TAJWEED RULES OF THE QUR'AN

Part One

By Kareema Carol Czerepinski

Introduction written by his eminence:
Ash-Sheikh Dr. Ayman Rushdi Swayd
Tajweed rules of the Qur'an
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Bismillah al-Rahman al-Rahim

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, upon him be peace and blessings, 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 أَرْسَلْنَا مِنْ رَسُولِ الْأَلْبَاسْ قَوْمِهِ لِيُسْبِنَّ لِهُمْ [إِبْرَاهِيمٌ: 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 Aasim, by the way of Shatabiyyah, 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 renowned 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 Shahatath As-Samannoodiy, 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 ونبينا محمد وعلى آله وأصحابه أجمعين،

ومن بعدهم بإحسان إلى يوم الدين، أما بعد:

فلا شك أن قراءة القرآن الكريم من أفضل ما يتقرب به المسلم إلى ربه تعالى، وحيث إن هذا الكتاب قد نزل بلسان عربي مبين، وجب أن تكون قراءته متوافقة للكيفية المنقولة عن رسول الله ﷺ من حيث مخارج الحروف، وصفاتها الذاتية والعرضية.

من هنا كان تعلم تحريف قراءة القرآن أمرًا لا يُ bè منده، لأنه يُ bè النطق الصحيح من غيره.

ومن فضل الله تعالى علينا في هذا العصر أننا لم نكاد نجد شعبًا من الشعوب إلا وقد دخل عددًا من أفراده في الإسلام، فلأو كثر أو، لذا كان من الواجب علينا نحو إخواننا هؤلاء أن نشرح لهم مبادئ الذين وقائعهم، وما يجب على الفرد المسلم من فرائض.

وكان من جملة هذا الواجب أن نعينهم على قراءة كتاب الله عز وجل قراءة صحية، بتبعين أحكام تلاوته وما يتعلق بها، وذلك بلغاتهم الأصلية، عملاً بقوله تعالى: ﴿وَمَا أُرِسِلْنَا مِنْ رَسُولٍ إِلَّا بِلِسَانِ قَوْمِهِ﴾ (1)

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

من هنا كانت ندرة كتب التجويد القرآن بغير العربية، وعلى رأي وجودها فهي مختصرة وغير دقيقة.

لذا فقد كانت فرحتي كبيرة بالعمل الجليل الذي قامت به الأخت الفاضلة الأستاذة/ كريمة كارول سرينسي، وذلك بتاليتها كتاب التجويد - المستوى الأول - باللغة الإنجليزية التي تعتبر في هذا العصر لغة العالم، قدسنت بهذا العمل العظيم فراغاً كبيراً في المكتبة الإسلامية.

(1) إبراهيم 4.
والإستاذة «كريمة» أهلُ للتَّأليف في هذا المجال، فقد حفظت القرآن الكريم كله، واتُّلقت تلاؤته على رواية حفص بن عبد منعم من طريق الشاطبية، ثم من طريق طبيبة النشر، وقد أُجزت بذلك كله، وهي الآن بصدِّق تعلِّم القراءات القرآنية، مع العلم أنها أمريكية الأصل والمنشل، وهذا فضل الله يُؤتيه من يشاء.

أعمال الله تعالى أن ينفع بهذا الكتاب كل من أطلَّع عليه، وأن يبارك بالمؤلفة الفاضلة ويعينها على إخراج المستويين: الثاني والثالث منه، إنّه ولي ذلك والقادر عليه.

وصلى الله على سيدنا ونبيّنا محمد، وعلى آلِه وأصحابه أجمعين، والحمد لله رب العالمين.

خادم القرآن الكريم

د. أمين رشدي سويد

جدة: 1421/3/23

الموافق: 2000/6/25

8
Introduction

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: "هدايت النافع إلى تجوید کلام الباري" (Hidayah Al-Qaaree ila Tajweed Kalaam Al-Baaree), written by Ash-Sheikh Abdulfataaah As-Sayyid ‘Ajamee Al-Mursafee; (الشيخ عبد الفتاح السيد علمي المصرفى)، tapes of lectures on tajweed given by his eminence, Ash-Sheikh Dr Ayman Rushdi Swayd (الشيخ د. أنـْــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــــ&#246;, to the women’s section of the Society for Qur’an Memorization of Jeddah; and "نهایة القوّل المفيد في علم التجويد" (Nihayat Al-Qawl Al-Mufeed fee ‘ilm At-Tajweed) written by the great scholar, Ash-Sheikh Mohammed Makkee Nasr (الشيخ محمد مكي نصر). 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 tilawah; 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 (اللحى) 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 النون الساکة (the un-voweled noon rules). The rules include: الإظهار (the clearness), الإدغام (the merging), الإقلاب (the change), and الإحفاء (the hiding).

4. The fourth chapter is that of بالميم الساکة (non-voweled meem) rules: الإحفاء (the hiding), الإدغام (the merging), and الإظهار (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 الحاء الساکة (non-voweled lam).

7. The next chapter, the seventh, explains all the different مدد (lengthenings). Included in this chapter is الهد الطبيعى وما يلحق به (the natural lengthening and what follows it in vowel counts), the medd caused by hamzah, including: مد البلد (the exchange medd), والمد الواحيد المتصلى (the required attached medd), والمد اللازم المنفصل (the separate allowed medd). The medd caused by sukoon is explained, and these include مد الياء للسكون (the lengthening with a presented sukoon), مد الليم (the leen medd), والمد اللازم الكلي (the required lengthening in a word), and finally ومد اللازم الخرفي (the required lengthening in a letter). An explanation of مدب بين (the medd with two causes), and how to determine which one takes precedence is given.
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, صفات الحروف (the characteristics of letters), التفحيم (the heaviness and lightness of letters), وأحكامها المماثلة، المتناقضين، المتقاربين، والمتفاعلين (the relationship of letters to each other and their categories such as likeness, closeness, same type, and different types, and their corresponding rules), and أحكام همزة الوصل (the rules for hamzat al-wasl).

Part three will include, by Allah’s will, القطع والسكك (the stop and start), (الوقف والانداء)، (the cut off and the breathless stop), (the stop on ends of words), الوقوف على أواخر الكلم (the writing of the female), المقطع والمصول (words specifically for the recitation of Hafs).

The way of recitation that is covered in this book is خصص عن عاصم من طريق الشاطبية (the recitation of Al-Imaam Hafs as he learned from Al-Imaam ‘Aasim, by the way of Al-Imaam Ash-Shatabiyy). 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 (خصوص من سليمان بن المغيرة البراز), 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-Shatabiyy (الإمام القاسم بن قavigate الشاطبي), who died in the year 590 Al-Hijara, رحمه الله تعالى, Al-Imaam Ash-Shatabiyy recorded this way in his famous prose حيراز الامام ووجه النهائي في الفقراءات السبع (Hirz Al-Amaanee wa Wajhu At-Tahaanee 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 (خصوص عن عاصم من طريق الشاطبية) are covered in this book. The other authentic ways of Hafs, as learned from his teacher ‘Aasim (خصوص عن عاصم طريق الظنية) (tareeq at-tayyibah), and are not covered in this book, but mentioned occasionally.
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-Sheikhah Rehab Shaqaqi, 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 Czeropiniski

June 16, 2000، 1421 ربيع أول
إسناد الإمام حفص إلى رسول الله ﷺ

ربُّ العِزَّةُ تبَارَكَ وَتَعَالَى

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There are a few markings in the copies of the Qur'an that need to be understood by the student of the Qur'an.

