An Introduction to

TAJWEED

 Compiled by

Umm Muhammad

Page 2
"Whoever recites the Qur’an being skillful in it will be with the honorable messenger-angels. And whoever recites the Qur’an with hesitation as it is difficult for him will have a double reward."

(A ḥadīth narrated by al-Bukhārī, Muslim, at-Tirmidhī and Ibn Mājah.)

* * *

To every brother and sister who has felt the handicap of a foreign tongue...

To every Muslim whose love of the Qur’ān has urged him to overcome his own limitations, trusting that reward is in proportion to effort, striving and reaching out to Allāh...

With His help, nothing is impossible.
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A BRIEF INTRODUCTION TO TAJWEED

The general linguistic meaning of *tajweed* is "excellence and precision." In specific Islamic terminology it is defined as: "the recitation of the Qur'ān as it was revealed to Muḥammad, the Messenger of Allāh (ﷺ)," or more specifically, "giving every letter its right," i.e., observing its correct pronunciation and special qualities, as well as proper length, appropriate assimilation, etc.,¹ as *in-shā-Allāh* will be summarized in these pages. The more important Arabic terms have been included to familiarize them to the student.

As the title suggests, this booklet is no more than an introduction to the theoretical aspect of recital. The practical application of these rules during Qur'ān recitation, which is the ultimate aim of this study, cannot be mastered except by hearing and repeating, which necessitates oral examination by a teacher. The correct method of recitation is indeed a *sunnah* which has come down to us orally through an unbroken chain of qualified reciters going back to the Prophet himself (ﷺ).

Scholars have defined the Qur'ān as: "the words of Allāh revealed to Muḥammad (ﷺ), the recitation of which is a form of worship."² This definition can be applied to no other book or speech. And recitation, as all worship, requires correctness as far as possible.

An explanation in English is only an aid to those Muslims who are not yet familiar with the Arabic language, and as a supplement to that of an instructor. It follows the *qiraa’ah* (reading) of "Ḥafs taken from ‘Aaṣim (حفص عن عاصم)," which is the one widely taught in most of the Muslim world today. If it should prove beneficial, then all praise is due to Allāh. We ask Him to forgive our shortcomings and accept our efforts.

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Section One

PRONUNCIATION OF ARABIC LETTERS

In order to acquire the proper pronunciation of Arabic sounds, it is imperative that one hears them repeatedly and then practices until precision is attained. This is true even for Arabic speaking people when they undertake the study of tajweed, since modern dialects have deviated from the pure classical Arabic of the Qur’ān, and since some letters have taken on different pronunciations in colloquial speech. The teacher, therefore, must be one who himself has learned correct pronunciation, not depending solely on a knowledge of modern written Arabic.

No attempt has been made here to give approximate phonetic equivalents to Arabic letters in other languages. That method, although acceptable as an aid to the student of ordinary modern Arabic, does not give the accuracy required for tajweed.

As a supplement to audio-vocal training, tajweed studies include both pinpointing the makhraj (point of articulation of each letter [plural makhaarij]) and defining certain qualities or characteristics (ṣifaat) of each letter which distinguish it from other sounds.

MAKHAARIJ (المخارج)

In the human body, the area of speech is divided into five main sections:

1. al-jawf الجَوْف the interior or chest area
2. al-ḥalq الحَلْق the throat
3. al-lisaan اللِّسَان the tongue
4. ash-shafataan الشَّفَتَان the lips
5. al-khayshūm الخَيْشُوم the nasal passage
These are further subdivided into a total of seventeen subsections which are the actual points of articulation. They are listed in order (from innermost to outermost) below, along with the letters which are formed in each makhraj:

**The interior is one makhraj for three letters:**

1. **الْجَوْف** – The interior is one makhraj in itself and includes the empty area of the open mouth. From it emerge the vowel sounds of َا (alif) pronounced "aa," َو (waaw) pronounced "oo," and َي (yaa) pronounced "ee."

This makhraj is an estimated or approximate one (تقديري) while all others are true or actual (حقيقي) because they apply to consonant sounds and can be pinpointed more accurately.

**The throat section contains three makhraij for six letters:**

2. **أَقْصَى الْحَلْق** – The deepest part of the throat is the makhraj of ء (hamzah), a glottal stop (pronounced in English at the beginning of words that start with vowels such as: ate, eat, out). It is a true written consonant in Arabic and must be pronounced clearly whether it occurs at the beginning, middle or end of a word.

From this section of the throat also, but slightly higher, emerges ُه (haa).

3. **وَسَطُ الْحَلْق** – The mid-throat is the makhraj of ع (‘ayn) and just above it, ح (haa), a sharper "h" sound than ُه.

4. **أَدْنَى الْحَلْق** – The nearest part of the throat (to the mouth) is the makhraj of غ (ghayn) followed by خ (khaa).

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3A common error in the pronunciation of ghayn and khaa is caused by allowing them to emerge from the mouth rather than the throat.
The tongue contains ten makhaarij for eighteen letters:

5. أَقْصَى اللِّسَان مَمَّا يَلي الْحَلْق – The innermost part of the tongue next to the throat along with what corresponds (i.e., is opposite) to it from the roof of the mouth. This is the makhraj of ق (qaaf).

6. أَقْصَى اللِّسَان مَمَّا يَلي الْفَم – The innermost part of the tongue toward the mouth and what corresponds from the roof of the mouth is the makhraj of ك (kaaf).

7. وَسَطُ اللِّسَان – The middle of the tongue: the upper surface (ظَهْرُ اللِّسَان) with what corresponds from the roof of the mouth is the makhraj of ج (jeem), ش (sheen) and ي (yaa) when it begins a syllable as the consonant "y."^4

8. حَافَّةُ اللِّسَان أو حَافَّتَاهُ – One or both edges of the tongue along with the upper back molars (more often on the left side) is the makhraj of ض (dhaad).

9. حَافَّةُ اللِّسَان – Between the edge of the tongue (usually the right side) and the gums of the upper front molars, canine teeth and incisors is the makhraj of ل (laam).

10. رَأسُ اللِّسَان – Between the tip of the tongue and the gums of the two upper central incisors is the makhraj of ن (noon).

11. رَأسُ اللِّسَان مَمَّا يَلي ظَهِرُهُ – Between the upper part of the tip of the tongue and the gums of the two upper central incisors emerges the letter ر (raa).

^4When occurring as a vowel (i.e., "ee") yaa emerges from al-jawf (the interior).
12. Between the tip including a portion of the upper surface of the tongue and the roots of the two upper central incisors is the makhraj of ط (taa), د (daal) and ت (taa).

13. The tip of the tongue near the inner plates of the upper central incisors is the makhraj of ص (saad), س (seen) and ز (zaay).

14. Between the upper surface of the tongue near the end and the tips of the two upper central incisors is the makhraj of ظ (thaal), ذ (dhaal) and ث (thaa).

