

## 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 (i) 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 ، ها
2	Middle Part of Throat	عا ، حا
3	Deepest part of Throat	غا ، خا

#### 03.1. 2 *Huroof-e- Lisani* - حروفِ 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، شا، يا
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، صا، 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.

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 جوفى

These alphabets are 3, and their articulation point is one only. These alphabets are الف - و - ي. 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. (Its detail is available in Section 03.3)

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

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 for certain time then it is called execution of Ghunnah. No letter is articulated from the nose. Each letter can have different sound characteristics. Ghunnah is a characteristic, not a letter. Ghunnah is a characteristic of Meem and Noon letters.

#### ❖ *Principle:*

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

ن	إِنَّمَا ، بِالنَّاصِيَةِ ، النَّجْمُ
م	أَفَارَتِي ، مُحَمَّدٌ ، مِمَّا

### 03.1. 6 *Huroof of similar sounds:*

- |   |           |  |
|---|-----------|--|
| 1 | صا and سا | سا is read thin and صا always thick  |
| 2 | ثا and سا | سا gives whistle sound and ثا is read very softly and no whistle sound             |
| 3 | طا and تا | تا is read thin and صا always thick and heavy.                                     |
| 4 | ذا and زا | زا is read with stress and gives whistle sound. ذا is read softly and no whistling |
| 5 | ظا and ذا | 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*. But 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. However, one Harakah will be used for motion of any letter. Two, four or six Harakah will be used for elongation of different letters. The important thing is; it should maintain same spans persistently. 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 - إ ، ب ، ت - أ ، ب ، ت  
تَرَزُّ ، وُجِدَ ، خُلِقَ

### 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. بِي
- 3 Before Wow Sakin (و) there should be a letter with Dammah. بُو

Note: Alif, Ya and Wow (Khanjariyah) which is written as short vertical strokes on top or bottom of a consonant are also small Maddah.

❖ **Principle:**

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

(ا)	فَإِذَا أَفْلَا	هَذَا حَتَّى
(ع)	تَجْرِي دِينَهُمْ	بَعْدِهِ فِيهِ
(و)	دُونِهِمْ يَتْلُوا	أَطْعَمَهُ ، رَسُولُهُ

(All Three)

أَوْيِنَا

03.3.2. **Medium Elongation** - مَدِّ اَوْسَطِ

After Small Maddah when Hamza comes then in this condition there will be Medium Elongation.

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

❖ **Principle:**

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

مَدِّ مَتَّصِل	شَاءَ ، جِيءَ ، سُوءَ
مَدِّ مَنفَصِل	إِنَّا أَعْطَيْنَاكَ ، فِي أَنْفُسِكُمْ ، قَالُوا أَمْنَا

03.3.3 **Long Elongation** - مَدِّ طَوِيلِ

After Small Maddah, when letters with Shaddah come, there will be Long Elongation. Some Muqattaat (مَقْطَعَات) letters are stretched longer.

❖ **Principle:**

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

Small Maddah  
with Shaddah

جَانَّ ، دَابَّةً ، وَ لَا الضَّالِّينَ

حُرُوفِ مَقْطَعَات

الْمَ ، لَحْمَ ، عَسَقَ

### 03.4. Hamza Skin – همزه ساكن

Hamza Sakin will be read without stretching and without motion.

#### ❖ Principle:

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

آتَامُرُونَ النَّاسَ ، يَأْكُلُ الطَّعَامَ ، هُوَ فِي شَأْنٍ

#### • Combinations

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

#### 03.5. 1 Izhar - اظهار

If after Noon Sakin or Tanween, one of the Huroof Halaqi comes then there will be Izhar of Noon or Tanween.