The first one is called, بالصَّفَرُ المُسْتَكْبِرِ (the round zero) and it is sometimes found over the following three letters, ألف، الواو، واء (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:

The second marking to be noted is referred to as الصَّفَرُ المُسْتَنْطِبُ (the standing oblong zero). This marking is found on some ألف (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:

The third mark that is important to know is that of a سكَون (sukoon). This marking is that of the head part of the letter حاء, without the normal dot on it. The reason for this symbol is that it originates from the word "خفيف" (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, أ، و، ن. 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 the حاء or dagger alif) between the ه and the ن. There is no vowel corresponding to this letter.

There are many occurrences of the small ء in the Qur'an. In the examples above, the two words have the symbol for a small ء (similar to a lesser than sign). The word on the left has the small ء between the حاء and the written ء. We can see that there is a kasrah accompanying this letter. In the example on the right, there is a small ء written after the letter ء of the word "يآ". This ء 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 ء).

There is a small و 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 و whenever reciting the word. The small و 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 و).

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

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**

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

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 صلی الله علیه و سلم 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- مريم 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- الأنشاق Verse 21 of surah Al-Inshiqaq
14- العلق Verse 19 of surah Al-‘Ilaq

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

The meaning of: "asking for refuge, or protection" When the reader says:

"أَعُوذَ بِاللَّهِ مِنْ الشِّيَاطِينِ الرَّجِيمِ" he is seeking the protection and refuge with Allah from Satan before starting to read. Allah in the Qur'an said

سورة النحل: 98

(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 "بِسْمِ اللّهِ" has said the basmalah. The proper way to say the basmalah is

buryah Allah al-rahman al-rahim.

It is necessary to read it before the beginning of every surah of the Qur'an with the exception of "النورية" which is also called "ثراء." 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 الجهيب (Cutting all three off from each other). Meaning seeking refuge, stopping, saying the basmalah, stopping, and then starting the surah.

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

3. وصل السماحة 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 الاستعاذة بالسماحة (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 (النحاس و التروم) as required by the tajweed rules. This is the best level of reading.

2. **الخاطر** 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. **الحوُر** 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.
   
   حَرَفٌ: 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 Sallam.
Introduction to Tajweed of the Qur'an

7 **Its precept**: Knowledge of tajweed is **فِرْضٌ كُفَّاَبَة** (fardh kifayaah), meaning some of the Muslim community must know it, and its application is **فِرْضٌٓ أَيْنُ ۚ عَلَى كُلِّ مُسَلِّمٍ وَمُسْلِمَةٍ بِحَفْظِهِمُ الْقُرْآنَ كُلُّهُ وَبَعْضُهُ وَلَعْبُوُّ سُورَةً واحِدَةً**

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

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

1. لحنٍ حلي ظاهرٍ (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 إلَاءٍ (نام) or دالاً. The mistake can also occur in the vowels where one vowel is read as a completely different one, for example: ينَبِيلَ الْمُثْقَةٌ مُثْقَةٌ or كَسِرَةٌ, or ينَبِيلَ القُلْبَةٌ كَسِرَةٌ, or ينَبِيلَ الكُسُوحَةٌ فَحْشَةً 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. لحنٍ خفيٍّ مُستبَرٍرٍ (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.

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: "فَلُبِّواكُمْ" "فَلُبِّواكُمْ" "فَلُبِّواكُمْ" "فَلُبِّواكُمْ" "فَلُبِّواكُمْ" The kasrah also can be mistakenly read in-between a kasrah and a fat-hah. This is especially prevalent in the following words: "فَلُبِّواكُمْ" "فَلُبِّواكُمْ" "فَلُبِّواكُمْ" 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 (مخرج) in Arabic is: مخرج

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: ﺳ

2. Precede the non-voweled 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.
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 nasal passage**
- **Roof of the mouth**
- **The two lips**
- **The tongue**
- **The empty space in the mouth and throat**
- **The throat**
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:

<table>
<thead>
<tr>
<th>حروف المد الثلاثة:</th>
</tr>
</thead>
<tbody>
<tr>
<td>The alif with a sukoon preceded by a letter with a fathah.</td>
</tr>
<tr>
<td>The wow with a sukoon preceded by a letter with a dhammah.</td>
</tr>
<tr>
<td>The ya’ with a sukoon preceded by a letter with a kasrah.</td>
</tr>
</tbody>
</table>

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 الجر، the full name is:

منظومة التعدا، فيما يجمع على قاري الْقُرآن أن يعلّمه

The articulation points of the letters are 17, according to those who chose it by examination. The حروف الجر 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 (سيايوىىىىىىىىىىىىىىىىىىىىй) 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 is in the throat three articulation points for six letters. These three areas are:
1. The deepest part of the throat, meaning farthest from the mouth and closest to the chest. From here two letters are articulated: 
2. The middle of the throat is where two other letters emerge. Sheikh Al-Jazaree referred to the throat letters in his work:
3. The closest part of the throat, meaning closest to the mouth. From here two letters emerge. 

Then from the lowest part of the throat, and from its middle then the ih and its closest [the throat's area closest to the mouth], and غ 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. Deepest part of the tongue
2. Middle of the tongue
3. The edge (side) of the tongue
4. Tip of the tongue
Articulation points of letters

Deepest part of tongue 

أقصى اللسان

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

الكاف

تخرج من أقصى اللسان مع ما يحاول من الحنك الأعلى من المنطقة القلبية. تحت مخرج القاف قليلاً، وهما أقرب إلى مقدم الفم و أبعد عن الحنك من القاف.

From the deepest part of the mouth and what lies opposite to it of the 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:

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].

32
Articulation points of letters

Middle of the tongue

The middle, the shin, the yaa, are not articulated here. Three letters are articulated from here, they are:

The middle, the shin, and the yaa, are not articulated here. 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 "الْحُرُوفُ الْشَّمْرِيَّة" 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:

And the middle [meaning middle of the tongue], then the shin, the yaa.

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, (الَثَّانِيَةُ) are four in total, two on top and two on the bottom. The singular form of this word in Arabic is ثَانِيَة and the plural form is ثَانِيَات. When there is a reference to two of the incisors (almost always referring to the two top incisors), the Arabic word is ثَانِيَتَان. The Arabic word for upper is عُلْوِيَّةٌ، or when the reference is concerning two upper teeth the Arabic word is "عُلْوِيَّتَين". The lateral incisors, or theُرَبَاعِيَات are also four in number, two on top, and two on the bottom. The canines are referred to as الأَلْثَابِ in Arabic, and the same number of نَابِ (the plural of نَاب) exist on the top and bottom.
Articulation points of letters

set of teeth. The ضَوَاجِد, or pre-molars follow the same pattern, two on top and two on the bottom. الطَواجِاد, or molars, are twelve in number, three on each side, on each of the upper and lower set of teeth, making a total of twelve. The wisdom teeth, or التواجِد (this word is the plural of نآذَج), are four in number, for those who have wisdom teeth.

