

Part Three

03. Principles of Tajweed

03.1 *Articulation Points:*

The place from where the alphabets are coming out from the mouth is known as Articulation Points. If it is desired to know what would be the articulation point of an alphabet, a Hamza-bil-Fathah (ٓ) is added before the alphabet then it is pronounced. The place where its sound ends, that would be the articulation point of that particular alphabet. For Example:

أَبْ ، أَلْ ، أَشْ ، أَغْ

❖ **Articulation Points are seventeen (17) in numbers.**

03.1. 1 *Huroof-e- Halaqi* - حروفِ حلقى

These alphabets are six, and their articulation points are three. Their main articulation point is throat.

1	First part of Throat	ء ، ا ، هـ
2	Middle Part of Throat	ع ، ح
3	Deepest part of Throat	غ ، خ

03.1. 2 *Huroof-e- Lisani* - حروف لسانی

These alphabets are eighteen, and their articulation points are ten in numbers. The tongue is variably used in the mouth.

Huroof-e- Lisani

1	It is produced by touching the deepest part of the tongue to the soft palate. Its articulation point is closer to the throat.	قا
2	It is produced from the deepest end of the tongue which is closer to mouth and away from throat.	كا
3	Middle part of the tongue touches the hard palate, opposite side of the mouth.	جا، شاء، یا
4	It is produced by touching the left side of the tongue with the left upper teeth.	ضا
5	By touching the nearest part of the sides of the tongue and the end of its tip with the upper teeth on the opposite side.	لا
6	Tip of the tongue touching the gums/roots of the two top front teeth.	نا
7	Tip of the tongue touching the hard palate, near the gums of the front two teeth.	را
8	Top of the tongue touches the gum line or root of the top two teeth.	تا، طا، دا
9	The edges of the top and lower front teeth close together and the tip of the tongue come near them. For all three of these letters, a whistle sound is produced	سا، صاء، زا
10	Tip of the tongue touches the edges of the top two teeth	ذا، ظا، ثا

03.1. 3 *Huroof-e- Shafavi* - حروف شفوی

These alphabets are four, and their articulation points are two in numbers. Their main articulation point is the two lips. They are placed hereunder:

- | | | |
|---|---|--------|
| 1 | Upper front 2 teeth touch the inside[wet part] of the lower lip | فا |
| 2 | By closing the wet parts of the two lips together (با) | با، ما |
| | By closing the dry parts of the two lips together (ما) | |
| | The two lips form a circle without the two lips meeting completely (وا) | وا |

03.1. 4 *Huroof-e- Jaufi* - حروف جوفی

These alphabets are 3, and their articulation point is one only. These alphabets are الف - و - ی. The articulation for these alphabets is executed from the empty space of the mouth. During articulation no parts of mouth is touched between each other. Neither breath gets friction from anywhere. These are, in fact, not Huroof but actually act as Huroof-e-Maddah. (The details of Maddah are available in Section 03.3).

03.1. 5 *Huroof-e- Ghunnah* - حروف غنة

This is considered as articulation point number 17. However, Ghunnah is not an alphabet but it is a pronouncing characteristic of Mushaddad Meem and Noon letters. The hole in the nose that continues back towards inside the mouth is the place where the Ghunnah (nasal sound) comes from. When this nasal sound is elongated equals to 3 Harakah then it is called execution of Ghunnah (See details of Harakah in Sec. 03.2).

