Tajweed Rules of the Qur'an

Part One

By Kareema Carol Czerepinski

Introduction written by his eminence: Ash-Sheikh Dr. Ayman Rushdi Swayd
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Content in Arabic:
- مصور الكلمة
- مخارج الحروف
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All praises to Allah, the Lord of the worlds, and peace and salutations to our leader, the Prophet Muhammad, and to his family and companions, and those who follow them in benevolence until the Day of Resurrection. And further:

Undoubtedly, recitation of the Glorious Qur'an is one of the best ways a Muslim can get closer to his Lord, the Exalted and Honored, and since this book was revealed in a clear Arabic tongue, it is necessary that its recitation agrees with the manner transmitted from the Messenger of Allah, صلى الله عليه وسلم, from the aspect of the articulation points of the letters and the inherent and transient characteristics of the letters.

It is such then, that learning tajweed of the recitation of the Qur'an is a necessary matter, for by it one can distinguish the correct pronunciation from that which is not. It is by Allah's grace upon us that in this era almost every nation has some of its individuals, few or great in number, having entered Islam. It is then required of us to explain to these brothers and sisters of ours, the essentials of our religion, its facts, and what is required for the individual Muslim concerning the compulsory acts.

Among these requirements is assisting them in the correct recitation of the book of Allah, Exalted and Honored be He, and to define clearly the recitation rules and what encompasses them. This should be done in their native language, in accordance, with the Exalted's words:

وَمَا أُرْسِلْنَا مِنْ نَّاسٍ إِلَّا بِلِسَانٍ فَتَوَلَّ نَمْهُ إِلَى الْهَيْمٍ (إِبِرَاهِيمٌ: 4)

"We sent not an apostle except (to teach) in the language of his (own) people, in order to make (things) clear to them." Ibrahim 4

This is not an easy matter, for it requires a person to be good at recitation of the Qur'an, knowing its rules, accomplished in both the Arabic language and the language that the rules will be translated into.

It is because of this matter that it is rare that tajweed books have been written in other than Arabic, and when they are present they are either summaries or not precise.

My joy was then immense with the great work that the honorable sister, Al-Ustatha Kareema Carol Czerpinski did when she wrote a book on the first level of tajweed in the English language which is considered to be the international language of this age. She has closed a wide gap in the Islamic library with this work.

Ustatha Kareema has the capability to write on this subject. She has memorized the complete Qur'an and mastered its recitation in the way of Hafs ‘an ‘Asim, by the way of Shatabiyah, and then by the way of Tayyibat An-Nashr, receiving authentication (permission) in both ways, and now intends to learn the different ways of recitation (al-qira’aat), this is while she is of American nationality and upbringing. "This is Allah's bounty, He gives it to whom He desires”.

I ask Allah, the Exalted, to benefit all those who read this book, and that He bless the honored author and assist her in publishing the two other levels: level two and three, and He is the Supporter of that, the Capable.

May He shower blessings on our leader and prophet, Mohammed, and to his family and all of his companions, and all praises to Allah, the Lord of the worlds.

The servant of the Qur'an,
Dr. Ayman Rushdi Sawyed, Jeddah
23 Rabee’ Al-Awal 1421 corresponding to 25 June, 2000
Ash-Sheikh Dr. Ayman Rushdi Swayd, born in 1955, is a Syrian national living in Saudi Arabia for the last twenty years. He received his PhD from the Islamic and Arabic Studies department from Al-Azhar University, Cairo, and also received a PhD from the Arabic Language department of Omm Al-Qura University, Makkah Almokaramah.

His accomplishments in the field of the Qur’an are many; of them is certification in tajweed from the Qira’aat Institute of Cairo. He has received authentication and approval (ijazah) of his recitation in the way of Hafs ‘an ‘Aasim from many different renown Qur’anic scholars, including the honorable Sheikh Muhyee Ad-Deen Al-Kurdi, of Damascus, Sheikh Mohammed Taha Sakkar, of Damascus, and Sheikh Abdulazeez ‘Ayyoon As-Sood, Hams. He has had his recitation of the 10 greater different recitations approved and authenticated by Ash-Sheikh Abdulazeez ‘Ayyoon As-Sood, Hams, Ash-Sheikh Ahmed Abdulazeez Az-Zayyaat, Cairo, Ash-Sheikh Ibrahim ‘Ali Shahatah As-Samannoodiyy, Egypt, and Ash-Sheikh ‘Aamir As-Sayyid ‘Uthmaan, the head of recitation of Egypt.

Ash-Sheikh Ayman Swayd has spent the last twenty years with the Qur’an Memorization Society in Jeddah, teaching Qur’an and its science and producing masters of recitation and granting them approval and authentication, and more than thirty individuals have received this, most of them teach in the universities and schools of Saudi Arabia.

He has edited and published a number of manuscripts in the field of tajweed and recitation.

The honorable sheikh teaches correct recitation of the Qur’an through the program “Kayf Naqra’ Al-Qur’an on the Iqra’ satellite channel of television.
بسم الله الرحمن الرحيم

الحمد لله رب العالمين، والصلاة والسلام على سيدنا نبينا محمد وعليه وأصحابه أجمعين،

ومن تبعهم بإحسان إلى يوم الدين، أما بعد:

فلا شك أن قراءة القرآن الكريم من أفضل ما ينقر نهر المسلم إلى رحمة عز وجل، وحيث إن هذا الكتاب قد نزل بلسان عربي مبين، وجب أن تكون قراءته موافقة لكيفية المنقوله عن رسول الله ﷺ من حيث مخارج الحروف، وصفاتها الذاتية والعرضية.

من هنا كان تعلم تعديم قراءة القرآن أمرًا لا بد من منه؛ لأنه يعرف النطاق الصحيح من غيره.

ومن فضل الله تعالى علينا في هذا العصر اننا لا نكافد نجد شعبًا من الشعوب إلا وقد دخل عدد من أفراده في الإسلام، فلوا أو كثروا، لذا كان من الواجب علينا نحو إخوانا هؤلاء أن نشرح لهم مبادئ الذين وحققته، وما يجب على الفرد المسلم من فرائض.

وكان من جملة هذا الواجب أن تعينهم على قراءة كتاب الله عز وجل قراءة صحيحة، بتبني أحكام تلاوته، وما يتعلق بها، وذلك بلغاتهم الأصليّة، عملاً بقوله تعالى: (وَمَا أَرْسَلْنَا مِنْ رَسُولٍ إِلَّا بِلِغَةٍ مُّبِينَةٍ) (1).

وليس هذا بالامر السهل، فإنه يحتاج إلى شخص مجيد لتلاوة القرآن الكريم، عارف بأحكامها، متقن لغة العربية ولغة الأخرى التي يريد ترجمة أحكام التلاوة إليها.

من هنا كانت ندرة كتب التجويد القرآن بغير العربية، وعلى فرض وجودها فهي مختصرة أو غير دقيقة.

لذا فقد كانت فرحتي كبيرة بالعمل الجليل الذي قامت به الأخت الفاضلة الأستاذة كريمة كارول سرينسيكي، وذلك بتأليفها كتاب التجويد المستوى الأول - باللغة الإنجليزية التي تعتبر في هذا العصر لغة العالم، قدست بهذا العمل العظيم فراغًا كبيرًا في المكتبة الإسلامية.

(1) إبراهيم ٤.
جدة: 23/3/1421 هـ
الموافق: 5/6/2000 م

خادم القرآن الكريم
د. أمين رشدي سويد
All Praise to Allah who revealed the Qur’an to His servant Prophet Mohammed, صلى الله عليه وسلم, as a light and guidance to those who search for the truth, and contemplate its meaning. All Praise to Allah, who by His Grace and Mercy, taught us the Qur’an, taught us tajweed, and taught us Arabic. I stand humbly before my Creator asking Him to accept this book as a righteous deed solely for Him. I could never have accomplished such a task without Allah; indeed, there is nothing I have done by myself.

"And my success is not but through Allah."

This book started out, not as a dream of my own, but as a suggestion from his eminence, Ash-Sheikh Dr. Ayman Rushdi Swayd, may Allah extend his life, increase his good deeds, and make him of the companions of the highest Paradise. He suggested that I write a tajweed book in English, using the computer. I was teaching a class in tajweed for a group of non-Arabs and realized that the need for a complete textbook in English in tajweed was very necessary. My husband, may Allah reward him with Al-Firdaws, bought a computer, and the task began. The book has been in the formative stage for the last three years. It has been used as text for the classes at Dar Al-Huda Qur’an School in Jeddah, and editing has been done every year.

The Qur’an is the word of Allah the Highest, revealed to Prophet Mohammed صلى الله عليه وسلم for guidance of mankind. The whole Qur’an is a miracle from the shortest to the longest surah. To really understand the meaning of the Qur’an, it needs to be studied in Arabic. The reading of Qur’an with proper intonation and pronouncing of letters while observing tajweed rules, and applying the meaning, should be the goal of every Muslim. A student of the Qur’an cannot expect to learn tajweed simply by studying this book. The learning of proper Qur’anic recitation can only be done by listening to a qualified Qur’an teacher recite, then reciting to them and receiving corrections.

This is a guide for studying tajweed. The student is expected to have a basic grasp of Arabic before starting this course. The student should know all the Arabic letters and vowels and be able to read at an elementary level. This book is either for an English speaking student studying the Qur’an in an Arabic environment, but needing explanation of the Arabic terms in English, or a student studying the explanations of tajweed in English, but learning the basic concepts in Arabic so they may integrate into an Arabic class later. The student is encouraged to learn the Arabic terms and definitions throughout the book, since the science of tajweed is an Arabic science.
The main sources for this book were: *Hidayah Al-Qaaree ilaa Tajweed Kalaam Al-Baaree* (written by Ash-Sheikh Abdulfataah As-Sayyid ‘Ajamee Al-Mursafee; the sheikh ‘Abd al-fatah al-sayyid ghommi al-masafi); tapes of lectures on tajweed given by his eminence, Ash-Sheikh Dr Ayman Rushdi Swayd (the women’s section of the Society for Qur’an Memorization of Jeddah; and the sheikh ‘Abd al-fatah Al-Qaawl Al-Mafeed fee ilm At-Tajweed) written by the great scholar, Ash-Sheikh Mohammed Makkee Nasr (the sheikh ‘Abd al-fatah mkk al-nasr). This book is the first part of a three-part series on tajweed of *the Glorious Qur’an*. This part (part 1) consists of 9 chapters.

1. The first chapter is an introduction to tajweed, including: manners of the heart and external manners of recitation of the Holy Qur’an; the prostration of tilawwah; how to seek refuge with Allah before beginning recitation, allowed and not allowed ways of joining two surahs together, principles of tajweed; and the mistake (اللحن) and its categories.

2. The second chapter consists of the articulation points of the Arabic letters. This chapter includes pictorial representations of the face, tongue, and teeth, to help the student find the correct point of articulation.

3. The third chapter covers the rules of the noon (the un-voweled noon rules). The rules include: (the clearness), (the merging), (the change), and (the hiding).

4. The fourth chapter is that of the meem (non-voweled meem) rules: (the hiding), (the merging), and (the obvious).

5. The fifth chapter is a short summary of the levels of the ghunnah.

6. The sixth chapter deals with the rules for the lam (non-voweled lam).

7. The next chapter, the seventh, explains all the different مدد (lengthenings). Included in this chapter is (the natural lengthening and what follows it in vowel counts), the meed caused by hamzah, including: (the exchange meed), (the required attached meed), (the separate allowed meed). The meed caused by sukoon is explained, and these include (the lengthening with a presented sukoon), (the meed with two causes), and how to determine which one takes precedence is given.
About This Book

8. Chapter eight is on sound and speech mechanisms and how differently voweled letters are formed (كيفية حدوث الحروف).

9. Chapter nine covers the qalqalah mechanism (آلية القلق).

Part two will cover, insha’ Allah, the characteristics of letters (صفات الحروف)، the heaviness and lightness of letters (وأحكامهما المسمالي، المتناسلي، المتقارب، المتباعد)، the relationship of letters to each other and their categories such as likeness, closeness, same type, and different types, and their corresponding rules (أحكام هيئة الموصول، الرسم في هيئة التأريخ)، and the rules for hamzat al-wasl.

Part three will include, by Allah’s will, the stop and start (الوقف والاندقاء)， the cut off and the breathless stop (الوقف على أواخر الكلم)، the writing of the female (الملفوع والموصول، هاء)، the joined and separated (الكلمات المخصصة لخفض)، and the recitation of Hafs.

