

The Science of Tajweed

علم التجويد

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Edited by Zaynab Salman
July 2006



Dear Seekers of Knowledge, Readers of the Qur'an

Insha'Allah, we will be conducting a *Tajweed* course where you will learn the precise way in which the Qur'an was recited from Gibreel (A) to the Prophet Muhammad (may the peace and blessings be upon him). Please understand first and foremost that this class is more spiritual and significant than others; indeed, you are learning to read the glorious and magnificent words of Allah (SWT). Second, purify your intentions. Your sole intention should not be to earn an A on your report card. Rather, your intention should be to earn ajeer and have your deeds written down in the book that will be given to you on the Final Day. We shall embark on this journey, which will, at once, challenge our minds and engage our hearts. We are all together on the same journey, seeking to perfect our recitation of the Qur'an. Our dear Prophet (S) teaches us, "The most honorable of my Ummah are the holders of Qur'an." May Allah (SWT) ennoble us with His book. May He inspire us to comprehend its beauty and realize its majesty.

Your sister,

Reem Osman

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The Science of Tajweed

By Al-Hajjah Hayat Ali al-Hussaini

Brief History:

Tajweed is a completely static science. There is no place in it for ijtiḥād (personal reasoning). Angel Jibreel revealed the Reading, Allah (SWT) taught him and the Prophet (S) received it as he heard it. He (S) taught his companions the Holy Quran as he received it from Jibreel (A), urging them to recite it as it was revealed. It is narrated that he (S) said, “Verily Allah Most High loves for the Quran to be read as it was revealed.”¹

When Islam spread to the various non-Arab countries and people whose tongues were not accustomed to the Arabic letters and sounds, learned Qur’an, much error and distortion occurred and the Muslim scholars feared (the perpetuation of) that error and distortion. It was at this point that some of them recorded the rules and foundations that regulate the correct pronunciation of Qur’an and they named this the Science of Tajweed.

The rules were not made up by these scholars, in fact all they did was closely observe the perfect readers who read as they were taught by the Prophet (S) and write down for later generations the rules of recitation of that earlier generation. In this, their mission was similar to the linguist that listened to the Arabs speak and wrote down the rules of grammar and morphology for the Arabic language.

There is no doubt that the rules of Tajweed were known to the Arabs, for they used to practice *idgham*, *iqlab*, *ikhfa*, and *ith’har*²; yet it took its final and organized form in the recitation of the Quran.

These rules aided in the preserving of the book of Allah (SWT), until it reached us free of change or distortion—as it was revealed.

Definition of Tajweed

Linguistically: to improve

As a technical term: The correct recitation of Quran by giving each letter its prescribed pronunciation as regards the correct position of the organs of speech, the diacritical marks and the manner of articulation (makhraj, haraka and sifa).

Makhraj al-harf/Points of Articulation: The correct anatomical point from which the sound of a letter is made so that it is distinct from any other.

The Sifa of a letter/manner of articulation³: Is the manner (or characteristic way) by which a letter is pronounced which also distinguishes it from other letters. For example, *takreer*, *rakhawa*, *qalqala*, *hems*, etc..

¹ Kanz al’ Amal v. 2 Hadeeth #3069, page 49. Published by Maktaba al’ Turath al-Islami—Aleppo.

² These are technical terms of Tajweed that will be explained in full in the coming pages.

³ The technical term “sifa” is most often translated as “attribute”. I have chosen *manner of articulation* on the authority of the Cambridge Encyclopedia of Language that describes it as: “The specific process of articulation used in the sound’s production.” A ‘sifa’ of a letter does not describe the letter more carefully (as in an attribute) but describes *how* that letter is pronounced – thus the term ‘manner of articulation.’ Generally in this writing, however, the Arabic will be used to avoid confusion. (trans.)

Source: The source of *tajweed* is from scholars knowledgeable in the ways of the performance of correct recitation by way of *tawatur*.

Tawatur: the conveyance of information from one group of people to another, whereby it is impossible that they all agreed upon deception.

Its legal status: There is no doubt that the Science of Tajweed is *fard kefayah* (that is if some learn it then the rest of the people are not held responsible.) But the practice of Tajweed is a must for everyone (*fard 'ayn*). That is, the practice of the rules of Tajweed is a must for anyone who read Quran – even if one doesn't know the rules from a theoretical point of view.

The proof that Tajweed is obligatory (*fard*) is:

Quran:

Surah Furqan: 32—“We have recited it with distinct recitation”

Surah Muzzamil: 4—“...and recite the Quran with measured recitation”

Hadith: His saying (S) (as Zaid bin Thabit ® narrates) “Verily Allah loves the Quran to be read as it was revealed”

Ijma' (consensus): The distinguished Sheikh Muhammad Makki Nasr says in his book (*Nihyat al-Qawl al Mufeed*): “This infallible Ummah (which was protected from wrong) has agreed upon the fact that Tajweed is obligatory from the time of the Prophet (S) until our time. No one has ever disputed this and that is one of the strongest pieces of evidence.”

Its Purpose: To protect the tongue from error in the Book of Allah (SWT)

Its position and status among other sciences: The most honorable because it has to do with the words of Allah (SWT).

Modes of Recitation

There are three modes of recitation:

1. ***Tahqeeq***, precise – methodical: It is the precise, slow recitation that is meticulous and heedful of meaning. It gives each letter, in place and manner, its rightful measure (according to the rules of Tajweed).
2. ***Hadr***, rapidity: Rapid recitation with a running flow that nevertheless takes into account the rules of Tajweed.
3. ***Tadweer***, in between: to take a midway course between *tahqeeq* and *hadr*.