❖ *Principle:*

Ghunnah sound is more prevalent when Meem and Noon have a Shaddah on them. For example:

نّ

إِنَّمَا، بِالنَّاصِيَةِ، النَّجْمُ

مّ

أَمَارَتِي، مُحَمَّدٌ، مِمَّا

03.1. 6 Huroof of similar sounds:

- | | | |
|---|-----------|--|
| 1 | سا and صا | سا is read thin and صا always thick |
| 2 | سا and ثا | سا gives whistle sound and ثا is read very softly and no whistle sound. |
| 3 | تا and طا | تا is read thin and صا always thick and heavy. |
| 4 | زا and ذا | زا is read with stress and gives whistle sound. ذا is read softly and no whistling |
| 5 | ذا and ظا | ذا is read thin and ظا always thick & dense. |

03.2. Time Span - حركة

The time taken to take one finger out from the closed fist completely is commonly considered as one *Harakah* or one *Count*. However, these time span lengths would vary with the pace of reading. In *ترتيل* (slow and measured recitation) the span length would be the largest. In *تدوير* (neither slow nor fast recitation) the time span length would be moderate. And in *حدر* (rapid recitation) the span length would be the shortest. Important is to persistently maintain similar spans for one, two, four or six Harakah. This precision can be achieved with practice only.

❖ *Principle:*

The letters with Fathah, Kasrah and Dammah would be executed with one Harakah. For Example:

أ ، ب ، ت - ا ، ب ، ت - ا ، ب ، ث
تَرْتِيلٌ ، وَجَدَ ، خَلِيقٌ

03.3. Elongation - مَدّه

03.3.1. *Short Elongation* - مَدّ صغيره

Maddah means elongation. When the sounds of Fathah, Kasrah and Dammah are made double (with two Harakah/counts) it is called Small Maddah. Following are the conditions of Small Maddah.

- 1 Before Alif (ا) there should be a letter with Fathah. بَا
- 2 Before Ya Sakin (ي) there should be a letter with Kasrah. يِي
- 3 Before Wow Sakin (و) there should be a letter with Dammah. وُو

Note: Alif, Ya and Wow which is written as short vertical strokes on top or bottom of a consonant like , ا , ي and و are also small Maddah.

❖ Principle:

Small Maddah are executed with double stretch (with two Harakah /Counts). For Example:

(الف)	فَادَا	(ا)	هَذَا حَتَّى
(ي)	تَجْرِي دِيْنَهُمْ	(ي)	بَعْدِهِ فِيْهِ
(و)	يَنْلُوْا دُوْنِهِمْ	(و)	اَطْعَمَهُ ، رَسُوْلُهُ
(Wow, Ya and Alif all thee)			اُوْتِيْنَا

03.3.2. Medium Elongation - مَدِّ اَوْسَطٍ

After Small Maddah when Hamza comes then in this condition there will be Medium Elongation (equals to two short elongations).

- When Medium Elongation occurs in *one word*, it is called Connected Maddah or مَدِّ مَتَّصِلٍ. Here the elongation is obligatory.
- When Medium Elongation occurs in *two words*, it is called Separate Maddah or مَدِّ مَنفَصِلٍ. Here, the elongation is optional.

❖ Principle:

Medium Maddah are executed with four times stretch (with four Harakah /counts). For Example:

مَدِّ مَتَّصِلٍ	شَاءَ ، جِيءَ ، سُوءَ
مَدِّ مَنفَصِلٍ	إِنَّا اَعْطَيْنَاكَ ، فِيْ اَنْفُسِكُمْ ، قَالُوْا اٰمَنَّا

03.3.3 Long Elongation – مَدِّ طَوِيلٍ

After Small Maddah, when letters with Shaddah come, there will be Long Elongation (equals to three short elongations). Some Muqattaat (مُقَطَّعَات) letters are also stretched to Long Elongation.

❖ Principle:

Long Maddah is executed with minimum six times stretch (with minimum six Harakah /counts). For Example:

Small Maddah

with Shaddah

حروفٍ مُقَطَّعَات

جَانٌّ ، دَابَّةٌ ، وَلَا الضَّالِّينَ

الْمَ ، حَمٍ ، عَسَقٍ

03.4. Hamza Sakin – همزة ساكن

Hamza Sakin will be read without stretching and without motion.