**From the lips come four letters:**

15. Between the two lips is the makhraj of ب (baa), م (meem), and و (waaw) when it begins a syllable as the consonant "w."^5

16. Between the inside of the lower lip and the tips of the upper incisors is the makhraj of ف (faa).

**The nasal passage:**

17. The nasal passage, which like the interior is a single makhraj, is the makhraj of الْغُنَّة (al-ghunnah). Al-ghunnah is not a letter but a quality belonging to the letters ن (noon) and م (meem), a sound coming from the nose in which the tongue has no part. It is said to resemble

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^5When occurring as a vowel (i.e., "oo"), waaw emerges from al-jawf (the interior).
the voice of a female gazelle if her child is lost. It will be dealt with further in sections on noon and meem.

NOTE: In order to feel the makhraj of a given letter, pronounce that letter with sukoon preceded by hamzah – for example, say: إِقاَ، إِصَّ، إِحَ

The instructor will help if any adjustment of the makhraj is necessary.
A DIAGRAM SHOWING THE MAKHAARIJ OF LETTERS
The second study pertaining to pronunciation is that of ṣifaat (singular: ṣifah, meaning description, characteristic, attribute or quality). Here the word ṣifaat (or ṣifah) refers to the special characteristics or qualities found in each letter.

The purpose of defining ṣifaat is first, to make sure they are present during pronunciation and second, to differentiate between letters whose origin is in the same makhraj, such as ص and ط, ذ and ظ, س and ص. When a letter emerges from the correct makhraj and all its ṣifaat (qualities) are observed, then accurate pronunciation is obtained.

Ṣifaat are of two types: permanent (الصفات اللازمة) and temporary (الصفات العارضة). The latter will be described under the sections dealing with the rules of tajweed.

Permanent qualities, however, are those inherent in the letter, without which correct pronunciation will not be realized. Most scholars give their number as seventeen, ten opposite to each other (i.e., five pairs) and seven singles (with no opposites). Every letter has at least five ṣifaat (i.e., one from each pair of opposites), and many have an additional single quality as well, with the letter ر (raa) having two additional single qualities. (See table on page 14)

The following is a list of the permanent qualities (الصفات اللازمة) and the letters which carry them.

**OPPOSITE SIFAAT**

1. الأَهْمَسّ – Whispering: a flow of breath during pronunciation – a quality of the letters contained in the phrase: فَحَنَّةُ شُخْصُ سَكَتُّ

2. الأَجْهَر – Audibility: trapping the flow of breath due to a heavy dependence on the makhraj – a quality of all other letters not included under whispering.
3. **شِدَة** – Strength (or force): trapping the flow of sound in the *makhraj* – a quality of the letters in the phrase: أَحَدُ قُطُّ بَكْنَتْ

4. **الرَخَاوة** – Weakness (or looseness): a flow of sound during pronunciation – Between the two opposites of strength and weakness falls a third quality: *moderation* – التَّوَسُّط, where the sound emerges but does not flow. The letters of moderation are لْعْمُرْ, and those of weakness are all of the letters not included under the categories of strength and moderation.

5. **الاستغلاء** – Elevation: raising the tongue to the roof of the mouth during the emergence of the letter – This quality belongs to the letters in the following phrase: خُصُص صَخْط قَطْ

6. **الاسْتَفْال** – Lowness: lowering the tongue to the floor of the mouth – It includes all letters other than those of elevation.

7. **الإطْبَاق** – Closing: the meeting of the tongue and what is opposite it from the roof of the mouth – Its letters are four: ظ ص ض ط.

8. **الانْفِتَاح** – Opening: the separation of the tongue from the roof of the mouth – It includes all letters other than ص ض ظ ط.

(A final pair is not included in *tajweed* study but is mentioned only for the sake of completing the descriptive qualities. It is:)

9. **الذِّلاق** – Fluency: the easy flowing of the letters فَرَّ مْلُبْ فَرَّ مْلُبْ from the tip of the tongue and lips
10. الاصْمَات – Restraint: the emergence of the remaining letters from inside the mouth and throat

SIFAAT WITHOUT OPPOSITES

11. الصَّف ير – Whistling: a sound emerging between the tip of the tongue and the upper central incisors which resembles the sound of a bird – It is a quality of the letters ص ص and ز. (With ز it is more a buzzing sound.)

12. القَلْقَلَة – Vibration (or unrest): the vibration of the makhraj with the emergence of the letter when accompanied by sukoon (ُ), a breaking of tension or release – Its letters are five: قْطُبٌ جَد. This quality will be discussed further in another section.

13. اللِّين – Ease (softness): pronunciation without exertion or difficulty – This is a quality of وُ (waaw with sukoon preceded by fathah) and يُ (yaa with sukoon preceded by fathah). These are not to be confused with the vowel sounds of وُ and يُ which will be discussed under the section of madd (الْمَد).

14. الانْجَرَاف – Inclination: the inclination of the letter after its emergence from the makhraj toward another makhraj – This is a characteristic of ل ل and ر. (ل inclines toward the tip of the tongue, and ر inclines back toward the makhraj of ل.)

15. التَّكْرِير – Repetition: the natural tendency to vibrate or roll the tongue when pronouncing the letter ر – Correct
pronunciation, however, requires the prevention or avoidance of this quality by controlling the tongue and not relaxing it.

16. التَّفَشِّي – Diffusion: the spreading of air throughout the mouth during pronunciation – This is a quality of ش.

17. الاستِطَالَة – Elongation: the extension of sound over the entire edge of the tongue from front to back – This is a quality of ض and is most noticeable when it is accompanied by a sukoon, as in the words يَضْرُبُ and يَضْحَكُونَ.

NOTE: The sifaat of any letter are most evident when pronouncing it with a sukoon. For example: إ ظْ، إ شْ، إ بْ
A TABLE SHOWING THE ṢIFAAT OF EACH LETTER

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ADDITIONAL NOTES CONCERNING SPECIFIC LETTERS

1. We notice from our study of makhaarih and ṣifaat that the letters و and ي serve two functions: as consonants (equivalent to "w" and "y") and as vowels (i.e., the sounds "oo" and "ee"). In the latter case they are referred to as letters of madd (extension or lengthening) and are always written with sukoon and preceded by a short vowel (diacritical mark) of a similar type (i.e., waaw saakinah preceded by dhammah, or yaa saakinah preceded by kasrah) as in the word نُوْحْيَهُا.

2. Alif is always a vowel or madd letter and is written in the same way (i.e., alif saakinah preceded by fatha). It never begins a word since a syllable cannot begin except with a consonant sound. If the written form of alif should occur at the beginning of a word, it is in reality merely a support for hamzah and not a letter in its own right.

3. Hamzah is also of two types:

   The first is a regular consonant (ھَمْزَةُ القَطْع) which is written either alone (ء) or with a support letter – a form which has no function in pronunciation (ئ، و، أ). This hamzah must always be pronounced.

   The second type is a means for connecting certain words (ھَمْزَةُ الوَصْل) occurring only at the beginning of a word and indicated in the mushaf either by the alif form alone or by

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6 Short vowels (held during pronunciation for half the length of the madd letters و and ي) are indicated by the diacritical marks: fatha (‘), dhammah (‘) or kasrah (‘). Sukoon (‘) represents the absence of a vowel sound or the end of a syllable. Saakinah refers to a letter accompanied by sukoon.