The three modes of recitation are permitted for the benefit of the reader, that he may choose what is most suitable for him. They are all included in the meaning of the word ‘tarteel’ as it is mentioned in the Quran; {وَرَتَّلِ الْقُرْآنَ تَرْتِيلاً} “And recite the Quran in tarteel” Sura Muzammil; verse 4.⁴

⁴ PG 21, Al-Husseini

LESSON 1: MAKHARIJ AL HUROOF POINTS OF ARTICULATION

Al-Makhrāj: The correct position of the organs of speech in order to produce a letter so that it can be differentiated from others.

The origins of letters are divided into five main categories:

1. Al-Jawf الجَوْف – the oral cavity
2. Ash-Shafataan الشَّفَتَان – the lips
3. Al-Khayshoom الخَيْشُوم – the nasal cavity
4. Al-Halq الحَلْق – the throat
5. Al-Lissan اللِّسَان – the tongue

1. Al-Jawf الجَوْف – the Oral Cavity

The internal cavity in the mouth and throat, the space that occurs after the throat into the mouth. It is the makhrāj of the vowel sounds – or the three madd (elongated) letters.

- *Alif* - ا - upon which is a sukoon, and before which is a fatha
- *Waw* - و - upon which is a sukoon and before which is a dumma
- *Ya* - ي - upon which is a sukoon and before which is a kesra

(Al-Hussaini, 24)

i.e.

أَ ا و

Note

- Know that the *alif* is not preceded by other than the fat'ha
- *Alif* is not the same letter as *hamza*
- For the elongated letters (*madd*), the elongation occurs in the sound, not the actual letter

2. Al-Shafataan الشَّفَتَان - The Lips

Divided into two subcategories:

- **Use of one lip**-The ف is pronounced when the upper incisor teeth hit the middle of the lower lips. There should not be much pressure applied on the lower lip. Allow the air to flow. This letter is considered the lightest letter in the Arabic alphabet.
- **Both lips** are used to articulate ب, م, و.
 1. The letter و is pronounced when the lips are open in the shape of a circle.

2. The letter م is pronounced when the lips are pressed together, using the nasal cavity.
3. The ب is articulated when the lips are pressed quickly together and then released.

3. Al-Khayshoom الخَيْشُوم - The Nasal Cavity

The Khayshoom is the furthest point in the nose where it connects to the mouth. This point is where the ghunna (nasal) sound originates. (The nasal cavity does not have a set of letters that come from it. However, there are two letters that cannot be articulated except by usage of the nasal cavity. These letters are ن and م.

- The ن when it carries a shedda or when it is has a sukoon, and is pronounced with Idghaam إدْغَام, Ikhfaa' إِيخْفَاء or Iqlaab إِيْقْلَاب.
- The م when it carries a shedda or when it has a sukoon and is pronounced with Idghaam Shafawee إِدْغَام شَفَوِي or Ikhfaa Shafawee إِيخْفَاء شَفَوِي.

These rules will be discussed further in the forthcoming classes.

4. Al-Halq الحَلْق – the throat

The throat has six letters that are the same as the letters of Idh'haar. They are

خ غ ح ع ه ء. The throat is divided into three sections.

- b) *Aqsa al halq* أقصى الحَلْق – the back/lowest point of the throat. This is the makhraj or place for the ه ء.
- c) *Waset al halq* وسط الحَلْق – the middle of the throat, which is the makhraj for ح ع.
- d) *Adnaa al halq* أدنى الحَلْق – the uppermost part of the throat, which is the makhraj for خ غ.

Note:

- The Arabic language is not composed of 28 letters only. Rather, it has 29 letters. What is the mix-up? The letters *alif* and *hamza* are not the same letter!
- The four differences between *alif* and *hamza*:
 - *Hamza* can take all diacritical marks (fat'ha, damma, kesra) while the *alif* can only carry a sukoon
 - The *hamza* comes from the makhraj of the throat, while the *alif* resonates from the oral cavity
 - The *hamza* is always a light letter, while the *alif* can be heavy or light depending on the preceding letter

- The *hamza* cannot be elongated, while the *alif* can (in the case of the madd)

5. Al-Lisan اللسان- The Tongue

The tongue is divided into four parts. These are further divided into ten subcategories.

- Aqsa al lisan أقصى اللسان – the back of the tongue.

Two letters come from the back of the tongue. These letters are ق ك

- To pronounce ق, the back of the throat must hit the upper palate of the mouth (a very close proximity to the uvula).
- The letter ك is slightly below ق. It moves towards the front of the uvula.

b) Wasat al-lisan وسط اللسان – the middle of the tongue.

- The letter ي. This is not an elongated letter. However, the sound results from this area when the letter has a diacritical mark placed upon it.
e.g. بَيْت
- The ج is pronounced when the tongue hits the back part of the alveolar ridge.
- The ش is close to the letter ي, however, the tongue does not hit the alveolar ridge. There is an expulsion of air in the mouth upon pronunciation.

c) Hafat al-lisan حافة اللسان – the side of the tongue.

