter denoting that it has no haraka (non-vowelled) (symbol: or)
Saakinah	A letter bearing a Sukoon is known as a Sakin letter

Shaddah / Tashdeed	A small ‘w’ (symbol:) written above a letter. This doubles the sound of the letter so that it is stressed.
Mushaddad	A letter bearing a Shaddah is a Mushaddad letter
<p>Makharij Al-Huroof:</p> <p>They are five: Al-Halq Al-Lisaan Al-Jawf</p> <p>Ash-Shafataan (Shafawi) Al-Khayshoom</p>	<p>(short form: Makhraj) The emission point or Place of origin or point of articulation from which each of the 28 letters of Arabic are pronounced.</p> <p>The Throat The Tongue The interior or the empty area of the Mouth The Two Lips The Nasal Passage</p>
Sifah	Quality or Characteristic of a letter
<p><u>SifaatulHuroof:</u></p> <p><u>With Opposites:</u> Hams – Jahr Shiddah–Tawassut- Rakhawah Isti’laa – Istifaaal</p> <p>Itbaq – Infitaah Idhlaq – Ismaat</p> <p>Without Opposites: Safeer Qalqalah</p> <p>Leen</p> <p>Inhiraf</p> <p>Takrir</p> <p>Tafashshee</p>	<p>How the letters are pronounced and how they change according to the situation. If not pronounced correctly with its characteristic, then the letter can change into another letter.</p> <p>Continuation – Stoppage of breath Strong stoppage, in-between stoppage & continuation of sound Pronounced heavily – pronounced lightly Covered - Open Read with effort – Read with ease</p> <p>Whistling – Sound like a bird Echoing/vibration – Breaking of tension or release Softness – pronounced without difficulty Inclination – Move makharij of one into another Repetition – Pronouncing the letter more than once Spreading around the sound of the word in the mouth</p>

Istitaalah	Prolongation – Stretching sound over entire tongue
Ghunnah	Nasal Sound – Comes from the Nasal passage
Nabrah – Related to Hamza:	Command and Sharpness, the heaviest of all letters
Tas-heel	To make easy / soft
Tabdeel	To change 2nd Hamza to the long vowel of Alif
Hathf	To Eliminate – Omitting Hamza from the word
Tarqeeq	Giving the quality of lightness or thinness
Tafkheem	Giving the quality of heaviness or thickness
Taghleedth	To make the sound thick or heavy only in the name of Allāh
Hukum (Plural Ahkaam)	Ruling or Rules
4 Types of LaamSaakin	
Laam At-Ta'reef	When LaamSakin appears in the beginning of a Noun
Laam Al-Fi'il	When LaamSakin appear at the end of a Verb
Laam Al-Harf	When a word ends with LaamSakin (Hal and Bal)
Laam Al-Lafdhil Jalali	When LaamSakin appears only in the name of Allāh
Nun Sakin&Tanween	
Idh'haar	To recite clearly, make apparent the pronunciation
Idh'ghaam	To merge or assimilate two letters
Iqlaab	To turn or convert, the letter Nun into Meem
Ikhfaa	To hide or to conceal the sound of a letter
Meem Sakin	
Idh'haarShafawi	To recite clearly (Meem sakin followed by any of the 26 letters – apart from Ba and Meem)
Idh'ghaamShafawi	To merge or join (Meem Sakin followed another Meem)
IkhfaaShafawi	To hide or conceal (Meem Sakin followed by the letter Ba)

<p>Idh'gham – Merging</p>	<p>Idh'gham Al-Kaamil – Complete Merging Idh'gham Al-Naaqis – Incomplete Merging</p>
<p>Other Types of Idh'gham</p>	<p><u>Idh'ghamMutamaathilayn</u>– Merging of Identical letters (Same letters, same Makharij and Sifat) <u>Idh'ghamMutajaanisayn</u>– Merging of related letters (Same Makharij but different Sifat) <u>Idh'ghamMutaqaaribayn</u>– Merging of similar letters (Close to each other in Makharij and Sifat) <u>Idh'ghamMutabaa'idain</u>– Letters far from each other therefore no Idh'gham between 2 distant letters.</p>
<p>Nun Qutni</p>	<p>Small Nun</p>
<p>RaaTafkheem RaaTarqeeq</p>	<p>Raa pronounced heavily with a full mouth Raa pronounced lightly with an empty mouth</p>
<p><u>Maddah – 9 Types</u></p> <p>1) Madd ulAsliyya</p> <p><u>Madd caused by other factors</u></p> <p>2) Madd ul Badal 3) Madd ulSilah 4) Madd ulEwad</p> <p><u>Madd caused by Hamza</u></p> <p>5) Madd ulMuttasil 6) Madd ulMunfasil</p> <p><u>Madd caused by Sukun</u></p> <p>7) Madd ulLaazim 8) Madd ul Lin 9) Madd ul Arid Lis Sukun</p>	<p>The prolongation or elongation of the sound of a vowel Also known as Madd utTabee – The Original Madd</p> <p>The Substitute Madd The Connecting Madd The Replacement Madd</p> <p>The Connected Madd The Detached Madd</p> <p>The Compulsory Madd The Gentle Madd The Abrupt Stop Madd</p>
<p>Haa HaaThathee</p>	<p>The Essential Haa</p>

HaaSakt HaaDhameer	The Consonant Haa The Pronoun Haa
HamzatulQat'aa HamzatulWasl	The Normal or Cutting or Dividing Hamza Also known as AlifulWasl – The Connective Hamza
Saktah or Sakt	A breathless pause.
Waqf	To pause or to make a stop by breaking off the breath at the end of the word
Wasl	The opposite of waqf. The joining of verses / sentences without stopping



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ABOUT THE BOOK

Al-Imaam Muhammad Ibn Jazari benefitted us from his book (the Muqaddimah) that learning the Tajweed is necessary because reciting the book of Allāh without proper knowledge and application of rulings of Tajweed is considered sinful. Hence, this "LEARNING TAJWEED; SIMPLIFY YOUR JOURNEY " is a detailed book that is well-researched from the book of people of the science of the Qur'an and its rulings, and it is written to make the journey of a student of knowledge as simple as it could be. This book teaches with details about the most important aspects of the Tajweed such as the rulings of An-Nūn As-Saakinah and the Tanween, rulings around points of articulation of letters (major areas of makhārij), Nasalisation, and some other major areas of aspects of Tajweed which whoever wants to read in line with narration should learn. That's why this book is very important for students of knowledge. Another uniqueness of this book is the simple diction that was employed by the author in its preparation so that all type of students can lay their hands on it and master with the science of Tajweed.

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