The way of recitation that is covered in this book is the recitation of Al-Imaam Hafs as he learned from Al-Imaam ‘Aasim, by the way of Al-Imaam Ash-Shataibiy. This way of recitation of the Prophet, صلى الله عليه وسلم， has been attributed to Imam Hafs, not because he invented it, but due to the fact that learning and reciting this way of recitation became famous at his hands. This is an authentic recitation of the Prophet، صلى الله عليه وسلم. Imaam Hafs bin Sulaymaan bin Al-Magheerah Al-Bazaaz (حافظ بن سبيلان بن المغيرة البزاز), born in the year 90 and died in the year 180 Al-Hijara، رحمه الله تعالى، recited the complete Qur’an and was taught many different authentic ways of recitation by his sheikh, the Imaam of Kufah، رحمه الله تعالى. ‘Aasim bin Ubay An-Najood. Al-Imaam ‘Aasim died in the year 127 Al-Hijara، رحمه الله تعالى. All of these ways were authentically transmitted from the Prophet، صلى الله عليه وسلم. The way of recitation of Hafs as he learned from his sheikh، ‘Aasim، that has become widespread among the Muslims throughout the world is that made famous by Al-Imaam Ash-Shataibiy (الإمام القاسم بن فقيره الشاطبية), who died in the year 590 Al-Hijara، رحمه الله تعالى. Al-Imaam Ash-Shataibiy recorded this way in his famous prose، جزأ الأئمة ووجه النهاة في القراءات السبع (Al-Haiz Al-Maaanee wa Wajhu At-Taaanee fi-l-Qira’aat as-sab’a)، in which he gathered and wrote down the rules of the seven different qira’aat. The rules of recitation of this way (خفص عن عاصم من طريق الناشط) are covered in this book. The other authentic ways of Hafs, as learned from his teacher، ‘Aasim (خفص عن عاصم طريقة الطبية (tareeq at-tayyibah)، and are not covered in this book, but mentioned occasionally.
Acknowledgments

Although there are many to thank for assistance in this endeavor, there are those who I need to specially thank. After Allah, the Exalted, of course, I have special gratitude to Ash-Sheikh Dr. Ayman Swayd and Dr. Ashraf Mohammed Fuad Tal’at, who went over the text of the book and helped greatly in the Arabic, English, and technical areas. My heartfelt thanks go to my beloved teacher, Ash-Sheikah Rehab Shaqiqi, who advised me many times on the content of the technical issues of tajweed, and taught me enormous amounts of knowledge and about the manners of the people of the Qur’an. I also wish to thank Ustazah Sakayna Albani, who went over the Arabic and the English, and gave me valuable comments on both, including formatting suggestions. I have a great deal of gratitude to Brother Hasan Bateson, who gave mountains of technical advise on computer usage. The students at Dar Al-Huda, especially my first class of students who were with me for three years, and had to bear all the mistakes and growing pains of the book, deserve special thanks. Finally, I thank my dear husband for all the moral, financial, and other support he has given to me throughout this and all my projects in the Qur’an. I pray that Allah will grant all of the above, and all who helped in any other way in this book with the highest Paradise, and remove from them all fear on the Day of Reckoning.

I ask Allah, the Exalted, that this book will be useful for English speaking students of the Qur’an, in their endeavor to learn recitation of the Qur’an as it was revealed to the last of all Prophets, Prophet Mohammed, صلى الله عليه وسلم, and that Allah will make easy for them the recitation of His Words.

I finally ask that any errors found in this book, in content or typing, be pointed out to the author or publisher so that it can be reviewed and appropriate corrections be made.

Kareema Carol Czrepinski

June 16, 2000
إسناد الإمام حفص إلى رسول الله ﷺ

ربُّ العزةَ تبارك وتعالى

جبريل عليه السلام

رسول الله ﷺ

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<td>عبد الرحمن بن أحمد البدادي</td>
<td>15</td>
</tr>
<tr>
<td>محمد بن أحمد الجوزي</td>
<td>14</td>
</tr>
<tr>
<td>أحمد بن أسعد الأشتي</td>
<td>13</td>
</tr>
<tr>
<td>محمد بن إبراهيم السهيمي</td>
<td>12</td>
</tr>
<tr>
<td>علي بن عبد الرحمن بن غانم المقدسي</td>
<td>11</td>
</tr>
<tr>
<td>عبد الرحمن بن شهادة البحّي</td>
<td>10</td>
</tr>
<tr>
<td>محمد بن قاسم البكري</td>
<td>9</td>
</tr>
<tr>
<td>إبراهيم بن رجب البكري</td>
<td>8</td>
</tr>
<tr>
<td>عبد الرحمن بن حسن الأجهوري</td>
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<tr>
<td>أحمد بن مروان الزرفي النسيب</td>
<td>6</td>
</tr>
<tr>
<td>أحمد الرفاعي الجولاني</td>
<td>5</td>
</tr>
<tr>
<td>محمد سليم الرفاعي الجولاني</td>
<td>4</td>
</tr>
<tr>
<td>عبد العزيز عيسى السعد</td>
<td>3</td>
</tr>
<tr>
<td>أبي نصر شمعون سود</td>
<td>2</td>
</tr>
<tr>
<td>عبد موفق شقيق</td>
<td>1</td>
</tr>
<tr>
<td>كريمة كارول سينسكي</td>
<td>0</td>
</tr>
</tbody>
</table>
There are a few markings in the copies of the Qur’an that need to be understood by the student of the Qur’an.

<table>
<thead>
<tr>
<th>#</th>
<th>Description</th>
</tr>
</thead>
</table>
| 1 | The first one is called, 
the round zero) and it is sometimes found over the following three letters, alif, waw, and ya’ (alif, wow, and ya’). When any of these letters has the above symbol over it, the letter is not pronounced in any case; meaning it does not matter if we are stopping or continuing, we do not pronounce this letter. Examples of this are found in: |
| 2 | The second marking to be noted is referred to as the standing oblong zero. This marking is found on some alif (alif) that are at the end of a word, and the following word starts with a vowel. When we see this marking we read the alif when stopping on this word, but eliminate the alif in pronunciation when continuing reading, joining the word with the next word, but without the alif. The following are examples of this: |
| 3 | The third mark that is important to know is that of a sukoon (sukoon). This marking is that of the head part of the letter, without the normal dot on it. The reason for this symbol is that it originates from the word "خفف" (light), which starts with a "خ". This mark is found when there is no vowel on a letter, and it is pronounced clearly. Such as in: |

When no vowel marking is on a letter, it has no vowel sound, but it is not pronounced clearly. This concept, and how to pronounce these letters will be introduced and explained in the book.
A few words on Qur'anic markings

Another type of marking is the small letters that are found in some Qur'anic words. There are four different letters that are sometimes small, written in some words of the Qur'an. They are: َاء, َاءؤ, َاءؤو و َاءؤو. We recite these letters like any other large sized letter. There is no difference in the way they are recited.

There are many words in the Qur'an that have a small alif. The word above has a small alif (called َاءؤ or dagger alif) between the َاءؤ and the َاءؤو. There is no vowel corresponding to this letter.

There are many occurrences of the small َاءؤ in the Qur'an. In the examples above, the two words have the symbol for a small َاءؤ (similar to a lesser than sign). The word on the left has the small َاءؤ between the َاءؤؤ and the written َاءؤؤ. We can see that there is a kasrah accompanying this letter. In the example on the right, there is a small َاءؤ written after the letter َاءؤؤ of the word "َاءؤؤ". This َاءؤؤ is only recited when continuing reading this word with the word following it (if you stopped on this word, you would not recite the small َاءؤؤ).

There is a small َاءؤو written in each of these two examples, one within the word (the word on the left), and one at the end of the word. In the word on the left, we pronounce the small َاءؤو whenever reciting the word. The small َاءؤو that is at the end of the first word of the right hand example is pronounced only when continuing on from this word to the following word (if you stopped on this word, you would not pronounce the small َاءؤو).

The fourth word has a small َاءؤو written between the first normal sized َاءؤو and the َاءؤؤؤ. There is no vowel with this letter. This small َاءؤو occurs only once in the Qur'an, verse 88 of سورة الأعراف.

In all of these cases we pronounce the small letter with the corresponding vowel, if there is one, and include it like any other letter in the word.
Chapter One

مقدمة لتجويد القرآن

Introduction to tajweed of the Qur'an
### Manners when reading the Qur'an

<table>
<thead>
<tr>
<th>Manners of the Heart</th>
<th>External Manners</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A. Understanding the origin of the words</strong></td>
<td><strong>A. Purity of body and clothes and place.</strong></td>
</tr>
<tr>
<td>This is an indication to the greatness of the words being read, and the bounty of Allah, Glorified is He, to His creation when He addressed His creation with these words.</td>
<td><em>(Using sawak. Facing the Qiblah.)</em></td>
</tr>
<tr>
<td><strong>B. Placing into the heart the understanding that these words are not the words of man.</strong></td>
<td><strong>B. Seeking refuge from the rejected Satan and reading the basmalah.</strong></td>
</tr>
<tr>
<td>Through this, the reader should think about the characteristics of Allah, the Exalted.</td>
<td><em>(Not reading when yawning.)</em></td>
</tr>
<tr>
<td><strong>C. Presence of the heart while reading.</strong></td>
<td><strong>C. Avoiding cutting off reading to talk with people.</strong></td>
</tr>
<tr>
<td>Through this, the reader should discard other thoughts while reading the Qur'an.</td>
<td></td>
</tr>
<tr>
<td><strong>D. Pondering the meaning.</strong> There is no goodness in worship without understanding or in reading the Qur’an without pondering its meaning</td>
<td><strong>D. Stopping at an ‘aayah of warning and seeking protection with Allah, and stopping at a verse of mercy and asking The Merciful for His Bounty.</strong></td>
</tr>
<tr>
<td><strong>E. Understanding the meaning.</strong> This means interacting and reacting with your heart to every ‘aayah in an appropriate manner.**</td>
<td><strong>E. Humbleness and crying when reading.</strong></td>
</tr>
<tr>
<td><strong>F. Individualization.</strong> This means that the reader feels that every message in the Qur’an is meant especially for him personally.</td>
<td></td>
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</tbody>
</table>

Imam An-Nawwawi may Allah be Merciful to him said: Crying when reading the Qur’an is a characteristic of those who know Allah (meaning, they know Him through His names and Characteristics) and the feelings of the righteous. Reading the Qur’an (الَّذِي قَرَأَهُ) is either out loud in which tajweed is obvious, or silently in which the reading should be audible to the reader or to those near the reader. In the case of looking at the Qur’an with the two eyes without moving the parts responsible for speech, and without pronouncing every letter from its articulation point with observation of the letters’ characteristics, this is not قراءة (reading) and not قراءة. It could possibly be called “looking” but not قراءة.
Prostrations of reading
سجود التلاوة

The prostration of tilawah is legislated for the reader and the listener in obedience to the Merciful, and in contradiction to Satan. The Messenger of Allah صلى الله عليه وسلم said, “If a son of Adam reads a verse of prostration and prostrates, Satan withdraws crying and saying, ‘Woe to me, the son of Adam was ordered to prostrate and he prostrated, and for him is Paradise, and I was ordered to prostrate and I disobeyed and the Fire is for me.'” Related by Muslim

There are fourteen places in the Qur'an where we are asked to prostrate.

1- الأعراف The end of surah Al-A'araaf
2- الرعد Verse 15 of surah Al Ra'ad
3- النحل Verse 50 of surah An-Nahl
4- الإسراء Verse 109 of surah Al- Israa'
5- مرر Verse 58 of surah Maryam
6- الحج Verse 18 of surah Al-Hajj
7- الحج Verse 77 of surah Al Hajj
8- الفرقان Verse 60 of surah Al-Furqan
9- النمل Verse 26 of surah An-Naml
10- السجدة Verse 15 of surah As-Sajda
11- فصلت Verse 38 of surah Al-Fusilat
12- النجم Verse 62 of surah An-Najm
13- الانشقاق Verse 21 of surah Al-Inshiqaq
14- العلق Verse 19 of surah Al-A'laq

The symbol in most copies of the Qur'an for an 'aayah of prostration is: 🦺
Seeking refuge and Saying the “basmalah”

The meaning of: الاستعاذة is “asking for refuge, or protection” When the reader says:

"أعوذ بالله من الشيطان الرجيم" he is seeking the protection and refuge with Allah from Satan before starting to read. Allah in the Qur’an said

فَإذًا قَرَأَتُ الْقُرْآنَ فَاتَّبَعْتُ عَلَى الْهَيْدَرِ الرَّجِيمَ (and when you read the Qur’an seek refuge with Allah from the rejected Satan) An-Nahl 98.

1- If the reader is reciting silently or alone, he should seek refuge silently.

2- If one is about to pray, seeking refuge is also done silently.

3- If one is reading aloud, and others are present that will hear the recitation, the seeking of refuge is done out loud.

4- If the reading is done by turns (as in a classroom situation), the first reader seeks refuge out loud and the rest do it silently.

5- If the reading is cut off by coughing, sneezing, or by talk referring to the reading or meaning of the verses, then there is no need for repeating the seeking of refuge.

6- If the reading is cut off by work or normal conversation, or by eating, then the seeking of refuge should be repeated before beginning to read the Qur’an again.
He who says "بسم الله" has said the basmalah. The proper way to say the basmalah is


It is necessary to read it before the beginning of every surah of the Qur'an with the exception of "البقرة" which is also called "براءة". The reason for not saying the basmalah at the beginning of this surah is generally agreed to be due to the content of the surah, which orders the Muslims to fight the non-believers. When beginning to read the Qur'an with this surah, but not at the beginning of the surah, the reader then has the choice of saying the basmalah or not, after seeking refuge with Allah from Satan.