The side or edge of the tongue

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

It is articulated from one of the sides or edges of the tongue and what lies opposite to it of the upper molars left, or right. It can also be articulated from both sides at the same time. This is one of the most difficult articulation points, for Arabs and non-Arabs alike. Sheik Al-Jazaree said the following about this letter’s articulation point

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.

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 ضاد 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].
<table>
<thead>
<tr>
<th>Tip of the tongue</th>
<th>طرف اللسان</th>
</tr>
</thead>
</table>

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

<table>
<thead>
<tr>
<th>الون</th>
<th>نخرج من طرف اللسان مع ما يحافد به من خراج الثومين العلويين تحت خراج اللام قليلاً</th>
</tr>
</thead>
</table>

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 إحناء (causing the noon to be hidden), the letter following the. The, the 'noon المخزنة (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 توبين (tanween).

<table>
<thead>
<tr>
<th>الواو</th>
<th>نخرج من طرف اللسان مع ظهره بالقرب من خراج الثومين مع ما يحافد به من خراج اللامين العلويين</th>
</tr>
</thead>
</table>

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 وكون 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 -الون- الراوا the الحروف الدقيقة are grouped together and called دقيق اللسان (the tip of the tongue). They are called this because they are emitted from the tips of the 'noon و الواو:

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 , is close to it [meaning close to the noon] it uses the top [meaning the top of the tip, with the tip].
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 النحائية because their articulation point is somewhat close to the gums. Sheikh Al-Jazaree in his work known as الحروف النحائية said the following about these letters:

The two lips

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

The فاء 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 فاء:

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

The ميم is articulated by closing the two lips together. The ba’ is articulated by closing the two lips together, but a stronger closing than the meem. These four letters (الفاء والواو غير المدّية والباء والميم) are called "الحروف النحائية" Sheikh Al-Jazaree said

Using the two lips, ميم، وو، باء، ميم.
It is the hole in the nose that continues back towards inside the mouth. This is the place where the غنَّة 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 غنَّة 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 غنَّة accompanying the letters comes from the nose. The غنَّة is a characteristic, not a letter. The غنَّة is a characteristic of الثُّنُونُ والثُّنُونِ that is especially prevalent when they have a shaddah on them. It is also very noticeable on the الثُّنُونُ والثُّنُونِ when there is an إِسْقَاف or إِقْلَاب and on the مِمِم when there is إِسْقَاف. Sheikh Al-Jazeera said:

And the غنَّة has the nasal passage as its articulation point.
Chapter Three

أحكام النون الساكنة والتنوين

The Noon sakinah and Tanween rules
**Definition of noon saakinah**

النون الساكنة هي النون الملحقة من الحركة وهي أجل الشدة خطأ ولفظا وصلا ووقفا. وتقطع في الأسماء والأفعال متوسطة ومتطرفة وفي الحروف متطرفة فقط.

Noon saakinah is a noon (نون) free from any vowel (حَرْكَة). 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 (حُرُوف) only at the end of the word. The noon saakinah can have a sukoon on it, as in: منْهَها or can be written with no vowel on it, as in: عُن.

تعريف النون الساكنة هو عبارة عن نون ساكنة زائدة لغير توكل، لحق آخر الاسم وصلا وتفرق خطأ ووقفا.

**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. الإْفْهَام
2. الإَغْفَام
3. الفْلُب
4. الإْلْخَافاء
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:

- الهَمْهَةُ وَالْعِينُ وَالْجَالِِلُ وَالْلَّعْبَةُ وَالْعَيْنُ وَالْخَاءُ

These letters are called, 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:

```arabic
مَن أَيَّ شَيْءَ حَلَفَهُ [verse: 2:18] [打造成: 2:18] [打造成: 2:18]
وَلَمْ يَكُن لَهُ صَحْفُ فَأَحْسَدْ [打造成: 4:64]
```

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:

```arabic
فَصِّلْ لِيُبِئْكَ وَأَنْحَرْ [打造成: 2:239]
```
Its language definition: insertion, merging

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

Its letters are the letters that form the word "بَرَمْلُون"، 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 rule further divides into two groups: 1. إدغام بُعْثة. 2. إدغام بُعْثة. Each of these two sub-groups will now be described.

There are four letters that make up this sub-group of "بَرَمْلُون"; they are the letters that make up the word "بَمْو". 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 إدغام بُعْثة 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:

قُدِّرَتْ بُوُسُودٌ وَأَيقِةٌ [النذرات:8]
لا يَسْمِعُونَ فِيْهَا لَعْبًا وَلا كَتِبًا [النساء:25]
أَلْمَ نَتَحَلَّفُ مَنْ قَآءٍ مَهَيْنِ [الم真诚:20]
تَتْبَّتْ بِذَا أَبي لَهَبٍ وَفِنَبٍ [المد:1]

Exceptions:

If a noon saakinah is followed by one of the إدغام letters within one word there is no إدغام، instead we say the noon clearly, in this case it is called إطَهَار مُطَلَق (absolute). It is called this because it is not from the إطَهَار الحلي category previously described, nor of any of the other إطَهَار categories that will be discussed later. The occurrence of noon saakinah followed by one of the letters of the group "بَمْو" in the same word occurs in only four words in the Qur'an, always with the noon saakinah being followed by either a وَاو or a يَاء. The four words are as follows: ْفَقِنۡوۡنَاءَ ْصِتۡوۡنَاءَ ْبُسِّيۡنَاءَ ْعُلۡدِنۡيَاءَ
The reason for 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 rule is the noon saakinah followed by a و in the Qur'an:

في وتاءَ وَالْفُرْصَانِ أَلْحَكَمِ [النَّبِيَّ: 1] 

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

The two remaining letters of the group برمون are the letters that comprise this rule. They are the لام and و. 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 و, with no ghunnah. This is why this division of the إلغام is also called إلغام كامل بغير غنة (complete insertion).

Examples of إلغام بغير غنة

وَفِيلَ لَحْلَكِ هَمْرَةٌ لَمْ يَكُونَ [الهَمْرَةَ: 1] [النَّبِيَّ: 15]

An exception of the القيامة is made by إلغام بغير غنة in surah (Al-Qiyamah) verse 27, due to a سكك (stop without taking a breath), between the noon saakinah and و, in the ‘aayah: وفِيلَ لَحْلَكِ هَمْرَةٌ [القيامة: 27] [النَّبِيَّ: 15] Here we read: وفِيلَ لَحْلَكِ. The سكك is what prevents the إلغام from taking place, since it prevents the noon and و from meeting.