- Back (sides) of the Tongue: The letter ض is pronounced when the two sides of the tongue hit the upper molar teeth. Simultaneously, the middle of the tongue hits the gum layer that is located at the point where the mouth starts to shape like an oval.
- The letter ل is considered the longest makhraj. It is pronounced when the sides of the tongue hit the gum layer behind the upper incisor teeth.

d) Tarf al-lisan طرف اللسان – the front tip of the tongue

- ن is pronounced when the tip of the tongue touches the gum layer behind the upper incisor teeth. The letter ن is in close proximity with ل.
- ر is pronounced when the under side of the tongue hits the gum layer that is located behind the upper incisor teeth. The letter ر is located behind the makhraj of the ن

Note: The following letters all appear to be from the same makhraj. It is easy to pronounce the letters when one realizes that the difference is not only in the makhraj, but also in the characteristics of each letter)

- ط & د , ت -- The tip of the tongue is in direct contact with the back of the upper incisor teeth.
- ص & س , ز -- These letters are pronounced when the tip of the tongue touches the gum layer behind the lower incisor teeth. To pronounce these letters, do not close your mouth shut, blocking air passage. There should be a space between the blade of the tongue and the upper palate of the mouth.
- ث & ذ , ظ -- Articulated when the front tip of the tongue hits the bottom of the upper incisor teeth.
 - ث is articulated when the tip of the tongue comes into contact with the bottom edge of the upper incisor teeth.
 - ذ is pronounced when the pressure is applied on the middle part of the upper incisor teeth.
 - ظ is pronounced when pressure is applied on the upper most part of the upper incisor teeth near the roots.

“Light” Letters (<i>Tarqeeq</i>)	“Heavy” Letters (<i>Tafkheem</i>)

LESSON 2

SIFAAT AL-HUROOF

صِفَاتُ الْحُرُوفِ

ATTRIBUTES OF LETTERS

صِفَاتُ الحُرُوفِ
Sifaat al-Huroof
Attributes of Letters

The attribute, or *Sifa*, of a letter does not describe the letter itself. Rather, it describes the sound that emanates when the letter is pronounced.

There are two types of Attributes (*Sifaat*):

1. **Attributes that come in pairs.** They consist of an attribute and its opposite or complement. The relationship between the pairs is complementary. These sifaat are known as الصِّفَاتُ الْمُتَضَادَّةُ or *Al-Sifaat al-Mutadaada*.
2. Attributes that do not come in pairs (الصِّفَاتُ الَّتِي لَا ضِدَّ لَهَا)

ATTRIBUTES THAT COME IN PAIRS

ATTRIBUTE		COMPLEMENT
<i>Hems</i> - exhalation continues	الهِمَسُ	<i>Jahr</i> - exhalation stops
<i>Shidda</i> - voice stops	<i>Tawassut</i> - Middle	<i>Rakhaawa</i> - voice continues
الشِّدَّة		الرَّخَاوَةَ
<i>Itbaaq</i> - closed	إِطْبَاقٌ	<i>Infitaah</i> - opened
<i>Isti'laa</i> - elevated	الِإِسْتِعْلَاءُ	<i>Istifaal</i> - depressed
		الِإِسْتِفَالُ

B) Hems and Jahr الهِمَسُ وَالْجَهْرُ

- The letters of *Hems* are ten. They can be articulated, according to Ibn Jazari, in the words (فَحَثَّهُ شَخْصٌ سَكَّتْ)
- When pronouncing these letters, exhalation of air continues more when the letters carry a sukoon and when they carrying a vowel (*mutaharika*).

Note: The letters ت and ك have this attribute **only** when they carry the *sukoon*.

- The letters for *Jahr* are 19 (all other letters). When pronouncing these letters exhalation of air is blocked.

B) Shidda, Tawassut, and Rakhawa الشِّدَّةُ وَالرَّخَاوَةُ وَبَيْنَهُمَا التَّوَسُّطُ

These are the most important characteristics as they describe the length to hold the letter when the letter carries a *sukoon*.

- **Shidda:** The letters of *Shidda* are eight. Ibn Jazari groups them as (أَجِدُ قَطٍ بَكَتْ). When pronouncing these letters, force is applied at the *makhraj*, which causes the voice to stop. Note are the letters ت and ك are included in this category **only** when they are *mutaharikah*.

- **Tawassut:** The letters for the attribute *Tawasut* are لِنَ عُمَرُ. *Tawasut* is an attribute that is between *shidda* and *rakhawa* because the voice does not completely stop (like *shidda*) nor does it continue (like *rakhawa*).
- The letters for the attribute for *rakhawa* are sixteen. They are the rest of the letters of the alphabet excluding the letters that are for *shidda* and *tawasut*. When pronouncing these letters the voice continues.

★ Practice of these characteristics: Surah al-Buruj

C) Itbaq and Infitah إطباق و إنفِتاح

- **Itbaaq:** The letters for the attribute of itbaq are ط ظ ض ص. In all situations (with whatever mark they carry), these letters are always heavy. To properly pronounce these letters, the tongue must hit the upper palate.
- **Infitah:** The letters for the attribute of infitah are the remaining letters. There is a separation between the upper palate and the tongue. To pronounce these letters, the mouth should be open.

D) Isti'laa الإِسْتِعْلَاء (tafkheem/تَفْخِيم) and Istifaal الإِسْتِفَال (tarqeeq/تَرْقِيق) i.e. the heavy and light letters

- **Isti'laa/Tafkheem:** The letters for the attribute of *istita'la* (heaviness) are seven خ ص ض غ ط ق ظ. The back of the tongue is elevated and rises towards the upper palate.

Note: The elevation is weakened when pronouncing: غ خ ق only when these letters carry a *kesra*.

- **Istifaal/Tarqeeq:** The letters for the attribute of *istifaal* (lightness) are the remaining letters. The back of the tongue is flattened and depressed, away from locking into the upper palate.