❖ Principle:

For Hamza Sakin there will be a jerk sound. For Example:

اتَأْمُرُونَ النَّاسَ ، يَأْكُلُ الطَّعَامَ ، هُوَ فِي شَأْنٍ

• Combinations

03.5. Rules of Noon Sakin and Tanween – نون ساكن وتنوين

03.5. 1 Izhar - اظهار

After Noon Sakin or Tanween, if any one of the Huroof Halaqi (ء،ها،خا،عین اور غین) comes then there will be Izhar of Noon or Tanween.

❖ Principle - 1:

Ghunnah sound will not be executed at Noon Sakin and Noon would be pronounced clearly. For Example:

After Noon Sakin or
Tanween letter الف comes

إِنْ أَجْرِي ، عَذَابُ الْيَمِّ

After Noon Sakin or
Tanween هـ comes

إِنْ هُوَ إِلَّا ، جُرْفٍ هَارٍ

After Noon Sakin or Tanween ح comes	-	إِنْ حَكَمْتُمْ ، عَزِيزًا حَكِيمًا
After Noon Sakin or Tanween غ comes	-	مِنْ خَلْفِهِمْ ، لَطِيفٌ خَبِيرٌ
After Noon Sakin or Tanween ع comes	-	مِنْ عَلَقٍ ، حُورٌ عِينٌ
After Noon Sakin or Tanween غ comes	-	إِنْ عَمِئْتُمْ ، عَزِيزٌ غَفُورٌ

03.5. 2 Idgham – ادغام

The letters of Idgham are **يَرْمَلُونَ** (ي ر م ل و ن). If after Noon Sakin or Tanween, any one of the Huroof Idgham comes then Noon Sakin (or Tanween) will be merged in these letters.

- ❖ **Principle - 2:** Noon Sakin will be merged in the subsequent letters (ر، ل) from **يَرْمَلُونَ** and Ghunnah will not be executed. So here Noon or Tanween will not be read at all.

After Noon Sakin or Tanween letter ر	-	مِنْ رَبِّ ، غَفُورٌ رَحِيمٌ
After Noon Sakin or Tanween ل	-	مِنْ لَدُنَّا ، خَيْرٌ لَّكُمْ

- ❖ **Principle - 3:** If after Noon Sakin or Tanween, any one of the Huroof Idgham **يَنْمُو** (ي ن م و) comes then Noon Sakin will be merged in these letters and Ghunnah sound will be executed.

After Noon Sakin or Tanween, letter ي	-	أَنْ يَضْرِبَ ، قَوْمٌ يَعْلَمُونَ
After Noon Sakin or Tanween, letter ن	-	مَنْ نَسَاءَ ، سُجَّدًا نَعْفِرُ لَكُمْ
After Noon Sakin or Tanween, letter م	-	مِنْ مَالٍ ، صِرَاطًا مُسْتَقِيمًا
After Noon Sakin or Tanween, letter و	-	مِنْ وَ لِيَّ ، وَلِسَانًا وَ شَفَتَيْنِ

Special Note:

Idgham or mergence takes place in two words. If in one word contain Noon sakin and Huroof Idgham then there will be no merging of letters. Noon Sakin will be pronounced with Izhar.

دُنْيَا ، بُنْيَانٌ ، صِنْوَانٌ ، قِنْوَانٌ

03.5.3 *Iqlab* – اقلاب

Principle - 4: If letter ب comes after Noon Sakin or Tanween, Iqlab will take place. For this, the letter Noon or Tanween will be replaced with Meem (م) and here Ghunnah sound will be executed.

After Noon Sakin letter ب - تُنْبِئْتُ ، مِنْ مَّرْبَعِدِي ، مِنْ مَّرْبَقَلِهَا

After Tanween letter ب - سَمِيعٌ مَّرْبُصِيرٌ ، خَيْرٌ مَّرِيمَا تَعْمَلُونَ

03.5.4 *Ikhfa* – اخفا

Out of 28 alphabets, the remaining 15 alphabets other than Izhar, Idgham and Iqlab are Huroof Ikhfa. If after Noon Sakin/Tanween any letter from Huroof Ikhfa comes then Ikhfa will take place.