The scholars are in agreement that when a تون or لام or الra合并 with a لام or و, the إلغام (merge) is complete. This means that there is nothing left of the تون ساكنة, it has completely merged into the الra. Most scholars agree that when تون ساكنة or تون merge with a نون or a ميم that this also is إلغام كاملا (complete merging). The complete merging is denoted by the شدة (shaddah) on the letter that is being merged into (مُدْمَعَ فِيهِ), in this case the ميم لام, ميم, or نون. There is agreement among the scholars also that when
 Noon Saakinah and Tanween Rules

النُون الساکنة والتنوين

The merging is not complete because there is a غَلِبُة left over from the نون, and the وَاو and نون do not have a غَلِبُة in their characteristics, whereas the نون does. This is the reason you do not see a غَلِبُة over the وَاو in the majority of printings of the Qur'an, when there is غَلِبُة.
 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:

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 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.

There are three things necessary for the إقلاب (الإقلاب) 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 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.
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 إِظْهَارَةٌ and a إِدْخَافٍ with a ُغَنْنَةَ remaining on the first letter, in this case the noon saakinah and the tanween.

Its letters are fifteen in number: حروفها: خمسة عشر حرفًا.

The rest of the Arabic alphabet when taking out the letters of إِظْهَارَةٌ وإِدْخَافٍ والقلب.

These letters are then:

إِلَهَامٌ-الجَمَّ-الدَّلَّ-الذَّلِ-الشَّيْنِ-السِّنِ-السِّينِ-الضَّدِ-الظَّاءِ-الطَّاءِ-القَافِ-الكَافِ

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 إِحْفَاءٌ حُقِيقًا.

Examples:

لاَ إِنَّ يَسِيرًا ذَاتُ لُهْبٍ ♨️ [القصاية: 3]

إِنَّ الْإِسْنَادُ لَفَيْ فَخْسَرَ ♨️ [العصر: 2] ♨️ [المسجد: 3]

مَنِ بَلَّا مَخْلُقٍ ♨️ [الفاتحة: 2]

Important comments:

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

The same mistake should be avoided when the letter before the hidden noon has a كسرة (kasrah), such as in the word مِكْرَم. Another mistake in saying the إِحْفَاءٌ حُقِيقًا is letting the tongue adhere to the two top incisors when saying the إِحْفَاءٌ حُقِيقًا. When this mistake is made, the listener hears a clear noon "نون مظلمة" with a ُغَنْنَةَ, 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 دل. To say the إِحْفَاءٌ حُقِيقًا correctly, the tongue should be close, but not at, the articulation point of the letter causing the إِحْفَاءٌ حُقِيقًا.
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:

صَفَفُوا أَحْكَامُهُ "شَيْءَ عَلَيْهِمْ" "سَوَاءَ عَلَيْهِمْ"

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 إدغام وإخفاء rule:

رَزَقْكَ نَكْمُهُ "رَيْبٌ مِّنَ" "فُلْسُطُ وَرَعْدَ"

نَارَا فَنَصَّمَا "شَيْءَ قَدِيرٌ" "عُمِّيْ فَهُمَّ"

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

لَتَسْتَفْعَعَا بِالْتَّنَاصِيْةِ "أَلِيمْ يَمَا" "كَافِرْ يَا"

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

أحكام الميم الساكنة

The Meem Sakinah Rules
The 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-vowed 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 خرَف مَدُّ (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) can be in the middle of a word or at the end of a word.

It can be in a اسم (noun) ﻓَصَّمْنِهِ ﺍَلْحَمْدُ ﻓِي اَلْوَلَى وَالْأَخْرَى, or a فَعَلَ (verb) ﻓَلَٰ أَمَّ ﻻَمْ يُبْثَنَا ﺑِهِ ﻓَرْفُ, or a ﺎَلْبَيْنِ ﻨِمْ ﺍَلْجُمُرَ (a particle) ﺎَلْبَيْنِ ﻢَنْ أَلْمُ. Included in the meem saakinah rules is ﺎَلْبَيْنِ ﻢَنْ أَلْمُ 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 ﺎَلْمُ, which means, for you plural, or ﺎَلْمُ, which means, “they have”.

The ميم الساكنة has three possible rules:

1. الإخفاء الضعفي.
2. الإدغام العلغي.
3. الإظهار الضعفي.
The linguistic definition: hidden. 

Its applied definition: The pronunciation of a non-voweled letter, stripped of any “shaddah”, characterized as between clear (إظهار) and merged (إدغام) (إظهار), 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. It can be pronounced: لّهْ حَرْفٌ وَاحِدٌ هُوَ حَرْفُ “الباء”.

If a ميم ساكنة 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 إحفاء شفويٍّ. It is called إحفاء شفويٍّ because the meem is hidden. It is called إحفاء شفويٍّ because the meem is articulated from the two lips. A lip, in Arabic is شفة, but the word شفويٍّ is also used for “oral”. إحفاء الشفويٍّ could be translated as “oral hiding”.

Examples:

11) إنّ رّبّهم بِهِمْ يَوْمَ يُحِبْيّرُ ُّهُمْ [العاديات: 37]

4) تَزْرَمُهُم بِحَجَارةٍ مِّن سَجْنٍ [النحل: 11]
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 إدِعَامُ مَتْلِيْنٍ صِغيرًاٍ مُعَ بِمَعْنَى. It is called إدِعَامُ مَتْلِيْنٍ صِغيرًاٍ مُعَ بِمَعْنَى because the meem saakinah is inserted into the meem with a vowel. مَتْلِيْنٍ 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 صَفْحٌ because the first letter of the إدِعَامُ is saakinah, and the second has a vowel. غَيْنَ indicates that there is a ghunnah accompanying the إدِعَامُ.

Examples:

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 إِحَفَاءٍ and إِدِعَامٍ. 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:

أَلْحَمْدُ لَلَّهِ رَبِّ الْعَالَمِينَ

[الفاتحة: 2]

خَلَدُ مِنْ أَمْوَالِهِمْ صَدَقَةٌ

[النور: 30].

Within two words

وَأَرْسُلْ عَلَيْهِمْ طَيِّبًا أَباَيْلٌ

[النمل: 3]

لَكُمْ دَيْنُكُمْ وَلَيْبَيْنِ

[انказан: 16].

NOTE: There needs to be special care taken that the إِظْهَارٌ of the meem is complete when a فاء or a واء 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 إِحَفَاءٍ. The possibility of saying the meem with an إِحَفَاءٍ before these two letters is due to the proximity of the articulation point of the ميم to the فاء and واء.
Chapter Five

الفئة

The ghunnah
The ghunnah

الْفُنْعَة

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

في الاصطلاح: صوت يخرج من المخالب من جسم النون، وله تويتاً، وله مط发言人

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.

الحروف الفعلية: حرفان هما: النون واملام

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 إغلاق عناء. This means when there is a noon saakinah or tanween followed by one of the letters in the "ن" group, or when there is a ن or a م the ghunnah is given its most complete timing.

Complete ghunnah: This is the second longest ghunnah. The noon and the meem are followed by one of the letters of إغلاق the ghunnah that results from this إغلاق 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 ghunnah: This is the shortest ghunnah of all. The noon and mim with vowels (noon and mim with vowels) fall into this category.