Note: The letters ل (in the Divine Name اللهُ), ر, and ا can be heavy or light. We will discuss these individual rules in the forthcoming pages.

ATTRIBUTES THAT DO NOT COME IN PAIRS

There are seven attributes without compliments.

1. **Safeer** صَفِير. This sound is emanated with the letters (ز س ص). It is almost as a buzzing sound, similar to that of a bee or a bird. The characteristic is stronger when the letters carry a sukoon.
2. **Qalqala** قَلْقَلَة- The letters are grouped by Ibn Jazari as (قَطْبُ جَدِّ). When the tongue or lips hit the makhraj of the letter, and is followed immediately by a quick release, a clacking sound emanates. The sound emanating is that of *qalqala*. The *qalqala* sound is expressed when a sukoon falls upon the letters د ن ب ج ط and ق. There are two types of *qalqala*:

- a. *Qalqala Sughra* قَلْقَلَة صَغْرَى - The Minor *Qalqala*
When one of the letters falls in the middle of a word

• Example: يَجْعَلُ إِقْرَأْ يَبْحَثُ

- b. *Qalqala Kubra* قَلْقَلَة كُبْرَى - The Major *Qalqala*

When the letter of *qalqala* falls at the end of the word. When this occurs, the clacking sound is stronger. Either the sukoon is original to the word, or appears because of a stoppage upon the word.

• Example: أَحَدٌ إِمْلَأْ بَرُوجٌ

Note: In attempting to perform the sounds of *qalqala*, be careful to release contact of the *makhraj*, and not to give the letter a *fat'ha*. The sound of *qalqala* is much more subtle than that of *fat'ha*

3. **Leen** اللَّيْن (diphthong)- This occurs when the letters ي and و carry a sukoon, and the letter before it carries َ fat'ha.

• Pattern: وَيْ وَوْ
• Example: بَيْتٌ خَوْفٌ وَيْلٌ اثْنَيْنِ

4. **Takreer** تَكَرِير (repetition)- This is a sifa that the reader **must not do**. It occurs only in the letter ر. The reader should be sure to say the ر without allowing a continuous trill, such as in the Spanish 'r'.
5. **Tafashee** التَّفَشِّي - This occurs with the letter ش. There is an expulsion of air that exits as this letter is pronounced, similar to the English /sh/.

6. **Istit'aala** -إِسْتِطَالَة- This occurs with the letter ض. The makhraj of ض extends until it reaches the makhraj of ل. The makhraj is long because the whole palate is being utilized.

LESSON 3:
THE RULES OF THE LETTER ﺝ
AS IT PERTAINS TO TAFKHEEM AND
TARQEEQ

The letter ر can either be heavily or softly pronounced. When the letter carries a diacritical mark, the result is clear. However, when the letter carries a sukoon, the reader must pay close attention to certain patterns in order to determine the lightness or heaviness of the *ra*.

HEAVY PRONUNCIATION (TAFKHEEM)

The heavy sound is the result of elevating the back of the tongue. The Ra is heavy in five cases:

1. If the ر bears a fat'ha or damma

Pattern: رَ / رُ

Example: رُحَمَاءُ بَرَبٌ

2. If the Ra carries a *sukoon*, and the letter preceding it bears a *fat'ha* or *damma*.

Pattern: رْ /ـَـ

Example: يَرْجُونَ تَرْهِقْنِي

3. If the ر carries a sukoon, and the letter preceding it bears an original kesra (a kesra original to the word), and the letter after is a letter of *Isti'laa* (heavy), NOT carrying a kesra.

Pattern: (heavy letter) رْ +ـَـ

Examples: مِرْصَاد فِرْقَة

4. If the Ra carries a sukoon, and is preceded by a *kesra 'aarida* or helping *kesra*.

Example: لِيْمَنَ اِرْتَضَى

Note: A helping kesra is a *kesra* that is **not** original to the word. It appears as a result of a letter at the beginning of a verb carrying a *sukoon*, or as a replacement for two letters successively carrying the *sukoon*. (This deals with rules of grammar in the Arabic language. If the final letter of a word carries a *sukoon*, and the first letter of the consecutive word also carries a *sukoon*, the former takes a *kesra* in order to help connect the words together. In Arabic, this grammar rule is called *iltiqaa as-saakinatain*)

5. When the ر carries a *sukoon* as a result of pausing, the letter before it is *saakin*, and the letter before that carries a *fat'ha* or *damma*. The letter before the *ra* cannot be the letter *ya*.

Pattern: رْ +ـَـ +ـَـ /ـَـ

Example: خُسْرٌ عَصْرٌ

SOFT PRONUNCIATION (TARQEEQ)

The light (soft) sound is the result of depressing the back of the tongue so that it is in its normal position. The *Ra* is light in four different cases:

1. If *ra* carries a *kesra*.

Pattern: رِ

Example: رِزْقِ رِجَالِ

2. If *ra* carries a *sukoon* and the letter preceding it carries an original *kesra* (*kesra asli*) in one word, and the letter after the *Ra* is not from the letters of *Isti'laa*.

Pattern: رِْ

Example: فِرْعَوْنِ

3. If it carries a *sukoon* as a result of pausing and the letter preceding it is a *ya* also carrying a *sukoon* (elongated or non elongated).

Pattern: يِرْ

Example: خَيْرِ قَدِيرِ

4. If the *Ra* has a *sukoon* as the result of stopping, the letter preceding the '*ra*' is a letter of *istifaal* (light) carrying a *sukoon*, and the letter preceding that carries a *kesra*.