Ways of Seeking refuge with the basmalah and with the surah

If the reader wishes to start his reading at the beginning of a surah, he needs to seek refuge, say the basmalah and then recite the surah. There are four ways of doing this.

1. قطع الجميع (Cutting all three off from each other). Meaning seeking refuge, stopping, saying the basmalah, stopping, and then starting the surah.

2. وصل الجميع (Joining all three with each other). Seeking refuge, saying the basmalah, and starting the surah all in one breath without stopping.

3. وصل السملة بالسورة (Joining the basmalah and the beginning of the surah). This means seeking refuge, then stopping, then saying the basmalah and the beginning of the surah in one breath.

4. وصل الاستعاعة السملة (Joining seeking refuge with the basmalah). This means the seeking of refuge and the basmalah are joined with one breath, then the reader stops then starts the surah.
Introduction to tajweed of the Qur'an

There are three levels of reading the Qur'an

1. التحقيق It is reading the Qur'an slowly and with serenity while pondering the meaning and observing the tajweed rules, giving each letter its rights as to characteristics and articulation points, lengthening the letters of madd, which must be lengthened, and not lengthening that which is not supposed to be lengthened. It is to recite the heavy letters heavy and the light letters light (الْفُجُوْم وَالْفِجْمَىْ) as required by the tajweed rules. This is the best level of reading.

2. الحِدْر It is a swift method of reading the Qur'an with observation of the rules of tajweed. The reader then must be careful not to cut off the lengthened letters, not to do away with the ghunnah, and not to shorten the vowels to the point that the reading is not correct.

3. النمْرُور It is reading at a level between the two above levels, while preserving and observing the rules of tajweed.
Introduction to Tajweed of the Qur'an

Principles of Tajweed

One who wishes to learn a science needs to know its principles so that he will gain insight into the sought science. There are several principles in the science of Tajweed that should be understood:

1 **Its definition** By linguistic definition: Betterment

   **Applied definition:** Articulating every letter from its articulation point and giving the letter its rights and dues of characteristics.

   **حَرْفَ  حُرْفٍ** Rights of the letters are its required characteristics that never leave it. The dues of the letters are its presented characteristics that are present in it some of the time, and not present at other times. i.e. the idgham

2 **Its formation** The words of the Glorious Qur'an and some said Honorable Hadiths also.

3 **Its fruits** It is preserving the tongue from mistakes in pronunciation of the Glorious Qur'an during reading.

4 **Its precedence** It is one of the most honored of sciences and one of the best of them due to its relation to Allah's words.

5 **Its place within the sciences** It is one of the Islamic Law sciences that are related to the Glorious Qur'an.

6 **Its founder** The rule setter from the practical point of view is the Messenger of Allah because the Qur'an was revealed to him from Allah, the most High, with Tajweed, and he, صلى الله عليه وسلم, was instructed on it from the Trustworthy, Jibreel, peace be upon him. He taught it to his companions, who then taught it to their followers and so on until it came to us by these chains. The rule setters from the scientific point of view are the scholars of Qur'anic sciences, such as Abu 'Ubaid Al-Qasim bin Sallaam.
7 **Its precept** Knowledge of tajweed is (fardh kifayaah), meaning some of the Muslim community must know it, and its application is (fardh ‘ain), required by all Muslims (men and women) who have the complete Qur’an or part of it memorized, even if only one surah.

8 **Reasons for its rules**: Guarding the Glorious Qur’an and preserving it from distortion. The Arabs mixed with non-Arabs after the spread of Islam, and the Muslims feared that the Arab tongue would become corrupted with this intermixing. It then became mandatory for rules to be put down that would preserve the Quranic reading from mistakes, and guarantee the reader of the Qur’an integrity of pronunciation.

9 **Its principles** The knowledge of tajweed is contingent on four matters:

1- Knowledge of the articulation points of the letters

2- Knowledge of the characteristics of the letters

3- Knowledge of what rules change in the letters due to the order of letters

4- Exercising the tongue and a *lot* of repetition.
Introduction to Tajweed of the Qur'an

الحن: هـُـوَ الْخُطْأُ وَالْبَيْنَ الْغَزْلِ الصَّوَابِ عِنْدَ الْقِرْآنِ.

It is defined as a mistake and deviation from correctness when reading.

أقسامه: يَنَفَّسُنَّ اللَّحْنَ إلى قَسْمَيْنِ.

Its divisions: It is divided into two divisions which are:

1. لحن حلي ظاهر (Obvious and clear mistakes)

It is a mistake that occurs in the pronunciation that affects the accuracy of the reading, even if the mistake occurs in the meaning or not. This type of mistake occurs in the make up of the word or in the letters, i.e. the reader pronounces إلقاء (تاء) or (دال) . The mistake can also occur in the vowels where one vowel is read as a completely different one, for example: يَبْنِي الْكَسْرَةُ كَسْرَةً، أو يَبْنِي الْكَسْرَةُ كَسْرَةً، or يَبْنِи الْكَسْرَةُ كَسْرَةً, etc. Changing a dhammah to a fat-h or kasrah, or changing the fat-h to kasrah, or a kasrah to fat-h.

It can also be that the mistake occurs with the sukoon being read like one of the three vowels. This category is named obvious and clear because it is easy for readers and scholars of the language to know the mistakes and point them out.

2. لحن خفي مسيتر (Obscured and hidden mistakes)

It is a mistake that takes place in the pronunciation that pierces the reading, heard by an accomplished reader, and is not a mistake in the meaning, or in the language or in the grammar. Only those who have knowledge of Qur'an reading, recognize these mistakes.

يَنَفَّسُمُ هذا النَّصَوْعُ إلى قَسْمَيْنَ: This type of mistake has two divisions

The first: Mistakes only known by those knowledgeable in Qur'an reading, such as leaving out an idgham إدغام.

The second: Mistakes only known by skilled readers of the Qur'an, such as unwanted repetition of the راء. Included in this category is the mistake of reading the dhammah as between a dhammah and fat-hah, in that the two lips are not circled, nor are they protruded forward as is required in a correct dhammah. This is especially prevalent in the following words: "عَلْيَكُم", "أَشْمِ", "قَـل" The kasrah also can be mistakenly read in-between a kasrah and a fat-hah. This is especially prevalent in the following words: "عَلْيَكُم", "ة", "ه" We must try as much as possible to avoid making the mistakes within both these categories, and must certainly never commit them purposely.
Chapter Two

The Articulation
Points of the letters
Articulation points of letters

General definitions:

The singular of articulation points (خراج) in Arabic is: مخراج

The articulation point: It is the place of emitting the letter when pronouncing it that differentiates that specific letter from other letters.

The letter: is a sound that relies on a specific or approximate articulation point.

Articulation points are of two kinds:

1. Specific articulation point: It is that which relies on a specific place of the areas of the throat, tongue or the two lips.

2. Approximate articulation point: It is that which does not rely on a specific place from the areas of the throat, or the tongue, or the two lips.

There are several ways to pinpoint the articulation point of a letter:

1. Say the letter without any vowel sound (with a sukoon) or say the letter with a shaddah, which is a better way than just a sukoon; the first saakin, the second with the vowel that occurs with the shaddah. The symbol of the shaddah (شدة) is: ﯾ

2. Precede the non-vowelled letter with a hamzah with any vowel sound you choose on the hamzah.

3. We then pronounce the letter and hear the sound, when the sound is cut off that is the articulation point.
Articulation points of letters

The scholars laid out five major areas that have within them the different articulation points, which are a total of 17. The five major areas are:

1. **The empty space in the mouth and throat**: It has in it one articulation point for the three lengthened letters.

2. **The Throat**: It has three articulation points for six different letters which are pronounced from the deepest, middle, and closest part of the throat.

3. **The Tongue**: It has ten articulation points for eighteen letters.

4. **The Two Lips**: They have two articulation points for four letters.

5. **The Nose**: From the hole of nose towards the inside of the mouth, here there is one articulation point, that of the ghunnah

**Areas of Articulation**
The empty space in the throat and mouth

The empty space in the mouth and throat is a place and an articulation point at the same time. The three medd letters originate from this non-specific area, these letters are:

- The alif with a sukuun preceded by a letter with a fathah.
- The wow with a sukuun preceded by a letter with a dhammah.
- The ya' with a sukuun preceded by a letter with a kasrah.

These three medd letters do not have a specific space that they finish at like all the other letters do, instead these letters finish with the stopping of the sound. Sheikh Al-Jazaree indicated this in his work known in short as "Al-Jazari", the full name is:

The articulation points of the letters are 17, according to those who chose it by examination. The  جرف has the alif and its two sisters and they, are the medd letters, that stop with the air.

---

1 Al-Imam Mohammed bin Mohammed bin Mohammed bin Ali bin Yousef bin Al-Jazaree, also known as "Abu Al-Kair" (The father of goodness), one of the greatest scholars of Qur'anic recitation and the qira'aat (different ways of recitation). He was born on the night of the 27th of Ramadhan, 751 Al-Hijarah, in Damascus. He finished memorizing the Qur'an at 13 years of age, and started leading prayers when he was 14. He learned the qira'aat by the age of 15. He traveled to Mecca for Hajj, and to Egypt, and met up with many scholars and recited to them. He also studied Hadeeth and Fiqh. After he became a scholar of his own right, many students recited the Qur'an to him, to get approval of their recitation. He wrote several teaching prose (عطورات, عطورات سطورات) concerning tajweed and different books researching and authenticating the different qira'aat. He died, May Allah be merciful to him, in the year 833 Al-Hijarah.
Articulation points of letters

The Throat

There are three articulation points for the letters حاء, خاء, خ, خاء

1. ُأقصى الحلق The deepest part of the throat, meaning farthest from the mouth and closest to the chest. From here two letters are articulated:

2. ُوسط الحلق The middle of the throat is where two other letters emerge (ع, خ) الفاء and خاء

3. ُأدنى الحلق The closest part of the throat, meaning closest to the mouth. From here two letters (ع, خ) الفاء and خاء emerge. Sheikh Al-Jazaree referred to the throat letters in his work:

Then from the lowest part of the throat, خ and خ، and from its middle then the خ, its closest [the throat's area closest to the mouth], and خ and its خ

The Tongue

It has ten articulation points for eighteen letters: These ten articulation points are distributed over four areas of the tongue, which are:

1. ُأقصى اللسان Deepest part of the tongue
2. ُوسط اللسان Middle of the tongue
3. حافة اللسان The edge (side) of the tongue
4. طرف اللسان Tip of the tongue
Articulation points of letters

Deepest part of tongue

عَلَّقَـةُ أَفْقَى الْلَّسَانِ

The deepest part of the tongue are the back of the throat, which is the soft palate.

كَافِ

نَخْرُوجُ مِنْ أَفْقَى الْلَّسَانِ مَعَ مَا بَعْضُهُ مِنَ الْحَنْكَلِ الأَلْخَلِ مِنَ الْمَنْطَقَةِ الرِّخْوَةِ

From the deepest part of the tongue and what lies opposite to it of roof of the mouth (the soft palate).

قَافِ

نَخْرُوجُ مِنْ أَفْقَى الْلَّسَانِ مَعَ مَا بَعْضُهُ مِنَ الْحَنْكَلِ الأَلْخَلِ مِنَ الْمَنْطَقَةِ الرِّخْوَةِ. نَحْتُ مَخْرُوجُ الْقَافِ فَقِيلًا، وَهُوَ أُقْرَبُ إِلَى مَعْقِدٍ الْفَمِ وَأَنْبَعْهُ عَنِ الْحَنْكَلِ مِنَ الْقَافِ.

From the deepest part of the mouth and what lies opposite to it of roof of the mouth (the hard palate). The kaf is "under" the Qaf a little, meaning closer to the mouth and farther from the throat than the Qaf.

Sheikh Al-Jazaree said the following regarding the articulation point of the Qaf and Kaf:

 أحمدُ الْلَّسَانِ فَوْقَ، ثُمَّ الْكَافُ

And the Qaf, the deepest part of the tongue above [meaning looking from the mouth inside the mouth, that the Qaf is deeper], then the Kaf lower [meaning closer to the mouth].
**Middle of the tongue**

The letters جيم، شين، بناء, are articulated from the middle of the tongue. These letters are emitted from the middle of the tongue and the roof of the mouth that lies opposite to it. These letters are called "الحروف البصرية" because they are articulated from the center of the mouth, or the middle of the mouth. Sheikh Al-Jazaree said the following about these letters:

Before the rest of the articulation points of the tongue are discussed the teeth and their names in Arabic and English will be explained. It is very important to know these in order to comprehend where each letter is being articulated. Adults normally have 32 teeth, some people have less than this. The following picture gives the names and locations of the teeth, in Arabic and English.

The incisors, (الشين) are four in total, two on top and two on the bottom. The singular form of this word in Arabic is نُتْبَثَة and the plural form is نُتْبَثات. When there is a reference to two of the incisors (almost always referring to the two top incisors), the Arabic word is فُتْبَثات. The Arabic word for upper is غُلْبَة, or when the reference is concerning two upper teeth the Arabic word is "غَلْبَةٌ". The lateral incisors, or the الزُبَعَات are also four in number, two on top, and two on the bottom. The canines are referred to as الأَنَابُس in Arabic, and the same number of نَاب (the plural of نَاب) exist on the top and bottom.
Articulation points of letters

The side or edge of the tongue

From the side of the tongue are two articulation points for two letters.