7 The Arabic volume of the Qur’ān.
the symbol (֤). This *hamzah* is dropped during recitation when serving its connecting function and is pronounced only when beginning a new sentence or phrase (i.e., after drawing a breath).  

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8For example, note the difference in pronunciation of the divine name when beginning (اللهُ نُورُ السمَّواتِ والْأَرْضِ) and when connected with a preceding word (إِنَّ اللهَ غَفُورٌ رَحِيمٌ).
PREPARING FOR RECITATION

As in all forms of worship, the study and recital of the Qur’ān must be accompanied by the correct intention – seeking the acceptance and pleasure of Allāh. It is preferable to be in a state of wudū’ (ablution) if possible. A manner of respect and politeness should be observed before the words of Allāh, the Exalted.

SEEKING REFUGE (الإِسْتَعَاذَةُ)

Allāh (subḥānahu wa ta‘ālā) has said:

فَإِذَا قَرَأْتَ الْقُرْآنَ فَاسْتَعِذْ بِاللهِ مِنَ الشَّيْطَانِ الرَّجِيمِ

"And when you recite the Qur’ān seek refuge in Allāh from Shayṭān, the rejected." [9]

So anyone intending to read or recite āyāt (verses) from the Qur’ān should begin by saying: أَعُوذُ بِاللهِ مِنَ الشَّيْطَانِ الرَّجِيمِ ("I seek refuge in Allāh from Shayṭān, the rejected.") whether starting from the beginning of a sūrah or from any other point. Normally it is not said aloud except in circles of learning. If one is interrupted during reading by some necessity or speech not pertaining to Qur’ānic study, he should repeat the seeking of refuge before resuming recitation.

PRONOUNCING THE NAME OF ALLĀH (الْبَسْمَةُ)

After seeking refuge from Shayṭān, the reader, when beginning a new sūrah, says: بِسْمِ اللُّهِ الرَّحْمَٰنِ الرَّحِيمِ except in Sūrah at-Tawbah which does not begin with "Bismillāh..." When starting from the middle of a sūrah, he may choose to recite it or

---

not as he pleases, except in cases where the āyah he begins with contains some description of Allāh (as in āyah 47 of Sūrah Fuṣṣilat) which should not be connected to the name of Shayṭān. After the basmalah (the saying of "Bismillāh ir-Raḥmān ir-Raḥeem") whenever appropriate, the actual recitation begins.

**STOPS (الْوَقْف)**

Knowing the proper places to begin and to stop during reading or recitation is of utmost importance in order to avoid mistakes leading to confusion or a change in meaning. The question often arises concerning a long āyah where the reader must pause to draw a breath before continuing. Any point of starting or stopping is considered either permissible (جَائَ ز), prohibited (جَائَ غَيْرُ), or unsuitable (قَبِيح) according to whether or not it leads to a complete and correct meaning.

A general understanding of the meanings in Arabic can keep the reader from most serious mistakes, and additional knowledge is gained through the tafseer (explanation) of the Qur’ān. For further assistance, certain symbols have been added by scholars to the muṣḥaf designating information about the desirability of stopping in specific places. Muṣḥafs printed in Pakistan follow a system of symbols slightly different from those printed in Arab countries, but the more common ones in most muṣḥafs are as follows:

- م compulsory stop to avoid altering the meaning
- ط normal stop at the end of a sentence or thought
- ح permissible stop
- ز (or ص) permissible stop but preferable to continue
- ق (or ق) permissible to continue but preferable to stop
研究报告

观察作为前一个符号在 

禁止停止

在其中任何一个地方都不能停止，但不能同时停止

NOTE: The *sunnah* of the Prophet (ﷺ) is to stop at the end of each *āyah* regardless of its length. Therefore, we can disregard the "ilihan" sign in some *muṣḥafs* at the end of many short *āyāt*.

When stopping on any word, whether at the end of an *āyah* or a phrase, or merely to draw a breath, the following is observed:

1. Short vowels including *tanween* are omitted in pronunciation from the last letter of the word. (For example: مُحَيْطَ is pronounced مُحَيْطُ and الكافَ بُرْنُ becomes الكافَ بُرْنُ.) One exception is the *tanween* of *fatḥah* (ً) which is pronounced when stopping as *alif*. (See the section on "Replacement Madd")

2. When stopping on *taa marbūṭah* (א or א) all vowels and *tanween* (including that of *fatḥah*) are omitted and the letter is pronounced as *haa* with *sukoon* (א).\(^{10}\)

**PAUSES** (السَّكْت)

*Sakt* or *saktah* means a pause held for two counts (the length of a *madd* letter)\(^{11}\) without breathing during recitation,

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\(^{10}\) This does not apply, however, to *taa mabsūṭah* (כ) which is pronounced as *taa* with *sukoon*.

\(^{11}\) A count or movement (حَرَكَة) refers to the unit of measurement used to estimate the length of a sound.
and it is symbolized by the letter س or the word سَكْتَة. It should be observed in the following places in the Qur’ān:

1. after the word عَوجَا in sūrah 18, āyah 1

لَمْ يَجْعَلَ لَهُ عَوجَا قَتْيُما

2. after the word مُرْقِدًا in sūrah 36, āyah 52

مِنَ مُرْقِدًا هَذَا

3. after the word مُنْ in sūrah 75, āyah 27

وَقَيلَ مِنْ رَاق

4. after the word بَلْ in sūrah 83, āyah 14

كَلَّا بَلَّ رَانَ عَلَى قُلُوبِهِم

5. after the word مَال يَهْ in sūrah 69, āyah 28 (according to some scholars)

ما أَغْنَى عَنِي مَالِيَةُ هَلَكَ عَنِي سُلَطَانِيَةُ

These pauses are to prevent confusion about the meanings which might occur otherwise.
Definitions:

Tafkheem: thickening or making heavy – giving the letter a quality of heaviness by elevation of the tongue.

Tarqeeq: thinning or lightening – giving the letter a quality of lightness by lowering the tongue away from the roof of the mouth.

1. Letters having the quality of elevation (الاستغلالاء), i.e., the letters خُصِّصَ ضَغْط قُطُط, are also called letters of tafkheem (heaviness) because all of them are heavy whether accompanied by a short vowel or a sukoon. The heaviest of them are those of closing (الطباق), which are ص ض ط ظ, since the tongue is then in the highest position against the roof of the mouth. Tafkheem is most emphasized in any given letter when it carries a fatḥah followed by alif, next when it carries only a fatḥah, next when it carries a dhammah, then sukoon, and least of all with a kasrah. Practice saying:

2. Letters having the quality of lowness (الاستفقال), i.e., the remaining consonants, are called letters of tarqeeq (lightness) and must always be pronounced with the tongue lowered (except for the letters ل and ر which, in certain
circumstances, alternate between tarqeeq and tafkheem. Practice saying:

التَّ ئَبهجنَ     عَ بَدهونَ 
ْ
ال    ... following waaw of the third person plural in verbs is silent and therefore disregarded when applying tajweed rules.