Pattern: رِْ + light letter with sukoon + ـِ

Example: سِحْرٌ ← سِحْرِْ

OPTIONAL HEAVY OR SOFT PRONUNCIATION

1. If the *Ra* carries a *sukoon*, and the letter preceding it bears an original *kesra*, and the letter after the *ra* is a letter of *Isti'laa* (heavy) carrying a *kesra*.

Pattern: heavy letter ـِ + رِْ

Example: فِرْقِْ

2. If the *Ra* carries a *sukoon* as the result of stopping, the letter preceding the *ra* is a letter of *Isti'laa* carrying a *sukoon*, and the letter before that carries a *kesra*.

Pattern: رِْ + heavy letter ـِ + ـِ

Example: مِصْرِْ

LESSON 4:

THE RULES OF THE LETTER LAM AS THEY PERTAIN TO TAFKHEEM AND TARQEEQ.

The letter ج can either be heavily pronounced or softly pronounced **only** in the Divine Name الله

Heavy Pronunciation (Tafkheem)

The heavy sound is the result of elevating the back of the tongue. The ج is heavy in two situations:

1. When the ج is preceded by a ُ (*dumma*) or َ (*fat'ha*) in the utterance of the Divine Name الله

Pattern: ُ + الله

Example: قالَ اللهُ حدودُ اللهُ

2. When the ج is preceded by a sukoon and that is preceded by a letter carrying a ُ (*dumma*) or َ (*fat'ha*) in the utterance of the Divine Name الله

Pattern: ُ + ُ + الله

Example: قالوا اللهُ إلى اللهُ

Note: Be aware that the ج in the utterance of the Divine Name الله is the ج that is heavy or light. In the example إلى اللهُ, the ج in إلى is light, while the ج in الله is heavy.

Soft Pronunciation (Tarqeeq)

The soft sound is the result of depressing the back of the tongue so that it is in the normal position. The ج is light in three situations:

1. When the ج is preceded by a ِ (*kesra*) in the utterance of the Divine Name الله

Pattern: ِ اللهُ

Example: باللهِ قلِ اللهُ

2. When the ج is preceded by a sukoon, and that is preceded by a letter carrying a ِ (*kesra*) in the utterance of the Divine Name الله

Pattern: ِ + ُ + الله

Example: في اللهُ

3. In all other words. ex. ج in the definite article ال

LESSON 5: THE RULES OF MIM SAKINAH

The *makhraj* (point of articulation) of the م is the lips. The م is pronounced when the lips are pressed together. The rules are identified as *Shafawee* شفوي, since the *makhraj* is the lips or الشَّفْتَان. The rules of *meem saakin* apply only **when the last letter of a word is the letter meem carrying a sukoon.**

Remember the sound of the *meem* is pronounced with use of the nasal cavity.

The rules of *Meem Saakin* are three:

1. ***Idghaam Shafawee:***

- If a م *saakin* is followed by a word beginning with the letter م *mutaharik* (voweled م), the first م is blended into the second م and carries a *shedda*, i.e. it transforms into one meem, carrying a *shedda* and the vowel of the latter. The *ghunna* of the *meem* is increased.

Pattern: م + م

Example:

لَهُمْ مَا ← لَهُمَّا
فَأَصَابَتْكُمْ مُصِيبَةٌ ← فَأَصَابَتْكُمْ مُصِيبَةٌ

2. ***Ikhfaa Shafawee:***

- If a م *saakin* is followed by the letter ب, the pronunciation of م is hidden with *ghunna* and the sound moves toward the ب

Pattern: م + ب

Example: يَعْتَصِمُ بِاللَّهِ

3. ***Idh'haar Shafawee:*** The م *saakin* followed by the rest of the letters excluding the above mentioned

- The sound of the م must be clearly articulated. There is no additional ghunna for *Idh'aar Shafawee*.

Pattern: any other letter + م

Example: أَمْ لَمْ
فَجَعَلَهُمْ كَعَصْفٍ
عَلَيْهِمْ طَيْرًا

CAUTION:

The sound of the م is from the nasal cavity. The nasal passage MUST be used when pronouncing the م but should not be blended (extended) into the following letter in *Idh'haar Shafawee*.

- If after a م *saakin*, the letters و or ف appear, the ruling is still *Idh'haar Shafawee*. The م must be pronounced clearly. A common mistake is to treat the و and ف as a blending sound. This is because it is easy to blend the م with the ف or و than to clarify it, due to the proximity in *makhaarij*.
- Example: هُمْ فِيهَا, عَلَيْهِمْ وَلَا

NOTE:

The Rules of م and ن Shedda:

When the reader comes across a م or ن carrying a *shedda*, it is necessary to extend the pronunciation of the letters with *ghunna*. A *shedda* is a symbol that indicates two of the same letter: the first being *saakin*, and the latter *mutaharika*. The two letters are blended and become one letter *mushaddad* (carrying a *shedda*). Example:

$$\overset{\circ}{\text{م}} = \overset{\circ}{\text{م}} + \overset{\circ}{\text{م}}$$

★ Good practice of the rules of *Meem Saakin*: Surah al-Baqarah: 77-88

LESSON 6:
THE RULES OF NUN SAKINAH
AND TANWEEN

◦ ن & ً ّ ٍ

This occurs when the letters ل and ر follow a *Nun Saakinah* or *Tanween*. There is an assimilation/connection between the two letters and **no** additional *ghunna* is pronounced. I.e. the sound moves away from the ‘nun’ to the sound of the *laam* or *ra*. In all instances in the Qur’an where this occurs, you will find the ل and ر carry a *shedda*.