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

To say the ghunnah with complete technique, it is necessary that the heaviness or lightness of the letter that follows the ghunnah is observed during the ghunnah. If the noon saakinah or tanween is followed by one of these letters: صاد - ضاد - طاء - قاف - ظاء), the ghunnah then will have lightness (or be heavy). This will be the same rank of which the next letter will have depending on its vowel, and whether or not there is an alif after it. The concept of and the ranks of 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” لام التلفظ "لام ال"

2. The lam in a verb لام الفعل

3. The lam in an order لام الأمر

4. The lam in a noun لام الاسم

5. The lam in a participle (حرف) لام الحرف

Lam of the Definite Article لام التلفظ

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 maybe 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 اللذي و الني). The alif lam can precede a noun beginning with any of the Arabic letters.

There are two possibilities in the لام التلفظ rules:

1. الإظهار

2. الإلغام
Lam Saakinah Rules

الأظهار

If لام the lam precedes a noun beginning with any of the fourteen letters in the group: لام, the lam of the definite article is said clearly. This is called لام قمري and the lam then is called لام قمري.

Examples:

الأضحور: Al-haqq, Al-ard, Al-khunb, Al-khima

الإدغام

If لام the lam precedes any of the fourteen remaining letters of the Arabic alphabet, there is then an إدغام (merging) of the lam of the definite article into the next letter. As we know, when there is an إدغام, the two letters merge into one, and the letter that the two merge into acquires a دleetcode: in this case then, the letter immediately following the lam, has a دleetcode: on it. This is called لام شيء and the lam is then called لام شيء.

Examples:

المصلوة: Al-salawa, Al-rasool, Al-kulliyb, Al-kulliyb

The name of الله has a لام إدغام on it. This noun cannot be further broken down, though. The original noun without the definite article was إله, and when the alif lam was added the همزة was dropped, and the lam of the definite article merged into the lam of the noun so the honored word became الله. The لام in this case is لام شيء.
Lam Saakinah Rules

The lam (ل), 'lam al-furat', 'lam al-'amr', and 'lam al-aswim' can occur in verbs, in nouns (أسماء), and in participles (حروف). The general rule is if lam (ل) 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 اللام saakinah at the end of a noun (اسم).

The definition of حروف 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 حروف which means letter. The only حروف that have a lam saakinah are بل and هل.

Examples:

الإظهار

"وَمَن يَسْتَعْلَى عَلَى اللَّهِ فَهُوَ حَسْبُهُ"

"بَلْ مَهْمٌ"

Examples:

الإدغام

"قَلْ رَبِّ أَعْلَمُ"

"أَلَمْ أَقْلَ فَكُمْ"

"هَلْ لَكْمٌ"

"بَلْ رَفَعَهُ اللَّهُ إِلَيْهِ"

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 al-l zmman.

"كَلَّا بَلْ رَأَى عَلَى مَلَأٍ قِلَّوْبِهِمْ" [المفتتح: 14]

In this verse the participle بَلْ is followed by a راء, in the word رَأَى, but there is no merging, since has a سكك between the two words بَلْ and رأى. A سكك is a stop without taking a breath, for a period of time less than that of a normal stop.
Chapter Seven

احكام المدود

The Mudood
The Mudood (Lengthenings)

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:

The leen letters: حروف اللين

1. (The wow sakinah preceded by a fathah), such as: أُوْذِينَا

2. (The ya’ sakinah preceded by a fathah), such as: بِتيْت

The medd is divided into two groups:

1. The medd الأضلاع

2. The medd الفرعي
The Natural Lengthening

**The Natural Lengthening**

**Urdu**: هوُ الْمَدُ الذي لا تُقْومُ ذَاتُ الْخَرْفِ إِلَّا يَهُ، وَلَا يَتَوَفَّقُ عَلَى سُبْبِ مِنْ هَمْسٍ أَوْ صَوْقٍ

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

**عَلَامَتَهُ: أَلَا تَكُونَ قِيلُهُ هُمْسٌ وَلَا بَقَاءُهُ هَمْسٌ أَوْ صَوْقٍ

**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.

**مقدارهُ: لم يَتَوَفَّقَ حَرْكَتِينِ

**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 حَيْيٍ طُهرُ "مَدٌ طَيِّبٌ" 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 مَدٌ طَيِّبٌ. An example of this would be: 1. Another example is in the letters pronounced as "هَا" و "يا" in the opening verse of surah Maryam:**

**What Follows the Natural Lengthening Rules ما يلحق بالمد الطبيعي

The following are two different madd that follow the count of the natural madd (المد الطبيعي):**

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

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

A that is not part of the original make up of the word, representing the third person, male. It is voweled either with a or a , 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 (if there is one) 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 rule:

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 ‘aayaat.

The of the female noun which means “this” referring to a female object, follows rule if it is between two voweled letters. As in:


The Substitute Medd

It is substituting a lengthened alif for the tanween with a fath, when stopping on it. The lengthening is two counts, which means, the length of two vowels, the same as the counts of the المد الطبيعي. 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 fath, this lengthening disappears, and the noon sakinah rules are applied to the tanween.

Examples:

\( \text{بِنَاء} \), \( \text{مَآ} \), \( \text{هُدُنِّٰي} \), \( \text{مَسْمُونِ} \), \( \text{شَكْرُٰأ} \).

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

\( \text{رَحْمَة} \).
The Mudood (Lengthenings)

Secondary Medd

تعريفه: هوَ المَدُ الْفَرْعَيْنِ عَلَى مَقْدَارِ المَدُ الطَّبْيعِي لسَببِ من قُمَرٍ أَو سَكُونٍ، وَهُوَ الَّذِي يَتَّقُمُّ ذُوّاتَ حُرُوفِ المَدُ بٍ لعَنَّهُ.

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

علاماته: أن يَقعُ قبل حَرْفِ المَدُ حَمُّزً أو بَعْدَهُ حَمُّزً أو سَكُونٌ سَوَاءً كَانَ السَّكُونُ لازمًا أو غَارَضًا.

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 المَدُ الفَرْعَيْنِ is divided into two groups:

المَدُ بسَببِ الْهَمْزَةِ - 1 (The medd due to hamzah)
المَدُ بسَببِ السَّكُونِ - 2 (The medd due to sukoon).

المَدُ بسَببِ الْهَمْزَةِ is sub-divided into four groups:

مد البديل - 1
المد الواضح المنفصل - 2
المد الجائز المنفصل - 3
مد الصلة الكبيرة - 4

المَدُ بسَببِ السَّكُونِ sub-divides into three types:

المد العاشر للسَكُونِ - 1
مد المين - 2
المد اللازم - 3
**Medd due to Hamzah**

The exchange **medd** مَدّ البديل

**Definition:** The letter hamzah precedes the medd letter.

**Examples:**

\[
\text{وَأَودُورَ} \quad \text{إِيمَّنُهُمْ} \quad \text{قُدُّرُهُمْ}
\]

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

\[
\text{أُودُورَ إِيمَّنُهُمْ قُدُّرُهُمْ}
\]

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 shadda the second hamzah becomes a واو. Not all cases of hamzah preceding a حرف مَدّ 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 مَدّ مَدَّ البديل as having this origin. 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 مَدَّ البديل 6-4. 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 مَدَّ البديل has four states:

1. ما نبت وصلاً ووقفًا - That which is observed when continuing and when stopping. Such as

\[
\text{عَامِنَ} \quad \text{أُبَيْنُونِينَ}
\]

2. ما نبت وصلاً ووقفًا - That which is observed when continuing, but not when stopping. i.e.

\[
\text{وَلَنَهُمَا أَجْوَآرَ الْمُهَسَّبَاتِ} \quad \text{وَإِنَّهُ} \quad \text{لَعَبِنَانَا لَرَفَقْنَا وَحْسَ مَكَابٍ}
\]

When stopping on these two examples, there is a أقوى السببين which overtakes the حرف المَدَّ البديل.