3. The madd letter (long vowel) alif takes on the quality of the letter preceding it; if heavy, the alif is also pronounced with tafkheem, and if light, with tarqeeq. Say:

سَ جِنَ ، صَ جِنَ ، كَانَ ، قَالَ  التَّ ئَبهجنَ ، طَ ئَفَةٌ 

Read: Sūrah al-Ahzāb, āyah 35; Sūrah an-Nāziʿāt, āyāt 1-14 and Sūrah al-Ghāshiyah, āyāt 1-12.

THE RULE OF LAAM

Laam (ل) is normally a light letter, the only exception being when it occurs in the divine name الله. If the divine name is preceded by a kasrah (١) or yaa saakinah (يّ), the laam is pronounced with tarqeeq, as in:

بَسْمَ اللهَ حَاْده للهََ ْ
الفَِ اللهَ أَوهجذه بَ للهَ 

But if it is preceded by fatḥah (٠), dhammah (٤) or waaw saakinah (وّ), or the reader begins with the divine name, the laam is pronounced with tafkheem, as in:

قَالَ إِنِّي عَبَدُ اللهِ اللهُ نُورُ السَّمُوَاتِ وَالْأَرْضِ ١٢ 
قَالَ اللّهُ سَبْحَانَكَ اللّهُ وَإِذْ قَالُوا اللّهُ 

١٢The alif following waaw of the third person plural in verbs is silent and therefore disregarded when applying tajweed rules.
THE RULE OF RAA

The letter raa (ر) alternates between tarqeeq and tafkheem according to the short vowel accompanying it, or in case of sukoon the vowel preceding it. Therefore:

1. **Raa is light** (i.e., with tarqeeq) when it is accompanied by kasrah or by sukoon and preceded by kasrah, as in:

   فَرَحَ الرَّيَ بَ الصَّبَرَينَ وَاصْبََْ     فَرْوَجْنَه

   It is also light when one stops on it (at the end of a word thereby omitting the final short vowel) but is preceded by yaa saakinah, as in:

   قَدِيرَ حَيْرَ حَيْرٍ

2. **Raa is heavy** (i.e., with tafkheem) when it is accompanied by fatḥah or dhammah, or by sukoon but preceded by fatḥah or dhammah, as in:

   رَبَّنَآ رَأَوْا رُزِقْنَا حَاضِرًا عَشْرُونَ

   чَرَّلَ عَرْقَةَ الْقُرْآنَ

   It is also heavy when one stops on it while it is preceded by alif saakinah or waaw saakinah, as in:

   13

   النَّآَرُ الْقَهَّارُ الْفُجُورُ الصُّدُورُ

   And it is heavy when preceded by a connecting hamzah (ھَمْزَةُ الوَصْل) in any circumstance, as in:

   إِنِّي أَرْتَبَتْلَ أَمَّ آَرْتَابُوا لِمَنْ آَرْتَبُوا فَآَرْتَبْنِي أَرْتَفَعوا أَرْكَعْنَا

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13 Sometimes a stop will cause two successive sukoons, as in الْقَدْر and الْفَجْر. Here, look to the short vowel preceding them both and apply the rule.
And finally, it is heavy when raa itself is saakinah and although preceded by kasrah, it is followed by a heavy letter carrying fatha or dhammah, as in:

قِرْطَاس مَرْصَد

Read for practice: Sūrah Hūd, āyāt 96-99 and Sūrah al-Qamar
QALQALAH (الْقَلْقَلَة)

The quality of qalqalah was briefly mentioned under the section on ṣifaat (see number 12: "Vibration"). In tajweed books it is usually treated as a separate study.

Literally, qalqalah means "movement, shaking or unrest." In tajweed terminology it means "the movement or vibration of the makhraj with the pronunciation of one of the letters of qalqalah when it is accompanied by a sukoon." It is caused by a sudden release of the flow of sound after its having been trapped under pressure in the makhraj, producing an additional sound which gives emphasis and clarity to the letter.

The letters of qalqalah are those contained in the phrase قُطْبُ جَ، and it is to be noted that if one were to end a syllable on any of them without the quality of qalqalah, that letter would be suffocated and not heard by the listener. The qualities of audibility and strength are combined in these letters.

Qalqalah is somewhat less evident when occurring in the middle of a word, such as:

يَقصَلونَ أَطْعَمْهُمْ يُبْصِرُونَ نَجَمُّ أَذْرَالَ

This is called qalqalah ṣughrā (lesser qalqalah).

Qalqalah is more pronounced when occurring at the end of a word, such as:

اَلْفَلْقُ مُحِيطُ وَقِبَ بِهِ بِعَجِّ أَحْدُ

This is called qalqalah kubrā (greater qalqalah).

Qalqalah is most pronounced when the letter is doubled with a shaddah (ʼ) at the end of a word, such as:

الْحَقّ الْحَقّ

For practice read the following sūrahs: al-Burūj, aṭ-Ṭāriq, al-ʿĀdiyāt, al-Masad and al-Falaq.
GHUNNAH (الغُنَّة)

Ghunnah is a quality of noon (ن) and meem (م) and has been mentioned under its makhraj (see "The Nasal Passage," page 7). Ghunnah emerges from the nose while the flow of sound is blocked in the mouth (by the tongue in ن and by the lips in م).

When noon or meem is doubled, as indicated by a shaddah (ٌ)، the ghunnah is held for two counts (equal to the length of a long vowel), as illustrated in the words إنْ وَمَّ يَتَسَاءَلُونَ. Say:

عَمَّ يَتَسَاءَلُونَ وَأَنَا لَمَا تَعَمِّمْتا الْهَدِئَا آمَّنَا يِهَهٍ

14

همِّ الْجَنَّةِ وَالنَّاس مِنَ الْجَنَّةِ وَالنَّاس يَا أَيُّهَا الْمَرْيَمِ

Ghunnah also occurs in other circumstances which will be dealt with under the rules for noon and meem.

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14 Other doubled or merged letters indicated by shaddah above them are held briefly in pronunciation, but less than the two counts of ghunnah.
RULES OF NOON SAAKINAH AND TANWEEN

Noon saakinah (نْ) refers to any noon normally occurring in the middle or at the end of a word while carrying a sukoon, which indicates the absence of a vowel.

Tanween indicates an indefinite article and occurs only at the end of nouns. It is written as a second diacritical (short vowel) mark identical to that accompanying the last letter of the word but is pronounced as noon saakinah. For example:

بَشَرُن is pronounced as if it was written بَشَر
بَشَرًا is pronounced as if it was written بَشَر
بَشَرِ is pronounced as if it was written بَشَر

Therefore, the rules for noon saakinah apply to tanween as well. There are four rules which effect the pronunciation of noon saakinah and tanween:

1. Ith-haar الإظهار manifestation, clarity and appearance
2. Idgham الإدغام merging, fusion and assimilation
3. Iqlaab الإقلاب turning and changing
4. Ikhfaa’ الإخفاء hiding and concealment

Ith-haar (الإظهار)

Ith-haar means making apparent; here, making the letter apparent or clarifying it. In the case of noon it means pronouncing it clearly without ghunnah, separating it distinctly from the letter following it.