#### ❖ Principle - 1:

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

After Noon Sakin or Tanween letter ا	-	إِنْ أَجْرِي ، عَذَابٌ أَلِيمٌ
After Noon Sakin or Tanween هـ	-	إِنْ هُوَ إِلَّا ، جُرْفٍ هَارٍ
After Noon Sakin or Tanween ح	-	إِنْ حَكَمْتُمْ ، عَزِيزًا حَكِيمًا
After Noon Sakin or Tanween خ	-	مِنْ خَلْفِهِمْ ، لَطِيفٌ خَبِيرٌ
After Noon Sakin or Tanween ع	-	مِنْ عَلَقٍ ، حُورٌ عِينٌ
After Noon Sakin or Tanween غ	-	إِنْ عَمِئْتُمْ ، عَزِيزٌ غَفُورٌ

#### 03.5. 2 Idgham – ادغام

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

- ❖ **Principle - 2:** Noon Sakin will be merged in the subsequent letters (ل، ر) from **يَرْمَلُونَ** and Ghunnah will not be executed.

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 (ي ن م و) **يمو** comes then Noon Sakin will be merged in these letters and Ghunnah will be executed.

After Noon Sakin or Tanween, letter ي - **أَنْ يَضْرِبَ ، قَوْمٌ يَعْلَمُونَ**

After Noon Sakin or Tanween, letter ن - **مَنْ نَشَاءُ ، سَجْدًا تَغْفِرُ لَكُمْ**

After Noon Sakin or Tanween, letter م - **مِنْ مَالٍ ، صِرَاطًا مُسْتَقِيمًا**

After Noon Sakin or Tanween, letter و - **مِنْ وَ لِيٍّ ، وَلِسَانًا وَ شَفَتَيْنِ**

### Special Note:

Idgham or mержence 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 will be executed.

After Noon Sakin letter ب - **تُنْبِتُ ، مِنْ مَّ بَعْدِي ، مِنْ مَّ بَقْلِهَا**

After Tanween letter ب - **سَمِيعٌ مَّ بَصِيرٌ ، خَيْرٌ مَّ بِمَا تَعْمَلُونَ**

03.5.4 *Ikhfa* – اخفا

Out of 28 alphabets, the remaining 13 alphabets 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	-	أَنْذَرْتُكُمْ، يَنْشُرُونَ، بِمَنْ ضَلَّ
Huroof Ikhfa		
After Tanween	-	نِعْمَةٌ تُجْرَى، أَجْرٌ كَبِيرٌ، كِرَامًا كَاتِبِينَ
Huroof Ikhfa		

## 03.6. Rules of Meem Sakin – احكام 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 بِظَاهِرٍ ، 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 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 دِينُكُمْ ، أَلَمْ نَجْعَلِ



### 03.7. Rules of Thickening – احكام تفخيم

#### 03.7. 1 Thickening of Letter ج:

##### **Principle-1:**

Fathah Letter ج or before Sakin letter ج any Fathah letter exists, then it will be pronounced thickly.

Fathah Letter ج	-	رُبُّكَ ، مِدْرَارًا
Before Sakin letter ج any Fathah letter	-	بِرْقٌ ، دَمْرَنَا

##### **Principle -2:**

Dammah Letter ج or before Sakin letter ج any Dammah letter exists, then it will be pronounced thickly.

Dammah letter ج	-	رُسُلُهُ ، تَدَكَّرُونَ
Before Sakin letter ج any Dammah letter	-	تُرْجِعُ ، فُرَانٌ

#### 03.7. 2 Thickening of Word اللهُ:

##### **Principle:**

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

Before the word اللهُ any Fathah letter	-	وَعَدَ اللهُ، هُوَ اللهُ أَحَدٌ ، اللهُ أَكْبَرُ
Before the word اللهُ any Dammah letter	-	أَمْرُ اللهِ، وَاتَّقُوا اللهَ، اسْتَغْفِرُ اللهُ

### 03.8. Rules of Thinning – احكام ترفيق

#### 03.8.1 Thinning of Letter ج:

##### **Principle:**

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

Kasrah letter ج	-	خَسِرِينَ ، مُشْتَرِكُونَ
Before Sakin letter ج any Kasrah letter	-	إِرْشَادًا ، وَاسْتَغْفِرَهُ

#### 03.8.2 Thickening of Word الله:

##### **Principle:**

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

بِسْمِ اللَّهِ ، بِإِذْنِ اللَّهِ ، الْحَمْدُ لِلَّهِ

##### **Note:**

Before Sakin letter ج any Fathah or Dammah letter exists, then it will be pronounced thickly. And if any Kasrah letter exists, then it will be pronounced thinly.