3. ما نبت وصلاً ووقفًا - That which is observed when stopping, but not when continuing. As in: \[
\text{فَوَاجَآرُ أَبَا بُهْمَمُ}
\]

4. Due to the fact that there is a hamzah before the حرف المَدَّ، when we read the word جَاَهُو
The Mudood (Lengthenings)

and continue reading, the rule of المُدُودُ الجَذَّارُ المُنْفَصلُ (which will be explained soon), is applied due to آَوَّلِ السَّبَيْنِ.

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

The Required Attached Medd المُوَجِّبُ المُنْفَصل

Its definition: It occurs when a hamzah follows a medd letter in the same word. It is called وَاحِدُ because all readers agree that this medd is required. It is called تَمْلَكُهُ 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 التَّوْسِعُ. The five count lengthening is also called قُوَّيقُ التَّوْسِعُ.

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 الإِيْشَاعُ). The reader who lengthens this medd six counts when stopping on the hamzah, considers this المُدُودُ العَارِضُ للسُّكُون. This medd will be explained shortly, and the concept of two different medd at the same time will be discussed in the آَوَّلِ السَّبَيْنِ section.

Examples:

Examples with the hamzah as the last letter of the word


The Separate Allowed Lengthening

**Its 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 جائر متصل (separate) due to the separation of the medd letter and hamzah, meaning they are in separate words, but next to each other.

**Examples:**

َقْرَدْوَا أَيْبَيْدٌۡ يُهُمِّيْنَ أَفْوَاهُهُمَا. [إِبْرَاهِيمٌ: 9] ّثْبَتَ بَلْدَتُ أَبَيْنِ إِلَّهَٰ وَتَبَّتُّنَّ [السُّتمَ: 1]

When stopping on the word that has the medd letter at the end of it, the reader stops 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 لَّا used 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 جائر متصل or جائر متصل. The reader needs to know that "لَّا" (for calling) and what follows it are two separate words; and the same can be said for "لَّا" (drawing attention) and what follows it. For example:

IMPORTANT NOTICE: The المد الجزائر 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

**Its definition:** If the pronoun هُوَ at the end of a word has a vowel of a dhamma 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 المد الجزائر المتصل in vowel counts. The second in the word follows the same rules as هُوَ in this medd.

**Examples:**

َأَيْقَسَبْ أَنْ أَلَّمْ بَيْنَهُ آخِذٌ [البلد: 7] ّلا يُسْمَرَقَ يَبْعَدَةٌ رَيْبَةٌ أَحَدٌ [الكعب: 110]
Lengthening Caused by Sukoon

The Lengthening with a Presented Sukoon

 تعريفه: هو أن يأتي بعد حرف الله حرف متحرك بأيّة حركة كانت خالٍ الوصل ثمّ لفظ على هذا الحرف بالسكون الغارض

Its 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 sukon 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 (المد الواجب المنصل والمد الغارض للسكون) (see أقوى السببين section).

حُكْمُهُ: جوائز الفصیر والتوسط والإتاحة حال الوقف ٢-٤٢

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 minha.

Examples:

قُلْ أَعْوَدُ بِرَبِّ أَلَّا نَاسٍ ☀️ [الناس: ۳] ﴿الحمد لله رب العالمين﴾ ☀️ [الفاتحة: ۲]

The Soft Lengthening

 تعريفه: هو أن يأتي الواء أو الياء اللسان (أي الساكنتان المفتوح وما قبلهما) قبل الحرف الأخير في الكلمة، ثمّ لفظ على الحرف الأخير بالسكون الغارض

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

حُكْمُهُ: جوائز المد مبتدأ ٢-٤٢ حركات حال الوقف

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 "مدًا ما".

Examples:

كُلُّ نفْسٍ دَآئِمَةٌ البَعْثَةِ ☀️ [آرئيه: ۱] ﴿لا يَبْزِعُ قَرْيرِيَةٍ﴾ ☀️ [أل عمران: ۱۰۵]
<table>
<thead>
<tr>
<th>Its letters</th>
<th>مد اللين</th>
<th>مد العارض للسكون</th>
</tr>
</thead>
<tbody>
<tr>
<td>Two letters only,</td>
<td>الباياء والوائه</td>
<td>The three medd</td>
</tr>
<tr>
<td>باء والوائه</td>
<td>letters</td>
<td>علامة</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Types of letters</th>
<th>ساكنة مفتوحة:</th>
<th>Medd letters:</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Leen” letters:</td>
<td>ما قبلها</td>
<td>ألف ساكنة مفتوحة</td>
</tr>
<tr>
<td>مقدمة</td>
<td>مقبلها</td>
<td>ما قبلها</td>
</tr>
<tr>
<td></td>
<td>ووأو ساكنة مكسورة</td>
<td>ووأو ساكنة مكسورة</td>
</tr>
<tr>
<td></td>
<td>ما قبلها</td>
<td>ووأو ساكنة مكسورة</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>State when continuing</th>
<th>&quot;مد &quot; مدى ما &quot; (الطبيعي)</th>
<th>The medd letters are lengthened two counts, the natural measure of the letter</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;مد &quot; مدى ما &quot;</td>
<td>Shorter than the natural medd</td>
<td></td>
</tr>
</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 اللين is stronger than the مد العارض للسكون. If the weaker of the two مد العارض للسكون precedes the stronger مد اللين 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 مد العارض للسكون precedes the weaker مد اللين, 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 العارض للسكون precedes مد اللين in a phrase:

وَ كَلُّ مِنْ أَطْنَعْ نَحْوَ اللَّذِينَ
وَ مَنْ يُبَيِّنُ مَعْبُدَةً أوْ قَصَرَ
And all who make six counts for those like المد

And who observes shortening (المد) then he should shorten (المد)

And who lengthens middle way (four counts) he can make it (the leen medd) middle (length) or short

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A verse in which we apply the above rule is verse 65 of سورة الأنفال

وَبَعْثَنَاهَا أَلْسِنَةً حُرَّاءٍ فَأَمْرَسْبَ نُورًا عَلَى الْقُلُوبِ إِنْ يُبَيِّنَ مَنْ كُفَّرَ عَمَّا كَانَ مُنْقِلًا مَّلَأْهَا مَلَأَتْقَبَنتَينَ

The two phrases in this one verse end with a stop indicated by the letter (ُّۡ) above the last word. The first phrase ends with the word القلب, which we stop on with المدة العارض للسكون. The second phrase ends with the word ماتينًا, which we stop on with a مدة السكون. The short stanzas above stated that if we stop on المدة العارض للسكون with six vowel counts, we can then stop on المدة اللين with two, four, or six vowel counts. This is due to the fact that المدة العارض للسكون is stronger than المدة اللين. If we stop on المدة العارض للسكون with four vowel counts, then we can stop on المدة اللين with two or four vowel counts. If we stop on المدة العارض للسكون with two vowel counts, we can only stop on المدة اللين. The weaker of the two mediants (اللين) cannot surpass the stronger of the two (عَارضَ للسكون) in counts.