Pattern: (ر ل) ← نْ

Example:

غَفُورٌ رَّحِيمٌ	←	غَفُورٌ رَّحِيمٌ
مِرْبٌ	←	مِنْ رَبٍّ
يَكُلُّهُ	←	يَكُنْ لَهُ
يَوْمَئِذٍ لِّخَبِيرٍ	←	يَوْمَئِذٍ لِّخَبِيرٍ

b) *Idghaam* with *ghunna* إدغام بغنة

This occurs when the *Nun Sakinah* or *Tanween* is followed by the letters ي م ون. This two letters are assimilated into one another, and the latter takes on the *ghunna* becoming one with *shedda*. Hold the letter for two counts.

Pattern: (ي م ون) ← نْ

Example

مَيِّقُولٌ	←	مَنْ يَقُولُ
لِقَوْمٍ يُؤْمِنُ	←	لِقَوْمٍ يُؤْمِنُ
ثَوَابَمِّنْ	←	ثَوَابًا مِنْ

Note: The nasal sound between the two words is not eliminated, rather the sound of the *noon saakinah* is. The letters of *idghaam bi ghunnah* are given an additional nasal sound, although *ya* and *waw* do not normally carry this sound.

3. Iqlab انقلاب: root word قلب (changed or reversed)

When the *nun saakinah* or *tanween* is followed by a *ba*, the pronunciation changes from a *nun* to a *meem*. When pronouncing the *meem*, there should not be extra pressure on the lips.

Pattern: (ب) ← نْ
Example: أَنْبِيَاءٌ مِنْ بَعْدِ
 قَوْمًا بُورًا

4. Ikhfa اخفاء:

The definition of *Ikhfa* is ‘concealment’ or ‘hidden’.

The pronunciation of *ikhfa* is between *Idgham* and *Idh’haar*. It does take on *ghunnah* even though it does not develop a *shedda*.

When pronouncing *ikhfa*, the reader should move away from *makhraj* of the *nun* and should position his/her mouth/tongue at the *makhraj* of the next letter.

Examples: كُنْتُمْ عَمَلًا صَالِحًا
 عَزِيزٌ ذُو قَوْلًا كَرِيمًا
 حَقِّ ذَٰلِكَ فَأَنْزَلْنَا
 مِنْ قَبْلِ مَنضُودٍ

Note: Now that we have learned the *makhaarij al-huroof*, it should be easy to remember where to position the tongue—in the area of ‘the next letter’. Do NOT let the tongue ‘hang’ while pronouncing *ikhfaa*’.

- For the letters of the back, middle, and sides of the tongue:
 ج ش ض ك ق
 when pronouncing *ikhfaa*, tuck the tip of the tongue behind the bottom incisors.

LESSON 7:
THE FIVE DIFFERENT TYPES OF
IDGHAM RELATED TO SIFAAT

To identify these rules, the reader must look to the last letter of the word. If it carries a *sukoon*, the reader knows to immediately look at what follows.

1. *Idgham Mutamathil: Of like nature*

- **Rule:** Occurs when two consecutive letters are similar in both *makhraj* and *sifa*. The first letter is *saakin* and the second is *mutaharik*.
- **Pronunciation:** The first letter is blended into the second, be it in one word or two. The two letters become one, carrying a *shedda*, with the *haraka* of the latter
- Example: رِبِحَتُ تِجَارَتِهِمْ ← رِبِحَتُّجَارَتِهِمْ

2. *Idgham Mutajanis: similarity*

- **Rule:** Occurs when two consecutive letters come from the same *makhraj* and have different *sifaat*. The first letter is *saakin* and the second letter is *mutaharika*.
- **Pronunciation:** The first letter is canceled and blended into the second, more dominant sound, carrying a *shedda* with the *haraka* of the latter.

There are three sets of letters that come from the same *makhraj* and have different *sifaat*.

a). د, ت, ط

- the د is blended into the ت قَدُّ تَبَيَّنَ ← قَتَّبَيْنَ
- the ت is blended into the د أَجِيبتُ دَعُو تَكُما ← أَجِيبدُ عُو تَكُما
- the ت is blended into the ط هَمَّتْ طَائِفَةٌ ← هَمَطَائِفَةٌ
- the ط is slightly blended into the ت أُحِطْتُ

- The letter ط holds the characteristics of *itbaaq* and *qalqalah*. It is one of the four very heavy letters. With the *idgham*, the *sifa* of *qalqala* is eliminated, but the *sifa* of *itbaaq* remains. It remains because the letter ط is stronger than ت. In this case, it is considered an ‘incomplete *idghaam*’.⁵

b). ث, ذ, ظ

- the ذ is blended into the ظ إِذْ ظَلَمُوا ← إِظْلَمُوا
- the ث is blended into the ذ يَلْهَثُ ذَلِكُ ← يَلْهَذُ لِكُ

⁵ al-Hussaini, 52.

c). اركب مَعْنَا ← اركمَّعْنَا (Surah Hud:42)

ا ر ك ب م ع ن ا ← ا ر ك م ع ن ا

3. Idgham Mutaqarib: proximity

This occurs when the makhraj or sifa of one letter is in close proximity to the other letter. The two letters come from the same area but not from the same point. The first letter is sakin and the second letter is mutaharika.