❖ **Principle - 5:**

The important thing to be noted that for Ikhfa the Noon will be pronounced with nasal sound, but the tip of the tongue will not be touched to the roots of the top front teeth, as proper Ghunnah is done with Shaddah Noon. For Example:

After Noon Sakin Huroof Ikhfa - أَنْذَرْتُكُمْ ، يَنْشُرُونَ ، يَمَنْ ضَلَّ

After Tanween Huroof Ikhfa - نِعْمَةٌ تُجْرَى ، أَجْرٌ كَبِيرٌ ، كِرَامًا كَاتِبِينَ

03.6. Rules of Meem Sakin – ميم ساكن

03.6. 1 *Ikhfa* – اخفا❖ **Principle-1:**

After Meem Sakin if the letter ب comes, then Meem will be pronounced with nasal sound. In this way Ikhfa will occur. For Example:

هُمْ بِمُؤْمِنِينَ ، أَمْ بظَاهِرٍ ، أَرْجُلُهُمْ بِمَا كَانُوا

03.6. 2 *Idgham* – ادغام❖ *Principle-2:*

If the last letter of the first word is Meem and the first letter of the following word is also Meem, then both Meem will be merged and pronounced with Ghunnah. For Example:

لَهُمْ مَا، عَلَيْهِمْ مُصْحِحِينَ، مِنْهُمْ مَغْفِرَةً

03.6. 3 *Izhar* – اظهار❖ *Principle-3:*

The principle is: After Meem Sakin all letters, except letters ب and م come, then Meem will be pronounced clearly and without Ghunnah. For Example:

أَمْ جَعَلُوا، لَكُمْ دِينَكُمْ، أَلَمْ نَجْعَلِ

03.7. Rules of Thickening – تفخيم

03.7. 1 *Thickening of Letter* ر:*Principle-1:*

Fathah Letter ر or before Sakin letter ر any Fathah letter exists, then 'Ra' will be pronounced thickly.

Fathah Letter ر - رُكَّ ، مِدُّ رَاً

Before Sakin letter ر any Fathah letter - بَرَقٌ ، دَمَرْنَا

Principle -2:

Dammah Letter ر or before Sakin letter ر any Dammah letter exists, then 'Ra' will be pronounced thickly.

Dammah letter ر - رُسُلُهُ ، تَدَكَّرُونَ

Before Sakin letter ر any Dammah letter - تُرْجِعُ ، قُرْآنٌ

03.7. 2 *Thickening of Word* الله:**Principle -3:**

Before the word الله when any Fathah or Dammah letter exists then the letter ج of the word الله will be pronounced thickly.

- | | | |
|---|---|--|
| Before the word الله
any Fathah letter | - | وَعَدَ اللهُ، هُوَ اللهُ أَحَدٌ ، اللهُ أَكْبَرُ |
| Before the word الله
any Dammah letter | - | أَمْرُ اللهِ، وَأَتَقُوا اللَّهَ، أَسْتَغْفِرُ اللَّهَ |

03.8. Rules of Thinning – ترقيق

03.8.1 *Thinning of Letter* ج:**Principle-1:**

Kasrah Letter ج or before Sakin letter ج, any Kasrah letter exists, then it will be pronounced thinly.

- | | | |
|--|---|-------------------------------|
| Kasrah letter ج | - | خُسْرَيْنَ ، مُشْتَرِكُونَ |
| Before Sakin letter ج
any Kasrah letter | - | إِرْشَادًا ، وَأَسْتَغْفِرُهُ |

03.8. 2 *Thickening of Word* الله:**Principle-2:**

Before the word الله when any Kasrah letter exists, then the letter ج of the word الله will be pronounced thinly.

بِسْمِ اللهِ ، يَا ذَنْنِ اللهُ ، الْحَمْدُ لِلَّهِ

Note: Remember that you have to do thickening or thinning of letter ج in the word Allah only. Otherwise all letters ج will be pronounced thinly.