When the المدة العارض للسكون precedes المدة اللين in a phrase, the length of the المدة العارض للسكون determines our choices, or lack of them, in lengthening the المدة العارض للسكون.

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

And it is middle (مدة اللين) then make it middle (4) or long (6)

And if you lengthen it (six counts) then lengthen (المدة العارض للسكون) similarly

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

In this verse, if we stop on the word رَبْبَ, we stop on المدة اللين. The last word of this verse is مَّلَأْهَا مَلَأَتْقَبَنتَينَ; when we stop on this word, we stop with a مَّلَأْهَا مَلَأَتْقَبَنتَينَ. Here, we apply the above rule, which states that whatever length of medd we stop on as far as المدة اللين, we must equal that or increase that length when we stop on المدة العارض للسكون.
The Compulsory Medd

المد اللازم

تعريف: أن يقع سكون أصل فيه مصدر في كلمة أو في

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

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: المد اللازم is divided into two groups:

المد اللازم الكلي - 1
المد اللازم الحربي - 2

Each of these two divisions is further divided into two more divisions. We therefore, have four divisions of the المد اللازم.

المد اللازم الكلي المتقّل - 1
المد اللازم الكلي المخفّف - 2
المد اللازم الحربي المتقّل - 3
المد اللازم الحربي المخفّف - 4
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 مَنْفُولٍ 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 (إِدَّاعُ) into each other, and hence the shaddah. It is called لازم due the permanent, or original sukoon found when the reader stops or continues, or because all readers agree that this lengthening must be 6 vowel counts. It is called كَلِمَي 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 مَخْفَفْ 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

مقداره: ۶ حركات
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: "لَفَّاً حَكِيمًا فَاطِعًا نُسْرُهُ" These letters are divided into four groups.

1- That which has no medd at all: This refers to the أَلف 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: "خَيْيَ سُلَهْر" meaning the letters are recited as جَا-يَا-تَا-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: "سَتْقُصُّ لَكَمْ". All are lengthened six counts.

The letters of the group مد لازم حرفي are categorized into two groups: مد لازم حرفي منقفل and مد لازم حرفي مخفف. The category that the letter falls into depends on whether it is merged (مغموم) into the next letter, or not.

<table>
<thead>
<tr>
<th>مد لازم حرفي منقفل</th>
<th>مد لازم حرفي مخفف</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 مدغم 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 "عين": The حفص is 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 طريف الناطبية. This is due to the fact that the 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 "سننف لکم" are each individually read as a three letter word, the middle letter being a حرف مُخْفَف, and the third letter having an original (or permanent) sukoon. The determiner of the letter being مُخْفَف or مُخْفَف متقل 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 مُخْفَف letter, it is not merged with what comes next. This is why it is called مُخْفَف. This medd is lengthened six vowel counts. Examples:

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

The Compulsory Heavy Lengthening in Letters

Its Definition: This type of lengthening occurs when a letter of the "سننف 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 مُخْفَف (heavy). This medd has a required lengthening of six counts. Example:

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

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

<table>
<thead>
<tr>
<th>Summary of different medd in the letters that begin some surahs</th>
</tr>
</thead>
<tbody>
<tr>
<td>ألف لا مد فيها</td>
</tr>
<tr>
<td>No medd</td>
</tr>
<tr>
<td>غي مدقم</td>
</tr>
<tr>
<td>(مخفف)</td>
</tr>
</tbody>
</table>

Six vowel counts

Follower of the teen medd

Four or six vowel counts

بِلْحِق بِمَذ الْلَّهِ
The Mudood (Lengthenings)

We learned that the Secondary Lengthening (المد الفرعي) is due to two causes: the hamzah and the sukoon. The lengthening due to a hamzah are three kinds: the madh masa’il, the madh al-badr, and the madh ash-Shahb. The medd due to a sukoon is of two kinds: the madh al-badr and the madh ash-Shahb. The leen is considered a branch of the medd ash-Shahb. These medd (lengthenings) have various degrees of strength and weakness. The strongest is the madh al-badr, the second strongest is the madh al-badr, the next madh al-badr, and the weakest is the madh al-badr. The following lines of poetry written by Ash-Sheikh Ibrahim Ali Shahaatah reinforce the ranking of the medd:

«أقوى السببين لازمًا فما أصلٌ لما فتثر في الفصل قابلٌ»

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:

«وسببُ ما إذا ما وجدًا فإن أقوى السببين الفردًا»

Examples:

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

In this example a hamzah precedes a medd letter (اء), so there is a مَدِّ بَدْل. The same medd letter is followed by a hamzah in the same word, so there is also a مَدَّ واجب مُنصل. Both of these medd share the same medd letter, we then leave the مَدَّ بَدْل and apply مَدَّ واجب مُنصل. 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 مَدَّ واجب مُنصل 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 مَدِ عَارِضٍ لِلْسَكُونِ. Stopping on six vowel counts means stopping on a مَدِ عَارِضٍ لِلْسَكُونِ. If the reader is reading الواجِبُ المُنْصِلُ سُكُونٍ, he can stop on this with five or six counts. Stopping on five vowel counts means it is مَدِ وَاجِبُ مَنْصِلٌ. It is forbidden to stop on this word considering it a مَدِ عَارِضٍ لِلْسَكُونِ with two vowel counts. This is due to the rule of أَفْوَى السَبِيبِينّ.

In the above example the hamzah precedes a medd letter, indicating a مَدِ بِدْلٍ. This medd is at the end of the word, and the first letter of the next word is a hamzah, so it also is مَدِ جَائزٍ مَنْصِلٌ. In this case, مَدِ الْبِدْلٍ is not used when continuing reading, and the مَدِ الْجَائزِ مَنْصِلٍ is used, so we lengthen this medd 2, 4, or 5 counts (4 or 5 the way we read). If مَدِ الْجَائزِ is lengthened two vowel counts, then the medd is shared مَدِ بِسْبِيْبِينّ, and both مَدِ الْبِدْلٍ and مَدِ الْجَائزِ are considered to be in use at the same time. When stopping on the word مَدِ الْبِدْلٍ only مَدِ الْبِدْلٍ is used.