And the Dhad from its [meaning the tongue's] side when it is close; to the molars from its [the side of the tongue] left or right.

The lam

This letter's articulation point is from the nearest part of the sides of the tongue (nearest to the mouth) and the end of its tip, and what lies opposite to it of the gums of the first two upper premolars, the two upper canines, the two upper lateral incisors, and the two upper front incisors. Its articulation point is the front edges of the tongue, whereas the Dhad is from the posterior edges of the tongue.

Sheikh Al-Jazaree said of the articulation point of the لام:

And the lam, its [side of the tongue] lowest part [closest to the mouth], until it ends [the tip].
Articulation points of letters

Tip of the tongue

Here, there are five articulation points for eleven letters, which are as follows:

تخرج من طرف اللسان مع ظهره بالقرب من مخرج النون مع ما يحاذيه من أطراخ النونين

It is articulated from the tip of the tongue and what lies opposite to it of the gums of the two top front incisors, slightly beneath the articulation point for the 'lam.

This is of course the articulation point for the 'noon when it is not hidden. When the 'noon is hidden the articulation point changes from the tip of the tongue to near the articulation point of the letter that is causing the إخفاء the letter. The, (meaning the noon saakinah that is merged into the letter immediately following it), changes its articulation point from the tip of the tongue to the articulation point of the letter it is merged with. What is said about the articulation point of the 'noon is applied to the تنوين (tanween).

The articulation point is from the tip of the tongue with the top of the tip, close to the articulation point of the 'noon, and what lies opposite to it of the gums of the two top front incisors. We can see then, that the راء و كوبن share the same articulation point with the exception that the راء uses the top of the tip of the tongue with the tip, whereas the 'noon only uses the tip. The letters اللام - النون - الراء are grouped together and called دافع النون (the tip of the tongue).

Sheikh Al-Jazaree said of the اللام و الراء:

And the noon from its tip [meaning tip of the tongue] it is found under [under the 'lam, meaning closer to the mouth], and the راء is close to it [meaning close to the noon] it uses the top [meaning the top of the tip, with the tip].
Articulation points of letters

These letters are emitted from the top part of the tip of the tongue and the gum line of the two top incisors. This group is called due to their articulation position close to the elevated area above the gums. The Jazariyya refers to these letters in the following way:

And the whistle [meaning the letters that have the inherent characteristic of the whistle, which are cozy, from it [meaning the tip of the tongue] and above the two lower incisors.]
These three letters are articulated from between the tip of the tongue, from the topside of the tip, and the bottom edges of the two top incisors. They are grouped as the حروف الثانوية because their articulation point is somewhat close to the gums. Sheikh Al-Jazaree in his work known as the حروف الثانوية said the following about these letters:

The two lips

The two lips have two articulation points attributed to them for four letters.

The قاء is articulated between the inside of the lower lip and the tips of the two front incisors. Sheikh Al-Jazaree in his work said the following about the قاء:

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

The كي is articulated by closing the two lips together.

The باء is articulated by closing the two lips together, but a stronger closing than the ки. These four letters (الباء والواو غير المدببة والباء والميم) are called "الحروف الثانوية" Sheikh Al-Jazaree said...
It is the hole in the nose that continues back towards inside the mouth. This is the place where the ئغئا is comes from. It is a nasal sound coming from the nasopharynx without any influence from the tongue. If you hold your nose closed you will not be able to produce this sound, therefore the sound of the ئغئا comes from the nasopharynx, but the letters themselves that have this associated sound with them are not articulated from the nose. These letters have their own articulation point, but the ghunnah accompanying the letters comes from the nose. The ئغئا is a characteristic, not a letter. The ghunnah is a characteristic of الثُّوُنُونُ and the ميّمُ that is especially prevalent when they have a shaddah on them. It is also very noticeable on theθُونُونُ when there is an إِخْفَاءُ or إِفْلَامُ and on the مِمُم when there is an إِخْفَاةُ. Sheikh Al-Jazaree said:

And the ghunnah has the nasal passage as its articulation point
Chapter Three

أحكام النون الساكنة والتنوين

The Noon sakina and Tanween rules
Definition of noon saakinah

The noon saakinah is a noon (نون) free from any vowel (خاء). It remains unchanged in its written form and as well as in pronunciation when continuing to read after it and when stopping on it. Noon saakinah occurs in nouns and verbs in the middle of the word and at the end of the word, and occurs in prepositions and particles (حروف) only at the end of the word. The noon saakinah can have a sukoon on it, as in: or can be written with no vowel on it, as in: ﺍَْ غَن

Definition of the tanween: The tanween is a term for an extra noon saakinah not used for emphasis, found at the end of nouns when continuing the reading, but absent from the noun in the written form (the noon of the tanween is pronounced but not written), and abandoned in pronunciation when stopping. The tanween can be accompany a fathah, or a dhammah, or a kasrah, as in:

There are four rules of tajweed applied to the noon saakinah and tanween. The rules are applied to the noon saakinah in the same way that they are applied to the tanween. The four rules are:

1. الإفْهَام
2. الإِدْغَام
3. القَلْب
4. الإِخْفَاء
 Noon Saakinah and Tanween Rules

Its linguistic definition: clear or obvious

Its applied definition: Pronouncing every letter from its articulation point without a ghunnah on the clear letter.

Its letters: There are six letters which, when they immediately follow a noon saakinah or tanween, cause the noon to be said clearly. They are:

- الهمزة والهاء، والعين والخاء، والغين والخاء

These letters are called, or the throat letters because they are articulated from the throat. If one of these six letters follows a noon saakinah or a tanween, in one word or even between two words, the noon is then said clearly. When the noon saakinah or tanween is at the end of one word (and the tanween can only be at the end of a word), and the first letter of the following word is one of the six letters, we then apply the إظهار rule and say the noon clearly.

Examples:

\[
\text{مُنَّ أَيُّ شَىْءٍ حَلَّفْتُهُ} \quad \text{[Alamat: 2:18]} \\
\text{وَلَمْ يَكُنَّ لَهُ أَحَدُ أَجْسَمَهُ} \quad \text{[الإخلاص: 4]} \\
\]

Likewise, when the noon saakinah is in a word, and the next letter in that same word is one of these six letters we say the noon clearly applying the إظهار rule.

Example:

\[
\text{فَصِّلْ لَكَ وَأَنْحَرِ} \quad \text{[الكوث: 2]} \\
\]
Noon Saakinah and Tanween Rules

Its language definition: *insertion, merging*

In the pronunciation, the noon becomes a 'tuan' (مُتْعَلَب) when it follows a voweled letter. It is one of the two letters that become an emphasized letter of the second type.

Its applied definition: The meeting of a non-voweled letter with a voweled letter, so that the two letters become one emphasized letter of the second type.

Its letters are the letters that form the word "بَرَمْلَان"، meaning if one of these six letters are at the beginning of the word that immediately follows a word that ended in a noon saakinah or a tanween, then the noon merges or immerses into the next letter. The rule for the noon saakinah and tanween can only take place between two words and not within one word.

The further divides into two groups: 1. إدَغَامٌ بِغُنْةٍ. 2. إدَغَامٌ بِفَتْحةٍ. Each of these two sub-groups will now be described.

There are four letters that make up this sub-group of "بَرَمْلَان". When a reader is reciting the Qur’an and there is a noon saakinah or tanween at the end of a word, and the first letter of the next word is one of these four letters, the إدَغَامٌ بِفَتْحةٍ rule is then applied. This means that the noon is not pronounced clearly; instead it is inserted, or merged into the next letter, with the ghunnah, or nasalization, that is part of the noon, remaining.

Examples:

- قَلْبُ بِوَسْعٍ وَأَحْيَةٍ (النَّازُعَاتُ:8)
- لَا يَسْمَعُونَ فِيهَا لَعْبًا وَلَا كَذَّبًا (البَّابُ:25)
- أَلَمْ نَعْلَمْكُمْ مِنَ مَا ظَهَّرَ مِنْ نَهْجٍ (المرسلات:24)
- نَصْرَتُ بِذَا أَيِّي لَهُمْ وَذُبْبٌ (المُلْسِمَاتُ:1)

Exceptions:

If a noon saakinah is followed by one of the إدَغَامٌ بِفَتْحةٍ letters within one word there is no إدَغَامٌ مُّطَلَقٌ (الإطْهَام مُّطَلَق) (absolute). It is called this because it is not from the الإطْهَام الخَالِق category previously described, nor of any of the other إطْهَام categories that will be discussed later. The occurrence of noon saakinah followed by one of the letters of the group "بَمْرَان" in the same word occurs in only four words in the Qur’an, always with the noon saakinah being followed by either a فَتْحٌ or a بَاء. The four words are as follows:

The reason for إظهار إلغام in these cases is that if the إلغام rule was applied, the true meaning of the word would be confusing to understand. Another exception to the إلغام بعنة rule is the noon saakinah followed by a واء in the Qur’an:

\[
\begin{align*}
\text{يَسَّرُ} & \text{ وَ} \text{الْفُرَاتِ} \text{ بُنَىَ الكُلِّ} \text{ بُعْنَة} & \text{[النَّبِيّ]}: 1 \text{ [ الإسلامية: } & \text{15]}
\end{align*}
\]

Here, the lack of إلغام occurs when we read the letter سين and تون in continuum with the next letter، which is a واء. It is to be noted that the letter تون ends with a noon saakinah، as does the letter سين، and that is what is being referred to here. خُفْص، the great reader of the Qur’an whom we take our specific reading from، by the way of Shaatabiyyah، reads these above two examples with إظهار when joining the noon سين and تون with the next word. These letters can also be read by stopping on the noon saakinah، taking a breath، then reading the vow in the normal way.

The two remaining letters of the group يرملون are the letters that comprise this rule. They are the لام وراء. When one of these two letters begins the word that follows one that has a noon saakinah or tanween at the end of it، we then completely merge the noon into the next letter، which is either لام or وراء، with no ٰغُنْنَة. This is why this division of the إلغام is also called إلغام كامل بغير غنّة (complete insertion).

**Examples of إلغام بغير غنّة**

\[
\begin{align*}
\text{وَبِيْلٌ لَّكَ لَّحْيَةٌ هُمْرَةٌ لَّمَّا رَكَبَكُم } & \text{[النَّبِيّ: 1] كُلُّو} & \text{مِن} & \text{رَقْفٍ رَّكَبَكُم} & \text{[ال伊斯兰: 15]}
\end{align*}
\]

An exception of the القياس is made by إلغام بغير غنّة in surah Al-Qiyamah verse 27، due to a سكت (stop without taking a breath)، between the noon saakinah and الراء، in the ‘aayah:

\[
\begin{align*}
\text{وَبِيْلٌ لَّكَ لَّحْيَةٌ رُمَىَةٌ شَرَقِيَّةٌ} & \text{[القياس: 27] وَبِيْلٌ لَّكَ لَّحْيَةٌ رُمَيَّةٌ} & \text{[القياس: 27] رَأَفٌ رَّكَبَكُم} & \text{[القياس: 27]}
\end{align*}
\]

Here we read: بَيْلَ لَّكَ لَّحْيَةٌ رُمَيَّةٌ، then stop for a short time without taking a breath then read: رَأَفٌ. The سكت is what prevents the إلغام from taking place، since it prevents the noon and الراء from meeting.

**Complete and incomplete merging**

The scholars are in agreement that when a تون ساكنة or لام وراء merge with a لام or الراء، the إلغام (merge) is complete. This means that there is nothing left of the تون ساكنة، it has completely merged into the لام or الراء. Most scholars agree that when تون ساكنة or لام and تون ساكنة or لام merge with a نون or a ميم that this also is إلغام كامل (complete merging). The complete merging is denoted by the الشدة (shaddah) on the letter that is being merged into (مُدّمَغَةً فِهِ)، in this case the ميم، الراء، لام، ميم، وراء، لام. There is agreement among the scholars also that when
Noon Saakinah and Tanween Rules

a نون ساکنة or نون تنوین merge with a باء or a واو، that this is إدَغَام ناقص (incomplete merging). The merging is not complete because there is a غُيبة left over from the نون، and the باء and the واو do not have a غُيبة in their characteristics, whereas the نون does. This is the reason you do not see a غُيبة over the باء and the واو in the majority of printings of the Qur’an, when there is إدَغَام.
 Noon Saakinah and Tanween Rules

Its linguistic definition: Change

Its applied definition: The changing of noon saakinah or the tanween into a meem, when followed by a ba’ with the observance of the ghunnah, and hiding of the meem.

Its letters: It has one letter which is the ba’. If the letter ba’ occurs immediately after a noon saakinah in the same word, or between two words (meaning the noon saakinah or the tanween would be at the end of word, and the ba’ the first letter of the next word), it is then required that the reader changes the nun saakinah or tanween into a hidden meem, with a ghunnah present. The noon saakinah is changed into a meem in pronunciation, not in the written word. You may note that most copies of the Qur’an have a very small meem written over or under the noon in this case, or the second line or dhamma of the tanween is replaced by a small meem.