The first letter is blended into the second letter, be it in one word or in two. This occurs with two sets of letters

a). ر into ل

Example: قُلْ رَبِّ ← قُرْبٌ

b). ك into ق

Example: أَلَمْ نَخْلُقْكُمْ ← نَخْلُكُم
نَخْلُقْكُمْ

- If the *qaf* is blended into the *kaaf* completely then a *shadda* remains as in the first instance—there is a complete *idghaam* and it is used more often.
- Or it is pronounced with *ista'ala* for the *qaaf* remaining and this is used less often. This is the case in 'incomplete *idgham*'. Both are correct.⁶

Note: “The difference between the complete *idgham* and the incomplete *idgham* is that in an incomplete *idgham*, the *sifa* of the blended letter remains, whether it is *itbaaq* or *ista'ala* or a *ghunna*. The complete *idgham* is when nothing of the blended letter remains—and that is because its *sifa* has blended into the next letter.”⁷

⁶ Al-Hussaini, 53.

⁷ Ibid.

LESSON 8:
MUDUD – Elongation

المدود

Rules of the *Madd* (Elongation)

Definition: linguistically: lengthen, elongate

Technically: extending of the sound of the letters of elongation (ألف، ياء، واو) or a letter of the two letters of ‘leen’. The combinations of the former are the bases for the *mudud*. Upon the combination, the reader lengthens the sound accordingly. An example of the letters of *madd* that can collectively be found in one word is: (نَوِّحِيهَا)⁸

Types of *Mudud* (elongation):

The *Mudud* are divided into three types:

1. The Original *Madd* (المد الأصلي)
2. The Derived *Madd* (المد الفرعي)
3. The *madd* that is connected to either of the preceding types

The Original *Madd* (المد الأصلي/Madd Asli)

It is also called the natural *madd* (مد طبيعي). It is called ‘natural’ because there is no external reason for the *madd* except that it cannot be pronounced without an elongation. It is a smooth elongation and is held no longer than two counts. These letters form the combinations of:

- اَ any letter carrying a *fat’ha* followed by an *alif* with *sukoon*
- يَ any letter carrying a *kesra* followed by *ya sakinah*
- وَ any letter carrying a *damma* followed by *waw sakinah*

Example: رَحِيمًا

Note: Notice the original *madd* letters are the same combination of letters that exit from the *Jawf*. (Oral Cavity).

The Derived *Madd* (المد الفرعي/Madd Far’i)

The cause of the elongation is external—either by a *hamza* or *sukoon*. In other words, it occurs when the combination of *madd* letters (ألف، ياء، واو) is followed by a *hamza* or *sukoon*.

I. Madd caused by a hamza

A) *Madd Waajib Mutasil* (مد واجب متصل): The connected and necessary *Madd*

Pattern: The occurrence of a *madd* letter followed by *hamza* in one word.

⁸ Surah Hud: 49

Length: According to Imam *Hafs* on the *Shatibiya* way, the *madd* is lengthened to 4 or 5 counts. However, if the *hazma* is at the last letter of the word, and the reader stops at it, then the *madd* is lengthened to 4, 5 or 6 counts.

Example: يَشَاءُ مَالِكَةَ سَيِّئَاتٍ

B) *Madd Jaa'iz (permissible) munfasil (separated)* مد جائز منفصل

Pattern: The occurrence of a *madd* letter at the end of one word, followed by *hamza* at the beginning of the following word.

Length: Four to five counts (4-5) according to Imam *Hafs* on the *Shatibiya* way. It is also possible to shorten it to two counts.

Example: إِنَّا أَنْزَلْنَاهُ يَا أَيُّهَا قَالُوا إِنَّا

Note: Whether the reader chooses to extend the sounds to the minimum or maximum, the reader should recite his/her recitation in uniformity.

II. Madd caused by a sukoon

A) *Madd al-'arid li sukoon* (مد العارض لسُكُون) *Madd* influenced by a stop

Pattern: When a temporary *sukoon* follows a *madd* letter. The *sukoon* is adopted as a result of a stop or pause in recitation

Length: It is acceptable to shorten it to 2 counts, or extend it to mid-length (4 counts, or further to 6 counts. It is preferred to draw it out to 4 or 6 counts.

Example: نَسْتَعِينُ ← نَسْتَعِينُ
 يَتَّقُونَ ← يَتَّقُونَ
 عِقَابٌ ← عِقَابٌ

B) *Madd Lazem* مد لازم (obligatory)

Pattern: When a *madd* letter is followed by an original *sukoon* or a *shadda*. Recall that a *shadda* is actually two of the same letter, the first carrying a *sukoon* and the second being *mutaharika*. م̣ = م̣ + م̣

Length: It is uniformly agreed that the length for any *Madd Lazem* is drawn out to 6 counts.

a) *Madd Lazem Kalimee* مد لازم كلمي - the necessary *madd* when it occurs in a word

i. *Madd Lazem Kalimee Muthaqal* مُثَقَّل كَلِمِي مَثَقَّل - heavy

Pattern: When a *madd* letter is followed by a *shedda*.

Example: الضَّالِّينَ أتاحِ جُؤنِي الحَاقَّةَ

ii. *Madd Lazem Kalimee Mukhaffaf* مُخَفَّف كَلِمِي - light

Pattern: When a *madd* letter is followed by an original *sukoon*.

Example: آلانْ (originally: أالان, the *hamza* is exchanged for a *madd* letter, therefore it becomes necessary to elongate to six counts)

b) *Madd Lazem Harfee* مَد لَازِم حَرْفِي - Obligatory *Madd* that occurs in Letters

This *madd* occurs in the letters that are found in the opening verse of 29 surahs in the Qu'ran.⁹ These letters, when phonetically written, consist of two or three letters, the middle being a *madd* letter or a letter of *leen*. Ex. ق phonetically spelled would be قَافْ. ن would spell نُونْ. ي would spell يَآ.