In this example a hamzah precedes a medd letter, so there is a مَدِ بِدْلٍ. When stopping on this word, there is one letter after the medd letter, and the sukoon on the last letter is a presented one مَدِ عَارِضٍ لِلْسَكُونِ. We have therefore when stopping a مَدِ عَارِضٍ لِلْسَكُونِ مَدِ بِدْلٍ and مَدِ بِسْبِيْبِينّ. If we stop with a two vowel count medd, we have مَدِ عَارِضٍ لِلْسَكُونِ مَدِ وَاجِبُ مَنْصِلٍ مَدِ بِسْبِيْبِينّ. When stopping on four or six vowel counts we are using the مَدِ عَارِضٍ لِلْسَكُونِ مَدِ الْبِدْلٍ only. When not stopping on this word, we use مَدِ الْبِدْلٍ.
The Mudood

- Natural Medd
  - مثلاً، ولياً
  - وراء أو ماكدية
  - Includes the separated letters
  - مثلاً، نظر
  - that start some suras

- Secondary Medd

- Due to a hamzah

- Due to a sukoon

- Present Sukoon

Followers of the Natural Medd

1. مثلاً، هماء
2. مثلاً، ولياً

- It is lengthened two vowel counts

With a حرف مد in two different words

- Four or five vowel counts (two counts from مثلاً، ولياً)

With a حرف مد in the same word

- حرف مد is غيرة
  - Before حرف الله
  - حرف الله

- حرف الله is غيرة
  - After حرف الله
  - Two vowel counts

- كلمي
  - تخفث
  - ثقل

- Light
  - Heavy

- Two, four, or six vowel counts

Six vowel counts
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 (خَارِج) and characteristics of the letters (صِفَات) 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: هو صوت يعتمد على مقطع محقق في أو مفصول.

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: هو تخليط وتسلسل في طبقات الهواء لتكون الأذن البشرية.

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. تصادم جسمين: Strong collision of two bodies. An example of this is clapping of the hands.
2. تباعد جسمين عن بعضهما، ويتبعهما قوسة ترابط: Parting of two bodies from each other, and between them there is a strong bond. An example of this is tearing paper.
3. اهتزاز جسم من الأجسام: Vibration of a body. For example, a tuning fork.
4. احتكاك شيء بهتني بقوة: 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 (الحروف الساكنة وال働َرَكَة). 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.

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 حرف الموت اللين (the medd and leen letters). The medd and leen letters do have accompanying movement of the mouth and jaw. The lengthened ألف is accompanied by the opening of the mouth. The lengthened و is accompanied by a circling of the lips. The lengthened باء is accompanied by the lowering of the jaw. An example is the two joined words "هولاء" or the word "سواء". The sound of the medd letters comes from vibration of the vocal cords, with the accompanying mouth and jaw movement.

2. Voweled letters

It occurs by the parting of two components of the articulation parts. The sound of all letters occurs like this when voweled. Accompanying the parting of the articulation bodies is the appropriate mouth and jaw movements of the vowel.

i) افتتاح الفم (Opening of the mouth). This occurs with فتحة.

ii) الدورة للشفتين (Circling of the lips). This happens with ضمة.

iii) الانخفاض لل الفك (Lowering of the jaw). This happens with كسرة.

An example is ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب ب
is إِمَالة 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 كِرَأ 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: نَّفَسُ. The ن has a ضمة، the باء a sukoon, and the تاء a ضمة. We have to be sure to say the ضمة on the تاء, then return our mouths to a neutral position for the باء، and then make a ضمة for the second تاء.
Chapter Nine

The Qalqalah Mechanism
Letters which have no vowels (الحروف الساکنة) are produced by collision of the two components of the articulating parts (بالتصادم بين طرفی عضوی الیافی). Voweled letters on the other hand are produced by parting of the two components of the articulating parts (بالنزویة بين طرفی عضوی الیافی). The medd and lean letters (حرف المد واللین) are produced by vibration of the vocal cords (باعیزة الحروف الصوویة في الحجارة). Letters are divided into three groups when categorized according to the length of running of their sound (حریان الصوت).

1. **Letters of strength.** The sound does not run at all when these letters are articulated without a vowel (سکنة), the articulation point is completely closed when a letter of this group is sakin, i.e. اب or باترون. There are eight letters in this group. They are the letters in the phrase: أجد فظر بكت 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 ثیانة 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 (سکنة). Examples are in the following:

The letters of this group are all the letters remaining when taking out the letters of ثیانة (حریان الوسط) and رخوة (حریان الوسط) and.”
The letters of qalqalah are in the group للثاء جر، these letters are all in the group of letters للثاء جر. 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 voweled letters are pronounced بالتباعد بين طرفين عصوشين النطق (parting of the two components of the articulating parts). The Arabs, due to the annoyance and difficulty in pronouncing these five letters when الساكنة (saakinah), have violated the rule that الحروف الساكنة are articulated بالتصادم بين طرفين عصوشين النطق. Instead, these letters are articulated بالتباعد بين طرفين عصوشين النطق, the same as voweled letters, but without any corresponding movement of the mouth and jaw that is associated with voweled letters.

Chart comparing the حروف متحركة (حروف الساكنة) to voweled letters (حروف الساكنة) and non-voweled letters.

<table>
<thead>
<tr>
<th>حروف المتحركة</th>
<th>الفيئلا</th>
<th>حروف الساكنة</th>
</tr>
</thead>
<tbody>
<tr>
<td>تحرج بالتباعد بين طرفي عصوش النطق</td>
<td>تحرج بالتصادم بين طرفي عصوش النطق</td>
<td>تحرج بالتباعد بين طرفي عصوش النطق</td>
</tr>
<tr>
<td>لا يستجدي شيء</td>
<td>لا يستجدي شيء</td>
<td>لا يستجدي شيء</td>
</tr>
<tr>
<td><strong>بصاعجه:</strong> انفتاح للنقم (الفتحة) 1 Opening of the mouth انضمام للنقمين 2 Circling of the mouth انفصال للنقم الصحي (الكسرة) 3 Lowering of the jaw</td>
<td>Nothing (no mouth or jaw movement) accompanies it</td>
<td>Nothing accompanies it( no mouth or jaw movement)</td>
</tr>
</tbody>
</table>
The Qalqalah

From this chart we can see that a فلقة letter is similar to a ساكن letter, in that there is no accompanying jaw and mouth movement with it. On the other hand, it is unlike the ساكن letter in that the فلقة is articulated. The فلقة letter is similar to the متحرك letter since they both are articulated, but unlike it since the فلقة has no accompanying jaw and mouth movement and the متحرك letter does. The definition of the الفلقة is as follows:

Its linguistic definition: shaking, disturbance

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 فلقة 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 letters have a مدفوع شدة (مُدَعَم), the first letter of the شدة (which is sakin) is then articulated by تمدد. For example: الحَقُّ – الحَقُّ and الحَجْج – الحَجْج. If we are stopping on the words in the previous example, the first قاف of the word الحق is pronounced by تباعد, and the second قاف is said with a فلقة. This means that the متحرك قاف is pronounced with تباعد without any accompanying mouth and jaw movement. The جيم of the word حق would be the same as the قاف in the word الحق.
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 in 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. ﴿يَطْمَعُونَ ﻟَدَأْ أَلْبَحُ﴾

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

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