Examples:

There are three things necessary for the إقلاب (الإقلاع) to be correct, they are:

1. Changing the noon saakinah or tanween into a meem so that no trace of the noon saakinah or the tanween is left.
2. Hiding this meem by closing lips on meem and then separating with a ba’.
3. Observing a ghunnah while hiding the meem. This ghunnah is a characteristic of the hidden meem and has nothing to do with neither the noon saakinah nor the tanween.

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Noon Saakinah and Tanween Rules

Its linguistic definition: hiding, concealment

Its applied definition: The pronunciation of a non-voweled letter stripped of any shaddah, characterized somewhere between an راء and a دال, with a غنون remaining on the first letter, in this case the noon saakinah and the tanween.

Its letters are fifteen in number.

The rest of the Arabic alphabet when taking out the letters of راء and دال and القلب.

These letters are then:

| الاء | اناء | الحاء | التاء | اليناء | الزاي | السين | الشين | الكاف | اليناء | القاف | اللفاء | الظاء | الطاء | اليمين |

If one of these letters follows a noon saakinah in the same word, or between two words, or follows a tanween at the beginning of the next word (and the tanween can only be found at the end of a word), then the noon sound is hidden. This is called "إخفاء حقيقية".

Examples:

(quotations omitted)

Important comments:

The noon saakinah, when it is in the إخفاء state, and there is a ضمة (dammah) on the letter preceding it, should be pronounced with the full dammah, but not given more timing than usual. This means that the dammah should be of normal proportion, and not so long that it becomes a دال. This mistake is sometimes prevalent in the word كُنٌم.

The same mistake should be avoided when the letter before the hidden noon has a كسرة (kasrah), such as in the word مُكَسَر. Another mistake in saying the إخفاء is letting the tongue adhere to the two top incisors when saying the إخفاء. When this mistake is made, the listener hears a clear noon "noon ماظورة" with a غنون, instead of a hidden one. The tongue should be a small distance from the two top incisors when hiding the noon, followed by a دال or دال. To say the إخفاء correctly, the tongue should be close, but not at, the articulation point of the letter causing the إخفاء.
Changes in the writing of the tanween with different rules

You may have noticed that the tanween changes slightly in the way it appears from one word to another. The tanween appears different with different rules. When the first letter of the word following the noun ending with a tanween is an إظهار letter, the double fathah, kasrah, and dhammah (التنوين) are aligned evenly with each other, and directly over or under the last letter of the noun:

صُفَّطْوَا أُحْدَاءُ «سَيَّ عَلِيمُ» «سُوَآءَ عَلِيمُهُ»

The double fathah, kasrah, and dhammah (التنوين) are not aligned over each other and are not directly over the letter in the case of an إغشام وإخفاء rule:

رَذَّلْكُمْ «رَبِّ سَمَّا» «ظُلْمُتْ وَرَعَدْتَ»

نَارًا فَلَمْا «نَبِيُّ قدِيرًا» «عُمِّيَ فَهُمْ»

The second fathah, kasrah, and dhammah of the tanween is written as a small هم when the first letter of the next word is a إلء، meaning there is an إقلاب.

لا تنْضَفَّعَا بِالنَّاصِيةُ «أَلِيمُ بِهِ» «كَأَفِرْ بِهِ»

These differences should aid the student in determining which rule to apply when reciting.
Chapter Four

أحكام الميم الساكنة

The Meem Sakinah Rules
**Meem Saakinah Rules**

**Definition** of the meem saakinah: It is a meem free from any vowel, and which has a fixed sukoon when continuing reading and when stopping. This excludes the meem that was originally without a vowel, but obtained one because the next letter also had a sukoon. In the Arabic language it is not allowed to have two non-voweled letters next to each other; one will automatically obtain a vowel to eliminate this problem.

In the case of one of the two letters without vowels being a مَدّ (a lengthened alif, wow, or ya’), the lengthening is shortened so that what remains is a letter with a vowel. Excluded from the meem saakinah rules is the meem at the end of the word that has a vowel, but obtains a sukoon because we are stopping on it. We only stop with a sukoon when reading Arabic, never with a vowel.

The meem saakinah (The meem saakinah) can be in the middle of a word or at the end of a word.

It can be in a noun (اسم) "سعدة المحمود" or a verb (فعل) "أَمْ لَمْ يُسْتَنَّ" or a particle (حرف) "وَالآخِرَة". Included in the meem saakinah rules is أَلْبُيْمَ الْحَمَّامِ (the plural meem). A meem saakinah at the end of a word can sometimes, but not always indicate a plural, such as the possessive "their" or "your" or "them", such as لَكُمْ, which means for you plural, or لَهُمْ, which means, "they have".

The ميم الساكنة has three possible rules:

1. الإخفاء التفوقي
2. الإدغام المغير
3. الإظهار التفوقي
Its linguistic definition: hidden
تعريفه في اللغة السَّكَنَة.

Its applied definition: The pronunciation of a non-voweled letter, stripped of any "shaddah", characterized as between clear (إظهار) and merged (إدغام) with the ghunnah remaining on the first letter, which is in this case the meem.

Its letters: It has one letter which is the باء.

If a باء is followed immediately by a باء, and this does not occur except between two words, we then hide the meem with an accompanying ghunnah. This is called إخفاء السُّكَنَة because the meem is hidden. It is called إخفاء الشفوي because the meem is articulated from the two lips. A lip, in Arabic is شفة, but the word شفوي is also used for "oral". The word إخفاء الشفوي could be translated as "oral hiding".

Examples:

إن رَسِّهُم بِهِم يَوْمَ يُوْمِهِ ۗ لَحَبِيرُ {[العاديات: 11]

ۚ تَرُمِّهِم بِحَجَارَةٍ مِّن سَجْرِیلٍ {[النفیل: 4]
Small Merging (like letters)

Its language definition: Insertion

Its applied definition: The meeting of a saakinah letter with a voweled letter so that the two letters become one emphasized letter of the second type (of letter).

Its letter is one: the meem

If there is a meem saakinah followed immediately by a meem with a vowel in the same word, or between two words, we are then required to insert the meem saakinah into the meem with a vowel, which then acquires a shadda (a shaddah).

This is called إدغام مُّتَّلَقٍ صغيرًا مع الفَتَّة إدغام مُّتَّلَقٍ صغيرًا مع الفَتَّة. It is called because the meem saakinah is inserted into the meem with a vowel. مُّتَّلَقٍ refers to the fact that the letter merging and the letter being merged into are the same letter in articulation points and characteristics. It is called because the first letter of the إدغام is saakinah, and the second has a vowel. الفَتَّة indicates that there is a ghunnah accompanying the إدغام.

Examples:

[الْمَلْكَ] [الْمَلْكَ] [الْمَلْكَ] [الْمَلْكَ] [الْمَلْكَ] [الْمَلْكَ]

[الْمُلْكَ] [الْمُلْكَ] [الْمُلْكَ] [الْمُلْكَ] [الْمُلْكَ] [الْمُلْكَ]

[الْمُلْكَ] [الْمُلْكَ] [الْمُلْكَ] [الْمُلْكَ] [الْمُلْكَ] [الْمُلْكَ]
Its language definition: clear, obvious

Its applied definition: Pronouncing every letter from its articulation point without a ghunnah on the clear letter.

Its letters: 26 letters, the rest of the Arabic letters after excluding the letters of إِفِاءَةَ and إِغْفَاءَ. If one of these letters follow a meem saakinah, the meem is then is pronounced clearly. This can be in one word, or between two words.

Examples:
Within one word:

أَلَّهُمَّ لِلَّهِ رَبُّ الْعَالَمِينَ َِّ َّّ (الفَاتَحة: 2)

خُذْ مِنَ أَمْوَالِهِمْ صَدَقَةً َِّ َّّ (النُّور: 1)

Within two words

وَأَرْسِلْ عَلَيْهِمْ طَيِّرًا أَبَا بَيْلَةَ َِّ َّّ (الفَتْح: 2)

كُمْ مَّ دُنِيَّةً وَلِيْ دُنِيَّةً َِّ َّّ (الكافرون: 16)

NOTE: There needs to be special care taken that the إِظْهَار of the meem is complete when a فاء or a واٰ follow it. This care is needed in that the reader should be careful to close his lips completely and not say the meem with an إِفِاءَة. The possibility of saying the meem with an إِغْفَاء before these two letters is due to the proximity of the articulation point of the واٰ to the فاء and ميم.
Chapter Five

الفَنَة

The ghunnah
The Ghunnah

Its linguistic definition: It is a sound that is emitted from the nasal passage, without any function of the tongue.

Its applied definition: A unconditional nasalized sound fixed on the noon -even if it is a tanween- and the meem.
This means that the ghunnah is an inherent sound in the meem and noon, whether the noon and meem have a vowel or not.

The letters of the ghunnah: The noon and the meem. The noon includes the tanween.

Articulation point of the ghunnah: The opening of the nose that connects with the back of the mouth (the nasal passage). The fact that the ghunnah is emitted from the nose can be demonstrated by closing off the nostrils, and trying to emit the sound of the ghunnah. It is impossible.

Ranks of the ghunnah

There are four levels of the ghunnah:

1. أكمل
2. كاملة
3. ناقصة
4. أقصى

Most complete ghunnah: This is the longest ghunnah. The noon mushaddadah (noon mushaddadah) and meem mushaddadah (meem mushaddadah) fall into this category, as well as when there is an إدغام بفتحة. This means when there is a noon saakinah or tanween (noon saakinah or tanween) followed by one of the letters in the "النوس" group, or when there is a أ or a م the ghunnah is given its most complete timing.

Complete ghunnah: This is the second longest ghunnah. The noon saakinah and meem saakinah fall into this category. When the noon or meem are followed by one of the letters of إخفاء the ghunnah that results from this إخفاء is the complete in its timing, but not as long as the أكمل.

Incomplete ghunnah: This ghunnah is shorter in timing than the complete ghunnah (the noon saakinah and meem saakinah that are said with إظهار) fall into this category.
Most incomplete ٌحَنَّاء: This is the shortest ٌحَنَّاء of all. The نون و ميم متجرحة (the noon and meem with vowels) fall into this category.

Note: The difference in timing between these different categories of ٌحَنَّاء is very minute. Only an experienced reader and listener can tell the difference.

To say the ٌحَنَّاء with complete technique, it is necessary that the تَطْهِيم و تَرْقِيق (heaviness or lightness) of the letter that follows the ٌحَنَّاء of a ساكنة is observed during the ٌحَنَّاء. If the noon saakinah or tanween is followed by one of these letters: صاد - ضاد - طاء - قاف - ظاء, then will have تَطْهِيم (or be heavy). This تَطْهِيم will be the same rank of تَطْهِيم which the next letter will have depending on its vowel, and whether or not there is an alif after it. The concept of تَطْهِيم and the ranks of تَطْهِيم will be covered in level 2 of tajweed.
Chapter Six

أحكام اللام الساكنة

The Lam
Sakinah Rules
The lam saakinah in the Glorious Qur'an are of five categories:

1. Lam in the combination of alif-lam of the definite article “the”
2. The lam in a verb
3. The lam in an order
4. The lam in a noun
5. The lam in a participle (حرف)

**Lam of the Definite Article**

Its definition: It is an extra lam saakinah added to the basic makeup of the word. This noun is preceded by a همزة وصل that is read with a fathah when starting the word. The noun that follows the definite article لام ألف لام may be a regular noun that stands on its own without the definite article (such as الشمس و الفجر), or it may be irregular in that it cannot be broken down further from the alif lam (such as الذى والتي). The alif lam can precede a noun beginning with any of the Arabic letters.

There are two possibilities in the لام التعريف rules:

1. الإظهار
2. الإدغام
If the lam of the definite article precedes a noun beginning with any of the fourteen letters in the group: ﭱ, ﭴ, ﭸ, ﭺ, and the lam then is called لام قمري and the lam is said clearly. This is called إظهار قمري.

Examples:

أَلَّهُ ﯽَمُصِّيَّةُ ﯽَمُصِّيَّةُ ﯽَمُحَمَّدُ ﯽَمُهَيْسِرُ ﯽَمُلْكُ ﯽَمُلْكُ ﯽَمُكْتِبٍ ﯽَمُكْتِبٍ ﯽَمُعَلِّمٍ ﯽَمُعَلِّمٍ ﯽَمُنْسَكٍ ﯽَمُنْسَكٍ ﯽَمُضِلُّ ﯽَمُضِلُّ ﯽَمُعَلِّمٍ ﯽَمُعَلِّمٍ ﯽَمُثَقَّلٍ ﯽَمُثَقَّلٍ ﯽَمُنْسَكٍ ﯽَمُنْسَكٍ ﯽَمُضِلُّ ﯽَمُضِلُّ ﯽَمُعَلِّمٍ ﯽَمُعَلِّمٍ 

If the lam تَعِرِيف of the remaining letters of the Arabic alphabet, there is then an إِدْغَام (merging) of the lam of the definite article into the next letter. As we know, when there is an إِدْغَام, the two letters merge into one, and the letter that the two merge into acquires a ” شدة. In this case then, the letter immediately following the lam, has a شدة on it. This is called لام شمسية and the lam is then called لام شمسية.