Letters Extended to 6 counts: The letters (ن ق ص ع س ل ك م) are elongated to six counts. It is called 'heavy' if after the *madd* letter appears a letter of *idghaam* that is followed by another letter that indicates *idghaam*.

أَلِفٌ لَامٌ مِيْمٌ	←	أَلِفٌ لَامٌ مِيْمٌ	←	الم
أَلِفٌ لَامٌ مِيْمٌ رَا	←	أَلِفٌ لَامٌ مِيْمٌ رَا	←	المر
طَا سِيْنٌ مِيْمٌ	←	طَا سِيْنٌ مِيْمٌ	←	طسم

It is called 'light' if the letter that follows the *madd* letter does not take on *idghaam*.

صَادٌ	←	ص
طَا سِيْنٌ	←	طس

As for the letter with a diphthong (*leen*) as in the spelling of the letter ع, spelled عَيْنٌ (عَيْنٌ), the *madd* letter is lengthened to 4 or 6 counts. This occurs in two places (كهيعص) and (عسق). The rules of *nuun sakinah* still apply.

⁹ There are three suras in the Qur'an that are opened with single letters (ن, ق, ص). Ten suras are opened with two letters, seven with (حم), one of which also has (عسق). Three are as such (طس, طه). Thirteen suras begin with three letters: six being (الم), five being (الر), two arranged as (طسم). Two suras begin with four letters (المر, المص). Only one sura begins with five letters (كهيعص). p58, Al-Husseini.

Letters extended to 2 counts: As for the other letters that appear in these opening verses, (ح ي ط ه ر), they only consist of two letters when spelled (ح ا ي ا ط ا ه ا ر ا). They are lengthened to two counts (2) according to their original spelling i.e. *madd tabi'i*.

ط ه ← ط ا ه ا

Note: the letter *alif* (ا) does not take a *madd* because it has no *madd* letters in its spelling.

Exceptional Madd

1. *Madd E'wad*

Occurs when the reader **stops**, either at a necessary stop or external stop (such as to catch breath etc), at a letter carrying a *tanween fat'ha* َ . Upon stopping, the letter does not adopt a *sukoon*, nor is the *tanween* pronounced. Rather, it is opened and elongated for two measures, since it has now taken the form of a *madd tabi'i*.

Example: رَحِيْمًا ← رَحِيْمًا
سِرَاجًا ← سِرَاجًا

If the *tanween al-fath* is on one letter (مَاءَ), one must know that there is an existing *alif* although it is not written. Thus, the *alif* is to be articulated in this situation rather than placing a *sukoon* on the letter.

Example: مَاءَ ← مَاءَ
شَاءَ ← شَاءَ

If the last letter of the word is a *ta marbuta* ة, the letter takes on a *sukoon* and is pronounced ة. Recall that when ة carries a *sukoon*, it takes on the characteristic of *hems*.

2. *Madd al-Leen*

Leen is the diphthong which occurs when the letters ي and و carry a *sukoon*, and the letter before it carries a *fat'ha*. The elongation of this combination occurs when after the *leen* letter, the reader stops hence allowing the letter after the *leen* combination to carry a *sukoon*.

Length: 2, 4 or 6 counts

Example: خَوْفٌ ← خَوْفٌ
بَيْتٌ ← بَيْتٌ

3. Madd al-Tamkeen

Occurs when there are two ي in a row, in one word. The first carries a *sheda* and *kesra* and the second is *saakina*.

Length: It is elongated to *madd tabi'i* in order to clarify both ي

Example: حَيِّتُمْ النَّبِيِّنَّ

4. Madd Sila

In the Arabic language there sometimes appears the masculine 'ha' pronoun (هـ) at the end of a word. This represents the third person and is also pronoun that is singular masculine.

Pattern: When the masculine pronoun هـ is between two letters, each carrying a vowel.

- **Major Sila-** Occurs when a *hamza* follows the pronoun هـ, and it is preceded by a letter carrying a vowel. The vowel on the 'ha' is opened, depending on the *damma*, *kesra* or *fat'ha*, to a *madd tabi'i*.

Pattern: ء + هـ +

Length: 2, 4 or 5 measures

Example: ماله أخذته ← مالهو أخذته

- **Minor Sila-** Occurs when any letter except hamza follows the masculine pronoun.

Pattern: any other letter + هـ +

Length: The 'ha' is opened to a *madd tabi'i*. It is elongated two measures only.

Example: إنه بعباده خير ← إنهو بعبادهي خير

5. Madd al-Farq

Occurs when the letter *hamza* indicates a question (called *hamza al-istifhaam*) is followed by a *hamzat wasal* of the utterance of His Glorified name, or a noun with a definite article. The second *hamza* is exchanged for an alif. This occurs six times in the Holy Quran.

Length: 6 measures

Example:

1. آ الله Surah Yunus:59 & Surah al-Naml:59
2. آذَكَرَيْنِ Surah al-An'aam: 143 & 144

Note: It also falls under the category of *Madd Lazem Kalimee*, but is categorized by itself because it differentiates between the word and the question indicator¹⁰

¹⁰ P 60, Al-Husseini

- Topics not yet discussed in book—
 - *Alfaat as-Saba'a* – The Seven types of Alif
 - *Sakt al-Lateefah* – The Subtle Pauses
 - *Ishmaam and Rawm* – The Clarification of the diacritical mark, and the vocalization of a portion of the diacritical mark