There are six letters that when following noon saakinah or tanween cause them to be pronounced with ith-haar. They are
those whose makhraj is the throat: ە (hamzah), ە, ە, ە, ە, and ە. This is due to the distance between the throat and the makhraj of noon (the tip of the tongue), making its assimilation into those letters difficult if not impossible. It can occur either in one word (as تَنْهُر and أَنْعَمْتَ) or in two separate words (as عَذَاب أَلِيم and مُن حَيْث). Some examples of ith-haar in noon saakinah and tanween are:

مَنْهُمْ مِنَ الْآفِ شَهْرَ تَحْتِهَا الْأَتِهَارِ مِنْ عَمِّل ِيَجْتُونَ
إِنَّ خَفْقُهُ مِنْ غُسْلاَنَ وَهُمْ يِهْنُونَ عَنْهُ وَيَنْتِنُونَ عَنْهُ
كَفَّوُا أَحَدٌ سَلَامَ هَيِّ هُوَ أَنْ خَيْرٌ وَاَسِعِ عَلِيمَ
أَجِرٌ عَظِيمٌ مَمْنُونٌ رَزْقًا حَسِنًا مِقَامٌ أَمِينَ

IDGHAAM (الإِذْعَام)

Idghaam is defined as the insertion of one thing into another. When applied to the Arabic language, it means the merging of a consonant carrying a sukoon into the following letter which carries a vowel mark so that they become as one (i.e., as the second letter). A shaddah indicates that assimilation has taken place.

The rule of idghaam is applied to noon saakinah only when it occurs as the end of a word. If the following word begins with one of the letters of idghaam, assimilation will take place due to the proximity of its makhraj to that of noon. The letters causing idghaam of noon saakinah and tanween are those contained in the word بِرْمُلُون.\(^\text{15}\)

\(^{15}\)The Qur’an contains four words in which noon saakinah occurs in the middle of the word and is followed by waaw or yaa. They are قَوْان.
There are two types of assimilation:

1. **Idghaam with ghunnah** (إِدْغَامُ بِغْنَةِ) is caused by the letters 
   waaw (و), yaa (ي), meem (م) or noon (ن). With and it is incomplete idghaam because although the noon has 
   been assimilated, its quality of ghunnah remains.¹⁶ For example:

   مَنْ يَعْمَلْ is pronounced as مَيَّعْمَلْ
   مَوَالَ is pronounced as مَاوَالَ
   مَمَاء is pronounced as مَا مَاء
   إِنْ نَحْنُ is pronounced as إِنْ نَحْنُ

   It must be remembered that ghunnah is always held for two 
   counts. Practice saying:

   مَنْ يَعْمَلْ is pronounced as مَيَّعْمَلْ
   مَنْ وَلَّ is pronounced as مَنْ وَلَّ
   مَنْ مَّلَ الله is pronounced as مَنْ مَّلَ الله
   إِنْ يَرَوا is pronounced as إِنْ يَرَوا

2. **Idghaam without ghunnah** (إِدْغَامُ بِغَيْرِ غْنَةِ) is caused by the 
   letters raa (ر) and laam (ل). This is called complete 
   idghaam because the quality of ghunnah is gone as well as 
   the noon. For example:

   وَيْلَ لِلُّمُطَفِقِينَ is pronounced as وَيْلَ لِلُّمُطَفِقِينَ

¹⁶In the case of م and ن the merging of idghaam is complete, but ghunnah 
   remains for the reason that it is a quality (ṣifah) of these two letters.
is pronounced as مربيكم

Practice saying:
من ربك باشرًا رسولًا عيشة راضية
لم يكُن لله وائل لحكم همزة لمرة

In both types of *idghaam* the tongue must not approach the *makhraj* of *noon* (except when the letter causing it is also *noon*) and only the following letter is pronounced.

The only exceptions to this rule are in the opening letters of two surahs, which are pronounced with *noon saakinah* at the end. They are ن (Noon) and يس (Yaa Seen). These are pronounced with *ith-haar* in spite of the *waaw* following them.

**IQLAAB (القلب) or QALB (القلب).awaited.**

*Iqlaab* refers to the change or turning of *noon saakinah* (including that of *tanween*) into *meem* (م). This occurs when the *noon* is followed by one letter, *baa* (ب), whether in one word or two. Some *mushafs* use a small *meem* symbol (ٍ) over the *noon* as a reminder of its pronunciation, while others do not. This *meem* is then subject to the rule of *ikhfaa*, and its *ghunnah* remains and must be observed. (See rules for "Meem Saakinah – Ikhfaa’ Shafawi," page 33) Examples:

**Examples:**

أنبأك من بعد سميع بصير
ذريتة بعضها من بعض ينبت لحكم

is pronounced as if it was written أُنبأك من بعد

أمُنبأك من بعد

is pronounced as if it was written ممُنبأك، etc.
Ikhfaa’ (الخْفَاء)

Ikhfaa’ means hiding or covering, and in tajweed study refers to the concealment of one letter behind another. Noon saakinah or tanween is pronounced with ikhfaa’ whenever followed by any of the fifteen letters not included in those of ith-haar, idghaam or iqlaab (i.e., the letters ش ص ض ط ظ ف ق ك ت ث ج د ذ ز). Like ith-haar and iqlaab, it occurs both in one word or in two.

Ikhfaa’ means a pronunciation somewhere between ith-haar and idghaam, retaining the ghunnah while concealing noon behind the following letter. Since the noon is not merged but only hidden, there is no shaddah over the letter of ikhfaa’ as there is in idghaam. Correct pronunciation is obtained by placing the tongue in a position of readiness to articulate the letter following noon while holding the ghunnah for two counts. The tip of the tongue should not touch the upper part of the mouth during the ghunnah or else noon will be evident and not hidden, and this is to be avoided. Examples:

قَانِصَبَ عَمَّالًا صَالِحًا إِنَّمَا أَنتَ مُتَنَّدُ الآخَنَى إِنَّ كَذَّبَ
كِتَابَ كَرِيمٍ مَّنْ جَاءَ عَفُورًا شَكُورًا مِّنْ قَبْلِ بَشَرًا سَوِيًّا
أَنذَرَاهُ مِّنْ طَيْبَاتِ مَّنْ زَكَّاهَا يَتَبَيَّنُ قَلْوُهُ وَمَنْ ضَلَّ
جَنَّاتٌ تَجْرِي مِّنْ تَحْيَتِهَا مَنْ طَلَّمَ طَلِيلًا

A note pertaining to ikhfaa’: When a letter of tafkheem follows noon saakinah or tanween, the ghunnah takes on the quality of tafkheem. Likewise, when a letter of tarqeeq follows noon saakinah or tanween, the ghunnah takes on the quality of tarqeeq.