Examples:

الْأَرْسُولُ ﯽَمُطَّفُ ﯽَمُنْشِئٍ ﯽَمُنْشِئٍ ﯽَمُلْكُ ﯽَمُلْكُ ﯽَمُكْتِبٍ ﯽَمُكْتِبٍ ﯽَمُمَيِّزُ ﯽَمُمَيِّزُ ﯽَمُضِلُّ ﯽَمُضِلُّ ﯽَمُعَلِّمٍ ﯽَمُعَلِّمٍ ﯽَمُنْسَكٍ ﯽَمُنْسَكٍ ﯽَمُضِلُّ ﯽَمُضِلُّ ﯽَمُعَلِّمٍ ﯽَمُعَلِّمٍ ﯽَمُثَقَّلٍ ﯽَمُثَقَّلٍ ﯽَمُنْسَكٍ ﯽَمُنْسَكٍ ﯽَمُضِلُّ ﯽَمُضِلُّ ﯽَمُعَلِّمٍ ﯽَمُعَلِّمٍ 

The name of the ﯽَمُلْك تَعِرِيف لام نعف on it. This noun cannot be further broken down, though. The original noun without the definite article was ﯽَمُلْك, and when the alif lam was added the ه رة was dropped, and the lam of the definite article merged into the lam of the noun so the honored word became ﯽَمُلْك لام شمسية. The لام in this case is لام شمسية.
Lam Saakinah Rules

Lam الفعل، ولام الأمر، ولام الاسم، ولام الحرف

The lam Saakinah can occur in verbs, in nouns (أسماء), and in participles (حرف). The general rule is that if the lam Saakinah is at the end of a verb (فعل), or participle (حرف), and the first letter of the following word is a راء or a لام, then the required rule is إدغام. There are no cases of the lam Saakinah at the end of a noun (اسم).

The definition of حرف in grammar is a word that points out the meaning of another different word. This is a grammatical term, and different from the Arabic word حرف which means letter. The only حروف that have a lam Saakinah are بل and هل.

Examples:

الإظهار


Examples:

الإدغام


NOTE: There is no place in the Holy Qur'an where هل is followed by راء.

EXCEPTION: There is an exception to the إدغام rule in verse 14 of surah البقرة


In this verse the participle بل is followed by a راء, in the word رآه, but there is no merging, since حفص عن عاصم من طريق الممطأطية has a سكك between the two words بل and رآه. A سكك is a stop without taking a breath, for a period of time less than that of a normal stop.
Chapter Seven

أحكام المدود

The Mudood
Its linguistic definition: *Extra*

**Its applied definition:** Lengthening the sound with a letter of the medd letters.

The medd letters are in the following three cases:

1- The alif is always in this state, which is an alif sakinah, preceded by a fathah

2- The ya’ sakinah preceded by a kasrah

3- The wow sakinah preceded by a dhammah

All three of these medd letters appear in one word in the following examples:

أُوْدِيْنَا ْنُوْمِيْهَا ْأَوْتِيْنَا

**The lean letters:**

اْوً (The wow sakinah preceded by a fathah), such as:

أْوْتِيْنَا

بْيِتِ (The ya’ sakinah preceded by a fathah), such as:

بْيِتِ

The medd is divided into two groups:

- المَدَ الأَضْلَعِيَ - 1
- المَدَ الشرِعِيَ - 2
The Natural Lengthening

Its definition: It is the medd (lengthening) that without which the letter cannot exist (the timing), and it does not stop due to a hamzah or a sukoon.

Its indications: There should not be a hamzah before it, and there should not be a hamzah nor sukoon after it. It is named أصلي (original) because it is the origin of all مدود (mudood). It is called طبيعي (natural) because the person with a natural measure will not increase its measure nor decrease it.

Its timing: It is lengthened two vowel counts. The timing of each count depends on the speed of the reciter. Each vowel should be equal in count, and the mudood of two, four, five, and six counts should be equal to that many vowels.

Included in المد الطبيعي is the group of letters "حـ طـ", which are letters that start some surahs of the Qur'an. If any one of these letters is at the beginning of a surah, the letter is read with a مد طبيعي. An example of this would be: ﷲ ﷴ ﷹ ﷸ ﷲ ﷳ ﷳ. Another example is in the letters pronounced as "هـ و "بـ " in the opening verse of surah Maryam:

What Follows the Natural Lengthening Rules

The following are two different medd that follow the count of the natural medd (المد الطبيعي).

1. مد الصلة الصغرى
2. مد العوض
The Lesser Connecting Medd

It is a medd that comes from (pronoun) which is:

The Mudood (Lengthenings) مدد

A that is not part of the original make up of the word, representing the third person, male. It is voweled either with or and positioned between two voweled letters, the reader is not stopping on it, and it is not followed by a hamzah. When all these requirements are met the becomes lengthened into a lengthened wow or the becomes lengthened like a lengthened . When stopping on this we stop with a regular sukoon, and the is dropped.

Examples:

If the has a sukoon on it (when continuing and when stopping), there is no lengthening of the If the letter before, and or after the has a sukoon, there is no lengthening of the.

Exceptions to the :

There are only two exceptions to the rule:

Here there is NO medd of the even though all the conditions are met.

Here there IS a medd, even though all of the conditions have not been met (there is a sukoon before the medd).

There is no reason for these exceptions. This is the way reads these .

The (pronoun of the female noun which means "this" referring to a female object, follows the rule if it is between two voweled letters. As in:
The Substitute Medd

Ham al-uruz

It is substituting a lengthened alif for the tanween with a fathah, when stopping on it. The lengthening is two counts, which means, the length of two vowels, the same as the counts of the madrدد al-uruz. This medd takes place whether there is an alif written after the letter with the tanween or not. When continuing reading and not stopping on the word that has the tanween with a fathah, this lengthening disappears, and the noon sakinah rules are applied to the tanween.

Examples:

\[
\text{بَنَاءٍ} \quad \text{مَآءَ} \quad \text{هُدَى} \quad \text{شَكُورًا}
\]

**Exception:** Not included in this medd is حاء الناثئة. This letter is represented in Arabic as ئ, or, when linked to the letter before it, it looks like ئ. This letter occurs on the end of nouns, and indicates female gender. This letter is always read as a حاء ساكنة when stopping on the word, and is always read as a ئ in the case of continuing. The written vowel accompanying the ئ is read with the ئ upon reading it in continuum with the word that follows it. When a noun with حاء الناثئة has a tanween with a fath on the tanween, the word should be stopped on with حاء ساكنة and there is no lengthening. This is found in such words as:

\[
\text{رَحْمَةٍ} \quad \text{نَعْمَةٍ}
\]
**Secondary Medd**

**تعريفه:** هوُ الْمَدُ الْفَرْعِي عَلَى مَقْدَارِ الْمَدِ الطَّبِيعِي لِسَبَبِ مِنْ هَمْرٍ أَوْ سُكُونٍ، وَهُوَ الَّذِي تَقْوِيمُ ذُوّاتِ حَرْوَاتِ الْمَدٍّ

**Its definition:** It is a lengthening that has a longer timing (or the possibility of longer timing) than that of the natural medd (المد الطبيعي) due to a hamzah or a sukoon. The medd letters, without this hamzah or sukoon stand on their normal timing.

**علاماته:** أن يَقْعُ قِبْلَ حَرْوَةِ الْمَدِ هَمْرٍ أَوْ بَعْدَهُ هَمْرٍ أَوْ سُكُونٍ سَوَاءً كَانَ السُكُونُ لازمًا أو غارضًا.

**Its indications:** The occurrence of a hamzah before the medd letter or after it, or a sukoon after it, regardless if the sukoon is permanent (when continuing and when stopping), or if the sukoon is a presented one.

The **الْمَدُ الفَرْعِي** is divided into two groups:

- المَدُ بَيْنِ الْهَمْرِ (The medd due to hamzah)
- المَدُ بَيْنِ السُكُونِ (The medd due to sukoon).

The **الْمَدُ بَيْنِ الْهَمْرِ** is sub-divided into four groups:

1. **مد البديل**
2. **المد الواضح المتصل**
3. **المد الجائز المتصل**
4. **مد الصلة الكبرى**

The **الْمَدُ بَيْنِ السُكُونِ** sub-divides into three types:

1. **المد العرفي للسُكُون**
2. **مد اللين**
3. **المد النازم**
The Mudood (Lengthenings)

**Medd due to Hamzah** 
المد بسبب الحمزة

**The exchange medd** 
مد البديل

**Its definition:** The letter hamzah precedes the medd letter.

Examples:

\[ 
\text{اودو} \quad \text{نبعكم} \quad \text{عادم} 
\]

It is called بديل because of the exchange of a medd letter for a hamzah. These above examples were originally as follows: 

\[ 
\text{أودو} \quad \text{إرمان} \quad \text{أدم} 
\]

As seen these words originally had two hamzas, the first one had a vowel and the second a sukoon. The second hamzah was changed into a medd letter from the category of the vowel of the first hamzah. For example, if the first hamzah has a kasrah the second hamzah changes into a باء, and if the first hamzah has a dhammah the second hamzah becomes a وا. Not all cases of hamzah preceding a حرف مد have this origin (two hamzas the first with a vowel and the second with a sukoon), but we treat all cases of hamzah before a حرف مد as بديل. This medd is lengthened for two counts (or two vowel lengths) with all of the different types of readers. One of the other readers (not the way we read) lengthens the مد بدل. We therefore lengthen this medd two counts, as long as a hamzah does not follow it. If a hamzah follows it, we determine the lengthening according to the أقوى السببين rule, which will be explained later.

**The مد البديل has four states:**

1. ما ثبت وصلاً ووقفاً - That which is observed when continuing and when stopping. Such as 

\[ 
\text{أَنَّى} \quad \text{عَمَّيَ} 
\]

2. ما ثبت وصلاً لا وقفاً - That which is observed when continuing, but not when stopping. i.e.

\[ 
\text{وَلَهُ الْجُوُورُ الْمُنْشَقَاتُ} \quad \text{وَإِنَّ لَهُ عَبْدَنَا لَرُؤَى وَحْسُ سَكَابٍ} 
\]

When stopping on these two examples, there is مد العارض للسكون due to أقوى السببين.

3. ما ثبت وقفاً ولا وصلاً - That which is observed when stopping, but not when continuing. As in: 

\[ 
\text{وَجَاهَا} \quad \text{وَأَبَاهُمْ} \quad \text{جَآءَو} 
\]

When stopping on a word as in the example, there is مد البديل, due to the fact that there is a hamzah before the حرف المد. When we read the word 

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and continue reading, the rule of the مَدْدُ الْجَازِرُ المنفصل (which will be explained soon), is applied due to أُوْقَ وَتِينِ.

What is observed only when beginning with the word. This can be exemplified in the following:

أَنْثُوْيُبِهِ "أَوْلَمْ يَأْتِي «أَنْثُوْيُبِهِ»

The Required Attached Medd

نَحْ: تَعْرِفْهُ: هُمُّ أن يُنْفِقُ مَدْدًا وَيُسْأَلُهُ الْمَدْدُ في كَلِمَةٍ وَأَصْلٍ.

Its definition: It occurs when a hamzah follows a medd letter in the same word. It is called واجب because all readers agree that this medd is required. It is called due to the attachment of the medd letter and the hamzah to the same word.

Its rule: It is lengthened four or five vowel counts. The four count lengthening is also called التَوْسُطُ. The five count lengthening is also called ̀فوُقَ التَوْسُطُ.

When the hamzah that follows the medd letter is the last letter of the word, and the reader is stopping on the word (meaning the hamzah now has a presented sukoon), the lengthening can be four or five counts, as mentioned, or six counts (called الإِشْيَاعُ). The reader who lengthens this medd six counts when stopping on the hamzah, considers this المَدْدُ المتَضَعَت. This medd will be explained shortly, and the concept of two different medd at the same time will be discussed in the أُوْقَ وَتِينِ section.

Examples:

فَكَلْعَتُهُ هُبُتْبًا مَرْيَعًا [السَّامِرَةِ:4] وَلَقَدْ جَآءَهُ عَلَى مُوسَى [الغَيْرَةِ:12]

Examples with the hamzah as the last letter of the word

يُهُدِيُو لِلهِ لَدُورًا مَن بِشَاءٍ [الدُّورِ:30] يَكَدَّرُ زَيْتَهُ يُضُبيَّهُ [الدُّورِ:30]
The Separate Allowed Lengthening

**Definition:** It occurs when a medd letter is the last letter of the word, and the hamzah is the first letter of the next word. It is called جائز متصل because of the permissibility of a short count, and its lengthening with some readers. It is called متصل (separate) due to the separation of the medd letter and hamzah, meaning they are in separate words, but next to each other.

**Rule:** Its shortening is allowed (two vowel counts) and its lengthening is of the measure of four or five vowel counts. The way we read光辉 on عاصم من طريق الضاد (hafs) the allowed lengthening is four or five counts, and two counts are not allowed.

**Examples:**

"فرَدْوَا أَبْنَى هِمْْمَيْنُ أَفْوَاهُمْ *" إِبْرَاهِيمَ؟ "ِّبَيِّنَ يَدِهِ أَبْنَى لَهُ وَتَبَّنَّ * [المد:1]

When stopping on the word that has the medd letter at the end of it, the reader stops with مد طبيعي since the hamzah in the next word is the reason for lengthening to four or five counts, and the reason is no longer present.