Principle-3:

Before Sakin letter "ر" if the preceding letter is also Sakin, then you have to consider the further preceding letter, and thickening or thinning will be done accordingly. Means if "ر" is with Fathah or Dammah letter exists then it will be read thickly, and if "ر" is with Kasrah then it will be read thinly.

Thickening	-	لَيْلَةُ الْقَدْرِ ، إِلَيْهِ التُّشْوُرُ
Thinning	-	وَالِيهِ الْمَصِيرُ ، أَصْحَابِ السَّعِيرِ

03.9. Letter's Attributes – صفات حروف

The ways in which a letter is articulated that differentiates from other letters is called Letter's Attributes or Sifat-e-Huroof. Makhaarij provides information as to where the sound of the letter comes from, whereas words attributes provides distinction between letters that share almost the same articulation points. Attributes are related to the loudness or softness of sound, stoppage or continuance of breath, degree of thickening and thinning of letters or movements of tongue etc.

There are seventeen kinds of Letter's Attributes. Their names are Qalqalah (bouncing), Hams (whisper), Shiddah (intense), Itbaaq (deep), Istaala (elevated, thick), Izlaq (fluent), Jahr (loud), Rakhwa (soft base), Infitah (open), Istifal, Ismaat (insulated), Safeer (hiss), Leen (fine), Inhiraf (deviation), Takreer (repeat), Tafshi (round), and Istitalah (elongation). However the first five attributes are very much important. Therefore, for the beginners, only first five attributes are being discussed here.

03.9.1 Qalqalah: قلقله

Qalqalah letters are five (5) whose combined words are:

(ق ، ط ، ب ، ج ، د) – قُطِبُ جِدٍ

Principle:

When these words are sakin or we stop on them, **a sort of bouncing should occur while recitation**. This is only possible when you leave the word immediately after pronouncing. For Example:

ق	–	مِنْ أَقْطَارٍ ، وَالسَّمَاءِ وَالطَّارِقِ
ط	–	مِنْ نُطْفَةٍ ، وَرَأَيْهِمْ مُحِيطٌ
ب	–	الْأَبْصَارِ ، وَالْمَغْرِبِ
ج	–	أَلَمْ نَجْعَلِ ، ذَاتِ الْبُرُوجِ
د	–	وَمَا أَدْرَاكَ ، لَمْ يَلِدْ وَلَمْ يُولَدْ

03.9.2 Hams: همس

While pronouncing a letter, the continuation of breath is Hams. Mahmoosa letters are ten (10) whose combined words are:

(ف ، ح ، ث ، ه ، ش ، خ ، ص ، س ، ك ، ت) – فَحْتُهُ شَخْصٌ سَكَّتْ

Principle:

If these letters are sakin or being stopped, **a weak continuation of breath (whispering) is essential during recitation**. For Example:

ف	–	تَفْجِيرًا ، وَالصَّيْفِ
ح	–	مَحْفُوظٍ ، فَسَبَّحَ
ث	–	مِنْقَالٍ ، فَحَدَّثَ
ه	–	يَسْتَهْزِئُ ، غِشَاوَةٌ
ش	–	مَشْهُودٍ ، مَنْفُوشٍ
خ	–	الْأَخْدُودِ ، مَا نَنْسَخُ
ص	–	أَصْحَبٍ ، مَرْصُوصٍ

س	—	تَسْنِيْمٌ ، مَلِكِ النَّاسِ
ك	—	تَكْدِيْبٌ ، صَدْرَكَ
ت	—	يَتَلُوْا ، تَخَلَّتْ

03.9.3 *Shiddah*: شِدَّة

Shadidah letters are eight (8) whose combined words are:

(ق ، ط ، ب ، ج ، د ، ا ، ت ، ك) — قُطْبٌ جِدِّ اَتَك

Principle:

A strong stress of the sound is required upon pronunciation of these letters. This is achieved by stressing on the articulation point. For Example:

ق	—	وَ اِذَا فُرِيَءَ ، كُتِبَ قِيْمَةً
ط	—	سَمُوْتَ طِيْبًا ، لَيْلًا طَوِيْلًا
ب	—	لِتَجْعَلَ بِهِ ، بَعْدُ بِالَّذِيْنَ
ج	—	اِذَا جَاءَ ، عَيْنٌ جَارِيَةٌ
د	—	لَهُ دَافِعٌ ، مِنْ دُوْنِهِ
ا	—	اَعُوْذُ ، اِلَّا اللّٰهَ
ت	—	مِنْ تَرَابٍ ، لَا تَاْخُذُهُ
ك	—	اِنَّهُمْ كَانُوْا ، اِنَّهٗ كَانَ

03.9.4 *Itbaaq*: اِطْبَاق

Mutbiqah letters are four (4) which are as follows:

(ص ، ض ، ط ، ظ)

Principle: The quality of Itbaaq is to pronounce in a closed and covered manner. That is, during pronunciation, the tongue is elevated to such an extent that it covers the palate and the mouth remains nearly closed. These letters are always very thickly pronounced. Examples are:

ص	—	أَصْحَبُ ،	الصَّلَاةُ
ض	—	يُضِلُّ ،	فِي الْأَرْضِ
ط	—	يَبْسُطُوا ،	تَطَّلَعُ
ط	—	يَظْلِمُونَ ،	نَاطِرَةٌ

03.9.5 *Ista'la*: استعلا

Musta'lia letters are seven (7) which are as follows:

(ص ، ض ، ط ، ظ ، ق ، خ ، غ)

Principle:

During pronunciation, particularly when these letters are with small Maddah/Alif, *the back of the tongue is raised towards the upper palate. This will produce a thick, round sound.*

These are known as full mouth or thick letters and are thus pronounced with a full mouth. Examples are:

ص	—	عَصَى ،	صَاحِبِيهِ
ض	—	يَرْضَى ،	ضَاحِكَةٌ
ط	—	أَعْطَى ،	خِطَابًا
ط	—	تَلَطَّى ،	عِظَامًا
ق	—	بِقَدْرِ ،	دِهَاقًا
خ	—	خَلْدَيْنَ ،	تَخَافُونَ
غ	—	طَغَى ،	بِغَافِلٍ

03.10 *Three useful strips*

03.10.1 *Exercise for Articulation Points:*

ء ا ، با ، تا ، ثا ، جا ، حا ، خا ، دا ، ذا ، را ، زا ، سا ، شا ، صا
 ضا ، طا ، ظا ، عا ، غا ، فا ، قا ، كا ، لا ، ما ، نا ، وا ، ها ، يا

03.10.2 *Exercise for Attributes of Letters:*

ء ا ، اَبْ ، اَتْ ، اَثْ ، اَجْ ، اَحْ ، اَخْ
 اَدْ ، اَسْ ، اَشْ ، اَصْ ، اَضْ ، اَطْ ، اظْ
 اَغْ ، اَفْ ، اَقْ ، اَكْ ، اَهْ

03.10.3 *Exercise for Attributes of Letters:*

مَنْ اَ ، مَنْ بَا ، مَنْ تَا ، مَنْ ثَا ، مَنْ جَا ، مَنْ حَا ، مَنْ خَا ، مَنْ دَا ، مَنْ
 ذَا ، مَنْ رَا ، مَنْ زَا ، مَنْ سَا ، مَنْ شَا ، مَنْ صَا ، مَنْ ضَا
 مَنْ طَا ، مَنْ ظَا ، مَنْ عَا ، مَنْ غَا ، مَنْ فَا ، مَنْ قَا
 مَنْ كَا ، مَنْ لَّا ، مَنْ مَّا ، مَنْ نَّا
 مَنْ وَا ، مَنْ هَا ، مَنْ يَّا



سبحن ربّك ربّ العزّة عمّا يصفون

و سلام على المرسلين

و الحمد لله رب العالمين