For practice of rules of noon saakinah and tanween, read Sūrah al-Baqarah, āyāt 66-71.
RULES OF MEEM SAAKINAH

Meem is among the letters whose makhraj is between the lips. Therefore, when referring to the rules applying to meem saakinah (م) the word shafawi (meaning "labial") is used to distinguish the rule from that of noon saakinah. There are three rules which apply to meem saakinah. These are:

IDGHAAM SHAFAWI

When meem saakinah is followed by another meem, it is merged into the second letter, which takes on a shaddah indicating idghaam. Ghunnah must be observed for two counts while the lips remain closed.

Examples:

في قُلْوِهِمْ مَرْضٍ أَطْعَمْهُمْ مِنْ جُوعٍ وَآمَنُهُمْ مِنْ حُوْفٍ

IKHFAA’ SHAFAWI

If the letter baa (ب) should follow meem saakinah, the meem is concealed by it and ghunnah is retained. The lips should not be completely closed during ghunnah here to avoid making the meem evident.

Examples:

تَرْمِيهِمْ بِحِجَارَةٍ إِنْصَحْكُمْ بَعْدَ ذَلِكَ فَأَخْحَصُّكُمْ نِيَّتَهُمْ

NOTE: Once noon saakinah or tanween has been turned into meem according to the rule of iqlaab, it becomes subject to the rule of ikhfaa’ shafawi as described above.

17Also referred to as lesser idghaam (الإدَعَام الصَّغِير).
ITH-HAAR SHAFAWI (الإظهار الشفوي)

When meem saakinah is followed by any letter other than meem or baa, it is pronounced with ith-haar, i.e., distinctly and separately and without ghunnah. Special emphasis is given to ith-haar when the following letter is faa (ف) or waaw (و) since they both emerge close to the makhraj of meem and must be distinguished clearly from baa which causes ikhfaa’.

Examples:

ُحْ       لَعَلَّكهمْ تَعْقَلهجن
لم يكرن آلم دشرح لعلحكم تعقلون
َيَنْصهرْكهمْ وَيهثَبَّتْ       بَذَن مْ فَسَجَّاهَ
بَذَن مْ فَسَجَّاهَ

Practice rules of meem saakinah with Sūrah Aali ‘Imraan, āyah 152.
OTHER TYPES OF IDGHAAM

Idghaam was defined under the rules of noon saakinah, although it is not confined to only that letter. Other cases in which idghaam occurs in the Qur’ān will be mentioned here briefly with examples for the purpose of recognition. It is to be noted that if the letter carrying sukoon is one normally requiring galqalal, that quality is eliminated when the letter is merged into another.

IDGHAAM OF TWO IDENTICAL LETTERS

Examples:

قُلْ لَحَكِيمٍ مِّنْ نَعْمَةٍ قَدْ دَخَّلُوا اضْرِبْ بِعَصَاكَ
فلَا يُسَبِّ فِي الْقُتْلِ يَدْرِكْ حُكْمُ الْمُؤْتِ اذْهَبْ بِيَكْتَبِي

Note: Whenever two noons or two meems are merged into one, ghunnah is observed as was mentioned previously.

IDGHAAM OF TWO SIMILAR LETTERS

These are letters with the same makhraj but having different ṣifaat (qualities). In the Qur’ān the following come under this category:

a. Dhaal (ذ) is merged into thaa (ظ) as in:

إِذْ ظَلَّاهجا إِذْ ظَلَاْتُه

b. Taa (ت) is merged into daal (د) or ṭaa (ط) as in:

أَهَّبَتْ دَوْجَتهكهاَ فَ آمَنَتْ طَّ ئَفَة

35
c. *Daal* (د) is merged into *taa* (ت) as in:

قَدْ تَبِينَ أَرَدْتَ كَدْتَ مَهَّدْتُ

d. *Ṭaa* (ط) is merged into *taa* (ت) as in:

بُسْطُ أَحْطُ فَرْطُمُ

e. *Baa* (ب) is merged into *meem* (م) as in:

اَرْكَبْ مَعَنا

(Meem with shaddah requires ghunnah)

f. *Thaa* (ث) is merged into *dhaal* (ث) as in:

يَلْهَتْ ذَلِكَ

**IDGHAAM OF TWO PROXIMITIES**

(إِدْغَامُ الْمُتَقَار بَيْن)

This refers to those letters which are near to each other in *makhraj* and in *ṣifaat*.

a. *Laam* (ل) is merged into *raa* (ر) as in:

قُلْ رَبِّ بِلْ رَقْعَةٍ إِلَيْهِ

b. *Qaaf* (ق) is merged into *kaaf* (ك) as in:

أَلْمُ نَخْلُقَهُمْ

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18Some scholars have mentioned this under "Proximities."
In the Arabic language, the indefinite article is indicated by *tanween* at the end of a noun. The definite article, however, precedes the noun and is connected to it in the form of أَل، i.e., the connecting *hamzah* followed by *laam*. (The word كِتَابٍ refers to any book, i.e., "a book," while كِتَابٌ refers to a specific book, i.e., "the book.")

Although the أَل form does not change when written, the pronunciation of laam depends upon the letter following it, and it is subject to the rules of *idghaam* and *ith-haar*.

When laam of the definite article is followed by any of the letters called "*shamsiyyah*" (ash-shams *الشَّمْس* means "the sun," and the word itself is an example of this rule), the laam is merged into the letter following it which takes on a shaddah. The *shamsiyyah* letters which cause *idghaam* are fourteen:

ش ث د ذ ر ز س ش ص ض ط ظ ل ن

The remaining letters of the alphabet are also fourteen: ب ج ح خ ع غ ف ق ك م ه و ي ء (hamzah). They are called "*qamariyyah*" (al-qamar *الْقَمَر* means "the moon") and cause *ith-haar*, i.e., the clear pronunciation of the laam.

Examples showing *idghaam*:

الشَّمْسُ السَّاعَةُ النَّارُ الدَّارِيَات

الْقَمَرُ الْمَلِكَةُ الْإِنسَانُ الْجَبَلُ العَالِيَين

Examples showing *ith-haar*:

كِتَابُ الْبَيْت
Madd means "lengthening or extension," specifically, lengthening of the sound of a long vowel to make the words clear and distinct. The letters of madd are three: alif saakinah preceded by fatihah (١)، waaw saakinah preceded by dhammah (٧) and yaa saakinah preceded by kasrah (٧).

There are two main divisions of madd: basic, which is called original or normal madd, and derived, also known as additional madd. To each category belong various types as pictured below. They will be explained in the following pages.

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20Refer to page 15, numbers 1 and 2.
This *madd* is so called because all other forms of *madd* are derived from it. It is used naturally by the Arabic speaker to differentiate between meanings derived from the same root letters and is an essential part of Arabic speech or reading.