**Note:** In some words such as يا used for calling, or ها for drawing attention the medd letter is written together with the following word. When the next word begins with a hamzah, this may be confusing when trying to ascertain whether the medd is جائز متصل or جائز متصل. The reader needs to know that "يا" (for calling) and what follows it are two separate words, and the same can be said for "ها" (drawing attention) and what follows it. For example: خطوره *؟ يُبَارِرُهُمْ* A

**Important Notice:** The المد الجائز المتصل and المد الواجب المتصل must be both four counts or both five counts. It is not allowed to mix the medd counts. There is no valid way of reading that does differently than this.

The Greater Connecting Lengthening

**Definition:** If the pronoun ها at the end of a word has a vowel of a dhammah or a kasrah, and is between two voweled letters, and the first letter of the next word is a hamzah, it is permissible to lengthen it two counts (not the way we read), or four, or five counts. This medd follows the mad al-jadhr in vowel counts. The second ها in the word ها ها the short form follows the same rules as ها the short form in this medd.

**Examples:**

"أَيْسَبُ أَنْ لَمْ بَرَّهُ أَحَدُ * [البلد:7] " ولا يُسَرِّقُ يَبْعَدَا رَبِيعًا أَحَدًا * [الكهف:110]"
The Lengthening with a Presented Sukoon

Definition: This medd occurs when there is only one letter after the medd letter, it is the last letter of the word, and this letter has any vowel on it, and we are stopping on the letter with a presented sukoon.

It is called “presented sukoon” because the sukoon is presented on the letter when stopping on it, otherwise the letter is read with its vowel. Note: If the last letter is a hamzah there are then two medd in one, (أقوى السببين see المد الواضح المتصل والمد العارض للسكون, section).

Its rule: It is permitted to lengthen this medd two, or four, or six counts when stopping on it. When not stopping on it, the last letter is read with a vowel and the medd letter is lengthened two vowel counts, the normal measure for the mad. الطبعي.

Examples:

The Soft Lengthening

Definition: It occurs when a “leen” letter (اء or a, with a sukoon, preceded by a letter with a fathah) is followed by one letter only in the same word and we stop on the word with a presented sukoon.

Its rule: It is allowed to lengthen this medd 2-4- or 6 vowel counts when stopping on the word. When continuing reading (not stopping on this word), there is a slight lengthening of the “leen” letter, referred by the scholars as "مدا ما."

Examples:
### The difference between مد الين and مد العارض للسكون

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</tbody>
</table>

If two medd of same lengths but of different types are in one phrase, there will be one of them stronger than the other. مد الين is stronger than the مد العارض للسكون. If the weaker of the two (مد العارض للسكون in the phrase, the stronger should then be the same length as the weaker medd or longer in length than the weaker. When the stronger medd (مد الين) precedes the weaker مد العارض للسكون, the weaker medd then must be equal in length to the stronger one, or less in length than the stronger. Ash-Sheikh Mohammed Nasr quoted the following stanzas when discussing this in his book on tajweed: The following stanzas state the rule to be followed if مد الين precedes مد العارض للسكون in a phrase:

وَ كُلُّ مَنْ أَطْعَمْ نَحْوَ الْمِنْزَى
وَ مَنْ يَوْسِطُ أُوْصَدْ أَقْصَرْ

And all who make six counts for those like المين

And who observes shortening (العارض) then he should shorten (اللين)

And who lengthens middle way (four counts) he can make it (the leen medd) middle (length) or short
A verse in which we apply the above rule is verse 65 of سورة الفاتحة:

\[
\text{يُضَأَرُّها} \\
\text{عَلَى} \\
\text{الْفَتَحَةِ} \\
\text{يَنْكَحُ مَنْ كَرَمُهُ} \\
\text{سَبْرُ وَالْمُقْتَمْ.}
\]

The two phrases in this one verse end with a stop indicated by the letter ْ(٤) above the last word. The first phrase ends with the word الفتحة, which we stop on with the المد العynos للسكون. The second phrase ends with the word يَنْكَحُ, which we stop on with a مد اللين. The short stanzas above stated that if we stop on the المد العynos للسكون with six vowel counts, we can then stop on the مد اللين two, four, or six vowel counts. This is due to the fact that the المد العynos للسكون is stronger than the مد اللين. If we stop on the المد العynos للسكون with four vowel counts, then we can stop on the مد اللين with two or four vowel counts. If we stop on the المد العynos للسكون with two vowel counts, we can only stop on the مد اللين (اللتين) cannot surpass the stronger of the two مدة (عوض للسكون) in counts.

When the مد اللين precedes the المد العynos للسكون in a phrase, the length of the مدة determines our choices, or lack of them, in lengthening the المد العynos للسكون.

The shaykh Muhammad Tahir completed the quoted verses regarding this issue as follows:

\[
\text{لا} \\
\text{ذَٰلِكَ} \\
\text{بَرَبُّ} \\
\text{يَزِينُ} \\
\text{الْهَيْكَالَ} \\
\text{وَإِنَّ} \\
\text{غَدُّتْ} \\
\text{فِي} \\
\text{مُضْحَكَةٍ}.
\]

\[
\text{وَإِنَّ} \\
\text{كُلُّ} \\
\text{مَنْ} \\
\text{قَضَى} \\
\text{خَرَفَ} \\
\text{الْلَّهِ} \\
\text{يُضَأَرُّ} \\
\text{عَلَى} \\
\text{فِي} \\
\text{مُضْحَكَةٍ}.
\]

And all who shorten the lean letter (in a مدة)

And if it is middle (مدة) then make it (المد العynos للسكون) middle (4) or long (6)

Then three run in the likeness of (المد العynos للسكون)

And if you lengthen it (six counts مدة) then lengthen (المد العynos للسكون) similarly

In summary, the المد العynos للسكون must be equal to, or longer than the مد اللين. The opposite is true for the مد اللين; it must be equal to, or shorter in length than the المد العynos للسكون. The following part of a verse is an example of the المد العynos للسكون preceding the مد اللين:

\[
\text{ذَٰلِكَ الْحَقُّ} \\
\text{لَأَرْسَلْ} \\
\text{فِيهِ} \\
\text{يَدِي} \\
\text{لِلْمُقْتَمْ.}
\]

[الفقرة ٢٢]

In this verse, if we stop on the word ربَّ, we stop on the مد اللين. The last word of this verse is لم يَنْكَحُ; when we stop on this word, we stop with a مد العynos للسكون. Here, we apply the above rule, which states that whatever length of مدة we stop on as far as the مد اللين, we must equal that or increase that length when we stop on the المد العynos للسكون.
The Mudood (Lengthenings)

The Compulsory Medd

تعريفه: أن يقَعُ سُكُونٌ أصِلِّيٌّ بعد حَذَفٍ المُّدّ في كلمة أو في حَذَفٍ

Its definition: An original sukoon is positioned after a medd letter, in a word or a letter.

By original it is meant that the sukoon is part of the original make up of the word, and is present when continuing the reading and when stopping.

Its Divisions: The mud al-lazm is divided into two groups:

المدّ اللازم الكلمي - 1
المدّ اللازم الحرفي - 2

Each of these two divisions is further divided into two more divisions. We therefore have four divisions of the mud al-lazm.

المدّ اللازم الكلمي المُتَقَلّ - 1
المدّ اللازم الكلمي المُحْقَف - 2
المدّ اللازم الحرفي المُتَقَلّ - 3
المدّ اللازم الحرفي المُحْقَف - 4
The Mudood (Lengthenings)

The Compulsory Heavy Lengthening in a Word

its definition: It is when an original sukoon (the letter has a shaddah on it) comes after a medd letter in a word. The word heavy مُثَنَّى refers to the shaddah. A shaddah indicates two letters of the same, the first one with a sukoon, and the second with the vowel that is accompanying the shaddah. The two letters have merged (دغام) into each other, and thence the shaddah. It is called لازم due the permanent, or origanal sukoon found when the reader stops or continues, or because all readers agree that this lengthening must be 6 vowel counts. It is called كلمي due to the fact that the medd letter is in one word.

Examples:

The Compulsory Light Lengthening in a Word

its definition: It occurs when an original sukoon that is not merged (no shaddah on it), follows a medd letter in a word. The word مُخفف means not merged. This refers to the letter with the sukoon that follows the medd letter.

Places of this lengthening: There are only two places of occurrence of this kind of lengthening in the Qur'an.

Its measure: 6 vowel counts

مقدار: ٦ حركات
The Compulsory Lengthening in a Letter

Preface: The letters that begin some of the surahs of the Qur’an are fourteen in number. These fourteen letters are found in the phrase: "يَلُبُّ حُكَّمَةَ فَاطِعَةَ نَسَمَ". These letters are divided into four groups.

1- That which has no medd at all: This refers to the letter ل as it has no medd letter in it.

2- That which has a medd of two counts: The letters in this category can be found in the phrase: "حَيَّ ثُلُّتُه" meaning the letters are recited as حَا-يَا-طا-ها-را when found in the letters that sometimes begin a surah, are lengthened two counts. When these letters are written out as above, they consist of only two letters, and are مد طبيعي.

3- That which has a medd of six vowel counts: The rest of the letters from the fourteen that start some surahs of the Qur’an fall into this category. These letters are seven in number, and can be found in the phrase: "سَنُفِّصُ لْكَمْ". All are lengthened six counts. The letters of the group مد لازم حرفي منقل and مد لازم حرفي محفف are categorized into two groups: مد لازم حرفي منقل and مد لازم حرفي محفف. The category that the letter falls into depends on whether it is merged مد عامم into the next letter, or not.

<table>
<thead>
<tr>
<th>مد لازم حرفي منقل</th>
<th>مد لازم حرفي محفف</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. The letter when written out consists of three letters</td>
<td></td>
</tr>
<tr>
<td>II. The middle of the three letters is a medd letter</td>
<td></td>
</tr>
<tr>
<td>III. A merged letter follows the medd letter, meaning that the third letter is مد عامم with the letter that follows it.</td>
<td></td>
</tr>
<tr>
<td>I. The letter when written out consists of three letters</td>
<td></td>
</tr>
<tr>
<td>II. The middle of the three letters is a medd letter</td>
<td></td>
</tr>
<tr>
<td>III. A sakin letter follows the medd letter, but it is not merged with the letter that comes after it</td>
<td></td>
</tr>
</tbody>
</table>

4- The letter عين can be lengthened four or six vowel counts, according to the rules of the way we read, which is the way of حفص عن عاصم بن طريق النطاقية. This is due to the fact that the letter عين is a follower of the medd leen in this situation, and not a compulsory medd. The middle letter of عين is not a medd letter.
The Compulsory Light Lengthening in Letters

Its definition: The letters of the group "سنفه لکم" are each individually read as a three letter word, the middle letter being a م لام, and the third letter having an original (or permanent) sukoon. The determiner of the letter being م لام is the last letter and whether it merges with the first letter of the next three letter word or not. In the case of the م لام letter, it is not merged with what comes next. This is why it is called لام م لام. This medd is lengthened six vowel counts. Examples:

\[ 
\text{الَّذِينَ يُقَدِّمونَ} \] (يونس:1)

In this example we can see that the لام when written out consists of three letters; the middle letter is a medd letter م لام, the last letter م لام has a sukoon it, and is followed by a را, which the م لام does not merge into, and therefore it is called م لام

The Compulsory Heavy Lengthening in Letters

Its Definition: This type of lengthening occurs when a letter of the "سنفه لکم" group of letters that begin some of the surahs, (as described above), has the last letter of the three letter word representing the individual letter, merging into the letter that comes after it. This is the reason for it being called م لام (heavy). This medd has a required lengthening of six counts. Example:

\[ 
\text{الَّذِينَ يُقَدِّمونَ} \] (اللر:1)

In this example, we find two letters, the لام and the م لام that consist of three letters. The لام has a medd letter م لام as the middle letter, then followed by a letter that is a م لام sakinah, but merged with the first letter of the next spelled out letter م لام.

The لام is then م لام حرف م لام. The م لام does not have its third letter merging with what comes next (there is none after the م لام), so it is م لام حرف خیاف

Summary of different medd in the letters that begin some surahs

<table>
<thead>
<tr>
<th>Arabic</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>م لام</td>
<td>No medd</td>
</tr>
<tr>
<td>حیف</td>
<td>Two count natural medd</td>
</tr>
<tr>
<td>سنفه لکم</td>
<td>Med لام حرف</td>
</tr>
<tr>
<td>عَيْن</td>
<td>Follower of the leen medd</td>
</tr>
</tbody>
</table>

Four or six vowel counts

Six vowel counts
We learned that the Secondary Lengthening (المد الفرعي) is due to two causes: 

The lengthening due a hamzah are three kinds:

The medd due to a sukoon is of two kinds: 

The leen is considered a branch of 

These medd (lengthenings) have various degrees of strength and weakness. 