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

### 03.9. Letters Attributes – صفات حروف

The ways in which a letter is articulated that differentiates from other letters is called Letters Attributes or Sifat-e-Huroof. The purpose of these characteristics is to distinguish the letters that share almost the same articulation points.

Makhaarij only provides information as to where the sound of the letter comes from, whereas words attributes provides extra information with regards to the characteristics of the letter in order to produce the correct sound. It involves loudness or softness of sound, stoppage or continuance of breath, degree of thickening and thinning of letters etc.

There are seventeen kinds of Letter's Attributes. Their names are Qalqalah (bouncing), Hems (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, here only first five attributes are being discussed.

#### 03.9.1 Qalqalah: قلقلة

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

(ق ، ط ، ب ، ج ، د) – قُطِبُ جِد

#### 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.

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

03.9.2 **Hems:** همس

Mahmoosa letters are ten (10) whose combined words are:

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

**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 ، فَسَبَّحْ
ث	–	مِثْقَالَ ، فَحَدَّثْ
ه	–	يَسْتَهْرِئُ ، غِشَاوَةٌ
ش	–	مَشْهُودٍ ، مَنْفُوشٍ
خ	–	الْأَخْذُودِ ، مَا نَسَخْ
ص	–	أَصْحَابٍ ، مَرْصُوصٍ
س	–	تَسْنِيمٍ ، مَلِكِ النَّاسِ
ك	–	تَكْذِيبٍ ، صَدْرَكَ
ت	–	يَتْلُوا ، تَخَلَّتْ

03.9.3 **Shiddah:** شِدَّة

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

( ق ، ط ، ب ، ج ، د ، ا ، ت ، ك ) – قُطْبٌ جِدِ أَتَكَ

**Principle:**

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

ق	-	وَاِذَا قُرِئَ ، كُتِبَ قِيَمَةٌ
ط	-	سَمَوَاتٍ طِبَاقًا ، لَيْلًا طَوِيلًا
ب	-	لِتَجْعَلَ بِهِ ، بَعْدُ بِالَّذِينَ
ج	-	اِذَا جَاءَ ، عَيْنٌ جَارِيَةٌ
د	-	لَهُ دَافِعٌ ، مِنْ دُونِهِ
ا	-	اَعُوذُ ، اِلَّا اللّٰهَ
ت	-	مِنْ تُرَابٍ ، لَا تَاْخُذُهُ
ك	-	اِنَّهُمْ كَانُوْا ، اِنَّهٗ كَانَ

#### 03.9.4 Itbaaq: اطباق

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	-	اَلصَّلَاةِ ، اَصْحَبُ
ض	-	فِي الْاَرْضِ ، يَضِلُّ
ط	-	تَطَّلَعُ ، يَبْسُطُوْا
ظ	-	نَاظِرَةٌ ، يَظْلِمُوْنَ

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	—	صَاحِبِيهِ ، عَصِي
ض	—	ضَاحِكَةٌ ، يَرْضَى
ط	—	خِطَابًا ، أَعْطَى
ظ	—	عِظَامًا ، تَلْظَى
ق	—	دِهَاقًا ، بِقَدْرِ
خ	—	تَخَافُونَ ، خَلِيدِينَ
غ	—	بِغَافِلٍ ، طَغَى

### 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 ، شأ ، 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



سُبْحَنَ رَبِّكَ رَبَّ الْعِزَّةِ عَمَّا يَصِفُونَ

وَسَلَامٌ عَلَى الْمُرْسَلِينَ

وَالْحَمْدُ لِلَّهِ رَبِّ الْعَالَمِينَ