*Original* or *normal* *madd* is due simply to the presence in a given word of one of the *madd* letters (ِ - ّ - أ) as long as it is not followed by a *hamzah* or *sukoon*. The vowel sound must be lengthened to two counts during recitation and not doing so constitutes a serious mistake. Note the difference between *madd* letters and short vowels (*fatḥah*, *dhammah* and *kasrah*) in the following:

Related to this *madd* are three other forms: *badal*, *‘iwaḥ* and *small silah*.

**BADAL**: SUBSTITUTE *MADD* (مَدْ مَعْدَلٍ)

This *madd* follows the same principle as *normal madd*; the difference being that the *madd* letter is a substitute for what was

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21 Refer to footnote 11, page 20. The *alif* at the end of the word أَنا is silent and only the preceding *fatḥah* is pronounced unless one stops on it. This applies as well to the words سَلاَيَة, سَثَبَالَة, الرَّسَالَة, الطَّنْؤَا, لْكَانَا.

22 Refer to footnote 12, page 23.

23 Another form called "*tamkeen*" is sometimes given separate mention, although in reality it does not differ from *normal madd*. It consists of the vowel *yaa* preceded by *yaa* with *shaddah*, as in the words النَّب يِّيْنَ and حُيِّيْتُمْ.
originally a *hamzah*. It occurs when the letter preceding it is also *hamzah*, as in the words أُمَنَ (sometimes written أُمَنَّ) and إِيمَانُ.24 Such words for all practical purposes are no different from those with *normal madd*, where the length of the vowel is two counts.

**‘IWADH: REPLACEMENT MADD (مَدُ الْعَوْضَ)***

This refers to the *alif* which replaces the *tanween* of *fatḥah* when one stops on it.25 As in any *madd* letter, this *alif* is held for two counts. This means that أَفْوَاجَا is pronounced when stopping on it as هُدًى.26 أَفْوَاجَا is pronounced as هُدًى. Words ending in *hamzah* are included, so نساءً is pronounced as نساءً, نساءً as نساءً, etc. The exception mentioned previously is when *tanween* accompanies *taa marbūṭah*.

**SMALL ŠILAH MADD (مَدُ الصِّلَةِ الصُّغْرِى)***

*Šilah* means connection. It refers here to the third person masculine singular pronoun, *haa* (اً or ِ), which is attached to the end of a word (meaning "him" or "his"), as in the phrases:

قَالَ لَهُ صَاحِبُهُ وَهَوَأَ بُحَاورَهُ إِنَّهُ يُبَيِّنَهُ خَيْبَرً

Normally a short vowel is not lengthened. However, the *dhammah* or *kasrah* accompanying this particular pronoun is pronounced as *waaw* or *yaa* (i.e., held for two counts) when the following conditions are present:

1. There is a short vowel (not a *sukoon* or *madd* letter) preceding *haa*.
2. There is a short vowel following it in the next word.

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24The original form of these words was أُمَنَ (sometimes written أُمَنَّ) and إِيمَانُ, but a long vowel replaced the second *hamzah* for ease in pronunciation.
25When continuing, *tanween* is always subject to the rules of noon saakinah.
26Refer to surah 78 for more examples.
3. It is not followed by a *hamzah*.

This lengthening to two counts is called *madd of small ṣilah*. (*Greater ṣilah* will be described under "Derived Madd.") To illustrate:

إِنَّهُ يَعْلَمُ is pronounced إِنْهُ يَعْلَمُ

كُانَ يَبْيِسَ بَصِيرًا is pronounced كُلَّانِ يَبْيِسَ بَصِيرًا

Look at verse 23 of *Sūrah al-Jāhiyāh* and notice which of the final *haas* is affected by this rule.

**NOTE:** It must be remembered that not every *haa* at the end of a word is a pronoun. For example, the *haa* at the end of the divine name *الله* is a part of the word itself.

There are two exceptions to the rule of *small ṣilah* in the Qurʾān. The first is (وَإِنْ تَشْكُرُوا بِرَضُونَهُ) in āyah 7 of *Sūrah az-Zumar* where the *dhammah* of *haa* is not lengthened, and in āyah 69 of *Sūrah al-Furqān* (وَيَخْلُدُ فِيهِ مُهْيًا) where the *kasrah* of *haa* is lengthened to two counts in spite of the *madd* letter preceding it.
FAR'I: DERIVED MADD (الْمَدُّ الْفَرْع ي)

The second division of madd contains those types which exceed the two counts of original or normal madd. Thus it is called "additional" or "extra" madd (مزيدی) or "derived" (literally "branch") madd (فرعی) since it is an offshoot of original madd. In addition to the presence of a madd letter, derived madd occurs when that letter is followed by a hamzah or sukoon. The various kinds of derived madd will be described in what follows.

LENGTHENING CAUSED BY HAMZAH

MUTTASIL: CONNECTED MADD (الْمَدُّ الْمُتَّص ل)

This madd is so named because the hamzah follows the madd letter within one word, as in:

طَآئِفَة       وَآئَلۜ       خَطَِ
ئَة       اَآءَ       اَزَآءۜ
سهج ءَ       مَلََئَكَة       هٰؤهلَْءَ

When this occurs, the madd letter must be held for either four or five counts.\(^{27}\) It is also called "obligatory madd" (الْمَدُّ الْوَاجِبُ الْمُتَّصَل) because it can never be held for less than four counts.

MUNFAṢIL: SEPARATED MADD (الْمَدُّ الْمُنْفَص ل)

If a madd letter occurs at the end of a word and the following word begins with hamzah (i.e., the vowel and hamzah are separated), lengthening beyond two counts is optional. One

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\(^{27}\)This is because the hamzah has the quality of strength, while madd letters are extremely weak. Extra lengthening helps to offset this weakness and clarify the vowel sound.
may hold the *madd* letter for either two, four or five counts, but must be consistent, making it the same length every time it appears. (For teaching purposes, the choice is often four counts.) It is also referred to as *optional madd* (*الْمَدُ الجَائِزُ المُنْفَصِيلَ*).

Some examples are as follows:

يَا أَيَّهَ الْبَنَاتُ فِي آنفِسَكُمْ قُلْواً آنفِسَكُمْ قالُوا آمَناً
إِنَّا أُوحِيَنا إِلَيْكَ كَمَا أُوحِيَنا إِلَى نُوحَ لا إِلَهَ إِلَّا هُوَ

GREATER SILAH MADD (*مَدُ الصِّلَةِ الْكُبْرَى*).

*Silah* once again refers to the pronoun *haa* at the end of a word. In small *silah* its *dhammah* or *kasrah* is lengthened to two counts (when preceded and followed by a short vowel). Greater *silah* occurs when the same pronoun is followed by *hamzah* in the next word. In this case lengthening is also optional and follows the pattern of *al-munfasil* (separated *madd*), where the reader chooses adherence to one of three options: two, four or five counts. Note the following examples:

وَتَاَكِّيَة أَحَدٌ مَّالِهَا أَخْلَدْهُ يُؤُيَّدَ إِلَيْكَ وَمَنْ آيَةَ أَنَّ خَلَقَ

LENGTHENING CAUSED BY SUKOON

‘AARIDH: MADD EXPOSED TO SUKOON (*الْمَدُ الْعَارضُ لِلْسُكُون*).