The strongest is 

The next 

Then 

The weakest 

The following lines of poetry written by Ash-Sheikh Ibrahim Ali Shahaatah reinforce the ranking of the medd:

The Rule of the Stronger of the Two Causes for a Lengthening

If two reasons for lengthening are present in one medd letter, there must be one stronger than the other. In this case the weak medd is left, and we use the stronger of the two.

The following lines of poetry also written by Sheikh Ibrahim Ali Shahaatah exemplify this:

Examples:

There is a hamzah before the medd letter (اءَ), this is therefore a بدل. The same medd letter is followed by a shaddah, meaning a sukoon, so we also have لازم. With the knowledge that the stronger of these two medd is the لازم, we use that medd and do not use بدل. This medd is lengthened six counts, that of the لازم.

In this example a hamzah precedes a medd letter (ءَ), so there is a بدل. The same medd letter is followed by a hamzah in the same word, so there is also a مفصل. Both of these medd share the same medd letter, we then leave the بدل and apply the مفصل. This medd is therefore lengthened four or five vowel counts. When stopping on this same medd, or any word that has a hamzah at the end of it after a medd letter, we have three different possibilities:

If the reader is reading the مفصل four counts, he can stop on this medd four or six vowel counts. Four counts means that it is a medd with two causes.
The Mudood (Lengthenings)

and مم عدد للسكون. Stopping on six vowel counts means stopping on a مم عدد للسكون. If the reader is reading الواجح المفصل five vowel counts, he can stop on this with five or six counts. Stopping on five vowel counts means it is مم واجح مفصل. It is forbidden to stop on this word considering it a مم عدد للسكون with two vowel counts. This is due to the rule of أقوى السبيبين.

In the above example the hamzah precedes a medd letter, indicating a مم بلد. This medd is at the end of the word, and the first letter of the next word is a hamzah, so it also is مم جائز مفصل. In this case, مم البلد is not used when continuing reading, and the مم البلد الجائز المفصل is used, so we lengthen this medd 2, 4, or 5 counts (4 or 5 the way we read). If مم البلد الجائز is lengthened two vowel counts, then the medd is shared مم بسيبين, and both مم البلد والجائز رَأَهُم is considered to be in use at the same time. When stopping on the word مم البلد only is used.

In this example a hamzah precedes a medd letter, so there is a مم بلد. When stopping on this word, there is one letter after the medd letter, and the sukoon on the last letter is a presented one (عَارض). We have therefore when stopping a مم عدد للسكون. If we stop with a two vowel count medd, we have مم بلد عدد للسكون مم بسيبين and مم بلد عدد للسكون مم بسيبين. When stopping on four or six vowel counts we are using the مم البلد العارض للسكون only. When not stopping on this word, we use مم البلد.
The Mudood

Natural Medd
الألف والباء والفاء الكبيرة
Includes the separated letters that start some surahs

Followers of the Natural Medd
1. مد الصلة الصغير
2. مد الوصل

Due to a hamzah

With a حرف مد in two different words

With a حرف مد in the same word

Due to a sukoon

Original sukoon

Presented sukoon

السكون للعصر

السكون للعصر

Two, four, or six vowel counts

Six vowel counts

سريري
كلمي

Light
Heavy
Chapter Eight

كيفية حدوث الحروف

How letters are formed
The Qur'an consists of 114 surah; each surah consists of a number of ayat; each ayah consists of a number of words, and each word consists of different letters. We can therefore state that the smallest unit in the make-up of the Qur'an is the letter.

Scholars studied letters from the standpoint of articulation points (ٌخـٌارٌجَ) and characteristics of the letters (صٌفٌات) when pronouncing a letter. If the Qur'an reader pronounces each letter from its proper articulation point, with all of each letter's characteristics, and can read each letter properly alone, and in conjunction with other words, he then has achieved high quality in reading the Qur'an.

تعريف الحروف: هـُوَ صَوْطٌ يَتَمُهُّ عَلَـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔ~

The definition of letter: It is a sound that depends on a defined part or an approximate part (of articulation).

To understand the definition of a letter we need to understand what sound is.

تعريف الصوت: هـُوَ نـُخْلِصُ وَتَخْشَى فِـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔـٔ~

The Definition of sound: It is vibration and waves in the layers of air that reaches the human ears. If the air vibrates with a vibration that reaches human hearing levels, then this vibration is called sound.

Human ears hear sound in the range of 20-20,000 hertz. A hertz is vibrations per second. If the frequency of sound vibrations is higher or lower than this we cannot hear it. An example of this is ultrasound. Air vibrates normally in nature in many ways, four different ways that can produce audible waves are:

1. صَبَدُ جَسَمٍ: Strong collision of two bodies. An example of this is clapping of the hands.
2. تَبَاعُدٌ جَسَمٍ: Parting of two bodies from each other, and between them there is a strong bond. An example of this is tearing paper.
3. اهْتِزَازُ جَسَمٍ مِّن الأَجْسَامِ: Vibration of a body. For example, a tuning fork.
4. احْتِصَالُ شَيْءٍ بِتَيْنِيِّ بَقْوَةٍ: Strong friction of an object on another object. This could be exemplified by dragging a heavy box on asphalt.

The Articulating Mechanism that Allah Gave Humans.

Human articulation uses some of the previous mentioned methods of causing sound in voweled and non-voweled letters (الحُرُوف السَّاِكِنَةُ والمُدْنَحَرُّكَةُ). The following explains how the sound of the letters is formed in human articulation.
1. Non-Voweled letters

It occurs by the collision of two components of the articulation parts. There is no accompanying jaw or mouth movement that occurs with voweled letters. This is for all non-voweled letters except the medd and leen letters, and the qalqalah letters (which will follow shortly). An example is م. The meem occurs by collision of the two lips.

II. Voweled letters

It occurs by vibration of the vocal cords in the throat and does not occur by a collision between two components of the articulation parts. This is only for حروف الوصل واللين (the medd and leen letters). The medd and leen letters do have accompanying movement of the mouth and jaw. The lengthened أ أ is accompanied by the opening of the mouth.

The lengthened أ أ is accompanied by a circling of the lips. The lengthened ب ب is accompanied by the lowering of the jaw. An example is the two joined words "هولا" or the word "موه." The sound of the medd letters comes from vibration of the vocal cords, with the accompanying mouth and jaw movement.

i) Opening of the mouth. This occurs with فتحة.

ii) Circling of the lips. This happens with ضمة.

iii) Lowering of the jaw. This happens with كسرة.

An example is in the following: ب ب ب occurs by the separation of the two lips and the opening of the mouth. ب ب occurs by the separation of the two lips and the circling of the lips. ب ب occurs by the separation of the two lips and the lowering of the bottom jaw.

All vowels must sound like a shortened version of its origin. The أ أ is the origin of the فتحة, the long أ أ is the origin of the ضمة, and the long ب ب is the origin of the كسرة. The reader must be careful not to pronounce these vowels incorrectly, such as when the كسرة is pronounced in between a كسرة and a فتحة. Some readers mistakenly open the sides of the mouth for a فتحة instead of opening the mouth vertically; the result of this mistake
is إِمَالَة which means tilting. Other readers do not make a complete circle of their lips for a ضمة and the resulting sound is like that of the English "O". Another mistake readers may make is not lowering the jaw completely for the كسرة and the resulting sound is that of a short i. We should not let our mouths be lazy; the correct way of pronouncing vowels need more mouth and jaw action than the incorrect way. The vowel and letter formation is one of the most important items of research in the knowledge of tajweed because it is linked to all 29 letters of Arabic. We must be careful to pronounce these vowel sounds correctly and at the same time be careful not to put a vowel on a saakinah letter. For example the word: ﺣَمْلُ. The ﺑاء has a ضمة, the ﺑاء a sukoon, and the ﺝاء a ضمة. We have to be sure to say the ضمة on the ﺝاء, then return our mouths to a neutral position for the ﺑاء, and then make a ضمة for the second ﺝاء.
Chapter Nine

القلاقلة

The Qalqalah Mechanism
The Qalqalah Mechanism

Letters which have no vowels (خطور الساکة) are produced by collision of the two components of the articulating parts (بالتصادم بين طرفين عضو النطق). Voweled letters on the other hand are produced by parting of the two components of the articulating parts (بالتصاعد بين طرفين عضو النطق). The medd and len letters (خطور المد واللبن) are produced by vibration of the vocal cords (باتباع الزعال الصوبي في الهجرة). Letters are divided into three groups when categorized according to the length of running of their sound (حريان الصوت).

1. **Letters of strength**. The sound does not run at all when these letters are articulated without a vowel (ساکة), the articulation point is completely closed when a letter of this group is sakin. i.e. اب or ياء. There are eight letters in this group. They are the letters in the phrase: أجد فطر يبكت or as stated in the Jazariyah prose:

2. **Letters in Between**. These letters are pronounced with sound running in between the characteristic of imprisonment in the شدة letters and the running of sound in the رخوة letters. The letters of this group are five in number:

3. **Letters of softness**. These letters have clear and obvious running of the sound when they are articulated without a vowel (ساکة). Examples are in the following:

The letters of this group are all the letters remaining when taking out the letters of شدة and توسط (حريان الوسط).
The letters of qalqalah are in the group ندیده، these letters are all in the group of letters جرّب. If we attempt to say one of these five qalqalah letters with a sukoon, we would find that the articulation point closes completely, and that it causes an annoyance in the articulation mechanism. This is due to imprisonment of the sound behind the articulation point. When these same five letters have vowels, we do not find this annoyance because voiced letters are pronounced بالتأخّر بين طرف الفص اللفظي (parting of the two components of the articulating parts). The Arabs, due to the annoyance and difficulty in pronouncing these five letters when ساکنة (saakinah), have violated the rule that الحروف الساکنة are articulated بالتشادم بين طرف الفص اللفظي. Instead, these letters are articulated بالتأخّر بين طرف الفص اللفظي, the same as voiced letters, but without any corresponding movement of the mouth and jaw that is associated with voiced letters.

**Chart comparing the حروف متحرّكة (qalqaleh) to voweled letters (حروف متحرّكة) and non-voweled letters (حروف الساکنة).**

<table>
<thead>
<tr>
<th>حروف المتحركة (qalqaleh)</th>
<th>الفقللة</th>
<th>الحروف الساکنة</th>
</tr>
</thead>
<tbody>
<tr>
<td>تحرّج بالتشادم بين طرف الفص الفظهي</td>
<td>تحرّج بالتشادم</td>
<td>تحرّج بالتشادم بين طرف الفص اللفظي</td>
</tr>
</tbody>
</table>

- **صياحه: نتائج للنغم (الفتحة):**
  - 1 Opening of the mouth
  - 2 انضمام للضمة (الضمامة)
  - 3 انخفاض للفك السفلي (الكسرة)
  - 4 انخفاض للفك العلوي

- **لا يصاحبه شيء:**
  - Nothing (no mouth or jaw movement) accompanies it
  - Nothing accompanies it (no mouth or jaw movement)
From this chart we can see that a قلة letter is similar to a سكن letter, in that there is no accompanying jaw and mouth movement with it. On the other hand, it is unlike the سكن letter in that the قلة is articulated. The قلة letter is similar to the متحرك letter since they both are articulated, but unlike it since the قلة has no accompanying jaw and mouth movement and the متحرك letter does. The definition of the قلة is as follows:

Its linguistic definition: shaking, disturbance

تعريفها في اللغة: الاضطراب

اصطلاحاً: اضطراب الحرف خال سكونه حتي تسبيع الله مروة حيث يخرج بالتباغد بين طويل غضو الطنق لا بالتصادم دون أن يصاحب ذلك الفتح للضم أو الضتام للضفني أو الخفاس لللفك السفلي.

Its applied definition: Disturbance of the letter when it is in the state of being non-voweled until a strong accent is heard when it is articulated by parting of the two components of the articulating parts, not by collision, without accompanying it any opening of the mouth, or circling of the lips, or lowering of the jaw.

The قلة does not resemble a فتحة or a ضمة or a كسرة. It does not follow the vowel of the preceding letter, nor the following letter. If the قلة letters have a ممدد (مداد), the first letter of the قلة (which is sakin) is then articulated by تصادم. For example: الحَقُّ الْحَقُّ and الحَجُّ الْحَجُّ. If we are stopping on the words in the previous example, the first قاف of the word الحَقُّ is pronounced by تصادم, and the second قاف is said with a قلة. This means that the قلة is pronounced with تباعد without any accompanying mouth and jaw movement. The جيم of the word الحَجُّ would be the same as the قاف in the word الحَقُّ.
The Qalqalah

The following chart compares how the qalqalah letters are formed in the different possible states, voweled, saakinah but not merged, and saakinah and merged.

The Qalqalah is divided into two classes: the Lesser Qalqalah and the Greater Qalqalah.

**The Lesser Qalqalah**: This occurs when the qalqalah is the middle of a word, or at the end of a word, and we are not stopping on that word. In this case we say the qalqalah, and immediately proceed to the next letter, or word. i.e. بَعْضُكَ فَأَفْلَحُ.

**The Greater Qalqalah**: This happens when the qalqalah is the last letter of a word, and we are stopping on that word. i.e. الْطَأْرِرَ.

The difference between the two divisions is that there is more of a ring to the qalqalah because we are stopping on it, than there is on the qalqalah.
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