The cause of this *madd* is the *sukoon* which is produced by stopping on a given word and the omission of its final short vowel. A *madd* letter immediately preceding such a stop may be lengthened. It is called "exposed to *sukoon*" because it is not an original (i.e., written) or permanent *sukoon* and does not

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<sup>28</sup> Refer to p. 19, number 1.
occur except in case of a stop. It is the reader who exposes the madd letter to sukoon by stopping on that word. It is most noticeable at the end of an āyah where it is preferable to stop, but it can occur anywhere one pauses to take a breath. Some examples are:

\[
\text{مَيِّنَ تَصِيرُ لَعْلَمُونَ الصَّادِقِينَ}
\]

The madd letter may be held for two, four or six counts, but as in any optional madd, one must adhere consistently to the length of his choice. It is possible that a madd normally held for four or five counts (due to hamzah) could also be exposed to sukoon, as in the word الشَّهِيدَاء or السَّمَاء. It is then permissible to extend it to six counts if one has chosen that length for all exposed madd.

LEEN: MADD OF EASE (مَدُّ اللِّين)

The second madd caused by a stop (or temporary sukoon) is that of leen. It occurs when the letter preceding the stop is a letter of leen (i.e., waaw or yaa saakinah preceded by fathah), as in the words:

\[
\text{قَرِينُ البَصِيرَةَ}
\]

These are not originally madd letters, so there is no lengthening if one does not stop on the word, but in case of a stop, the leen letter follows the pattern of exposed madd and is extended to two, four or six counts.

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29 See p. 12, number 13.
Compulsory madd is of two types whether it occurs within a word or in letters (as described in the following section), and all compulsory madd must be held for six counts.

The first is the light form (المَخْفَف) in which a madd letter is followed by an original (i.e., written) sukoon. There is only one word in the Qur’ān representing this kind of madd, and it occurs twice in Sūrah Yūnus—the word آئَان (Remember that آ stands for أ.) The first alif is lengthened to six counts due to the sukoon over laam, while the second alif is a normal madd except in the case of a stop.

The second type is the weighted or intensified form (المُثَقَّل), which occurs when a madd letter is followed by a shaddah. The shaddah indicates that idghaam has taken place and there was originally a sukoon on the merged letter. The madd letter preceding shaddah is always held for six counts, as in the words:

Related to compulsory madd is that called "farq" (differentiation – مَدُّ الْفَرْق), which is caused by an interrogative hamzah preceding the definite article as in آلذَّكَرَيْن and آللهُ. It is also held for six counts.

The rules of madd also apply to the opening letters with which certain sūrahs begin. This is because the name of each letter is actually a word which is governed by the rules of tajweed.
Compulsory madd in letters is also of two types, light and intensified. It is usually indicated in the mushaf by a madd sign (ـ) over the letter requiring this madd. The light form occurs in those names which end in sukoon preceded by a madd letter, such as: سِيْنُ لَامُ فَاَفُّ نُونُ مُيمُ. They must be given six counts during recitation.  

Read:

ٍنَّ وَالْقَلَمَ وَمَا يَسْطُرُونَ

قَّ وَالْقُرْآنِ الْمَجِيد

صَّ وَالْقُرْآنِ ذَي الْيَٰجِرَ

The intensified form occurs again when a madd letter precedes idghaam (indicated by shaddah) as in the combination لْمْ مِّي مْ in the opening letters المَلُمْ مِّيٰ in the opening letters المَلُمْ مِّيٰ.

FURTHER INFORMATION ABOUT OPENING LETTERS

There are fourteen letters among those of the alphabet which appear at the beginning of some sūrahs. In spite of much speculation as to their meaning, the only correct statement is that Allāh knows best.

Opening letters fall into three categories:

1. Those requiring compulsory madd as described above (سِيْنُ لَامُ فَاَفُّ نُونُ مُيمُ)

30The letter ‘ayn (عَينْ) which follows the pattern of leen can be held for two, four or six counts.
2. The one in which there is no madd: alif (أَل فْ), as pronounced in المَلْكُ (أَل فْ لَام مَلْكُ) and الرَّأْ (أَل فْ لَام رَأْ).  

3. Those whose names are made up of two letters and follow the pattern of normal madd, which are: يَا هَا طَا رَا حَا طَهْ. Each is held for two counts, as in طَهْ.

All rules of tajweed must be applied to opening letters during their recitation. Thus, صَلَّٰ (صَلَّى الله عليه وسلم) is pronounced with qalqalah (قَلْقَالَ) and ikhfa’ is observed in وَيْسُ (وَيْسَ عَلَى). etc.

Practice reading these combinations:

يِتَّسُ خُمُّ الْرُّمُّ أَلْمُصَّ طُسَّمُ كَهْنَعَصَ

A FINAL DU‘AA’

"Our Lord, perfect our light for us and forgive us. Certainly You have ability over all things."\(^{31}\)

O Allāh, bless our efforts and increase us in knowledge and righteousness. Make us of those who recite the Qur’ān in truth and uphold its law, and make the Qur’ān a witness for us (and not against us) on the Day of Judgement.

Blessings and peace be upon our prophet, Muḥammad, and on his family and companions, and praise be to Allāh, Lord of the worlds.

\(^{31}\)Sūrah at-Tahreem, 66:8.
Glossary of Commonly Used Arabic Terms

āyah (pl. āyāt) A verse of the Qur’ān

dhammah A short vowel mark approximating the sound of "u" (ʼ)

fatḥah A short vowel mark approximating the sound of "a" (ʼ)

ghunnah A sound emerging from the nasal passage

idghaam The merging or assimilation of letters

ikhfaʼ The incomplete concealment of a letter

iqlaab The turning of the letter noon (ن) into the letter meem (م)

ith-haar The clear and distinct pronunciation of a letter

jawf The interior or chest cavity including the empty area of the mouth

kasrah A short vowel mark approximating the sound of "i" (ʼ)

khayshūm The nasal passage

leen Ease or softness – the letters waaw and yaa when carrying a sukoon and preceded by a fathah ( ʼ and ʼ)

madd Extension or lengthening

makhraj (pl. makhaarij) The point of articulation of a letter

muṣḥaf The Arabic volume of the Qur’ān

qalqalah Movement, unrest, vibration – an additional sound accompanying the pronunciation of specific letters

saakinah With sukoon, non-vowelled
shaddah  A symbol indicating assimilation of two letters or a doubled letter (ّ)

shafawi  Labial, pertaining to the lips

ṣifah (pl. ṣifaat)  A quality or characteristic

ṣilah  Connection, attachment – a type of madd involving the third person, singular, masculine pronoun

sukoon  A symbol indicating the absence of a vowel (ُ)

sūrah  A chapter of the Qur’ān

tafkheem  Giving a letter the quality of heaviness or thickness

tanween  Nunation – the doubling of a short vowel mark to indicate the sound of noon (ن) at the end of a word (ً, ٌ, or ٍ)

tarqeeq  Giving a letter the quality of lightness or thinness
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