



RR-T1

The Rules of Tajweed

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**PART 1:
INTRODUCTION TO
TAJWEED**





What is Tajweed?

جيد ← تجويد

- ▶ Linguistic definition: “To better” or “To improve”
- ▶ Technical definition: To recite the Qur’an by giving every letter its due right through pronouncing it from its respective articulation point and observing its precise characteristic.
- ▶ Alternative definition: To observe the correct rules of recitation, so we recite according to the recitation of the Prophet ﷺ
- ▶ The smallest science in Shari’ah, but one of the most important!

WHY IS TAJWEED IMPORTANT?

“Recite it with its true recital”

Allah says:

الَّذِينَ آتَيْنَاهُمُ الْكِتَابَ يَتْلُونَهُ حَقَّ تِلَاوَتِهِ أُولَٰئِكَ يُؤْمِنُونَ بِهِ ۗ

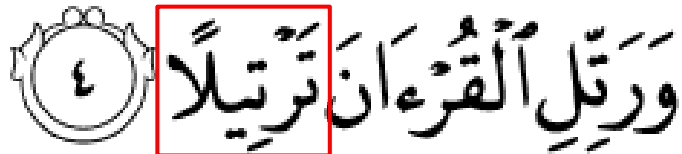
“Those to whom we have given the Book recite it with its true recital, they are the ones who believe in it.” (2:121)

- The Rulings of Tajweed have all come from the Prophet ﷺ himself in a practical manner as a result of the instruction of Angel Jibril عليه السلام.
- The practical manner of reciting the Qur’an was then taught from the Prophet ﷺ to the companions and was thereafter passed on to the following generation via chains of oral transmission.

Why is Tajweed important?



Allah says:



“.. And recite the Qur’an with measured recitation (73:4)

Abdullah ibn Amr ibn al-Aas رضي الله عنه stated that the Prophet ﷺ said, “To the person with the Qur’an, it is said, *“Recite and ascend! Recite measuredly just as you used to recite in the world! Your rank will be at the last verse you recite.”* (Abu Dawud, Tirmidhi, Nasai)

In Imam al-Jazari’s *Tayyibat-an-Nashr*, he mentions the statement of the great companion Ali ibn Abi Talib رضي الله عنه who says:

“*Tarteel means to read/pronounce the letters with Tajweed and having knowledge of where to pause.*”

We will focus on the theory behind reciting the Qur’an with *Tarteel*



Why is Tajweed Important?

Imam al-Jazari in his famous poem *Muqaddimah al-Jazariyyah* says:

والأخذ بالتجويد حتم لازم من لم يصحح القرآن آثم
لأنه به الإله أنزلا وهكذا منه إلينا وصلا

And applying the rules of Tajweed is an issue of absolute necessity

Whoever doesn't read the Qur'an correctly is a sinner,

Because with it, Allah has revealed the Qur'an,
and it is in this way it has reached us.”

Why is Tajweed Important?

Sheikh Saalih al-Usaymee says in his poem

“A Description of the Stages in Attaining the Qur’an”:

فسر كما سار الصحاب واتبع ولا تمل عن نهجهم فتبتدع

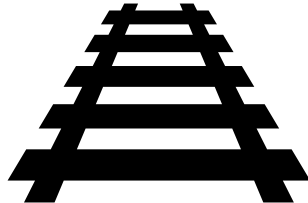
“Do as the companions did and follow,

And waiver not from their path, becoming an innovator.”

- Reciting the Qur’an incorrectly (deliberately) and choosing to delve into other sciences of Shari’ah without learning the first science (Tajweed) is not the way of the companions and scholars!

Excellence of Tajweed

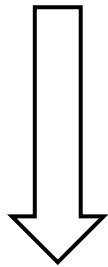
- ▶ The smallest science in Shari'ah, but one of the most honourable!
- ▶ It is related to the Speech of Your Creator, Allah!
- ▶ Allows you to perfect an act of worship!
- ▶ Learning how to recite the Qur'an correctly is you trying to fulfil the first Sunnah of the many Sunan acts.
- ▶ This is the Prophetic way! → The path of taking the Qur'an and its recitation first.



Rulings with Tajweed

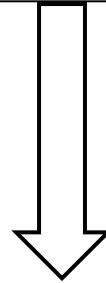
- ▶ There are 2 aspects to consider

Practical Application of Tajweed,
in other words, reciting the
Qur'an with Tajweed.



Fardh al-Ayn

Theory of Tajweed, in other
words, having knowledge of the
rulings with regards to Tajweed.



Fardh al-Kifayah

At the time of revelation, the Arabs were already speaking with high levels of eloquence, so the recitation of Qur'an was learnt by oral transmission. Overtime, as Islam spread far and wide, the rules of Tajweed and Qira'ah became codified in order for people to understand and apply into their recitation. But the most important part of Tajweed is practical application!

An Analogy of Tajweed: Taken from Ustadh Jamal

- ▶ Correct Recitation of the Qur'an and Pronunciation of the letters are like the vessel for the meaning of the verses you recite (its content).
- ▶ The meaning of the verses you recite will take the shape of your recitation just the way the liquid takes the shape of its vessel!
- ▶ How is it befitting to reflect over verses you have incorrectly recited?



Reciters to Listen to: The 3 Reciters that Impacted me

- ▶ Even though I have not met them, these 3 reciters who mastered Qira'ah in their lives, significantly impacted my life!



Sh. Mahmoud Khalil al-
Husary رحمه الله



Sh. Muhammad Siddiq al-
Minshawi
رحمه الله



Sh. Muhammad Ayyub
رحمه الله



Listening to the Correct Recitation

- ▶ Listening is a vital part of developing your Tajweed, this is how the companions learnt!
- ▶ The Qur'an has not been sent down for entertainment,
- ▶ Do you listen to the recitations *solely* for the melody/voice of a reciter?
- ▶ Rather you should listen to reciters with immaculate Tajweed before their beautiful voice!
- ▶ This would then allow you to ponder over the verses properly!
- ▶ The Prophet ﷺ has said: “Among the people who recite the Qur'an with the most beautiful voice is the man who, when you hear him, you think that he fears Allah ﷻ.” (Ibn Majah)





Major & Minor Mistakes

لحن جلي & لحن خفي

- ▶ **Major mistakes: Clear and Obvious mistakes**
- ▶ Regardless of whether they change the meaning or not.
- ▶ Considered to be Haram (forbidden) by consensus of the scholars.

- ▶ **Minor mistakes: Unclear and Hidden mistakes.**
- ▶ Don't change the meaning.
- ▶ General Muslim who has not studied Tajweed may not be aware of these
- ▶ Considered to be Makruh (disliked) by consensus of the scholars.

MAJOR & MINOR MISTAKES

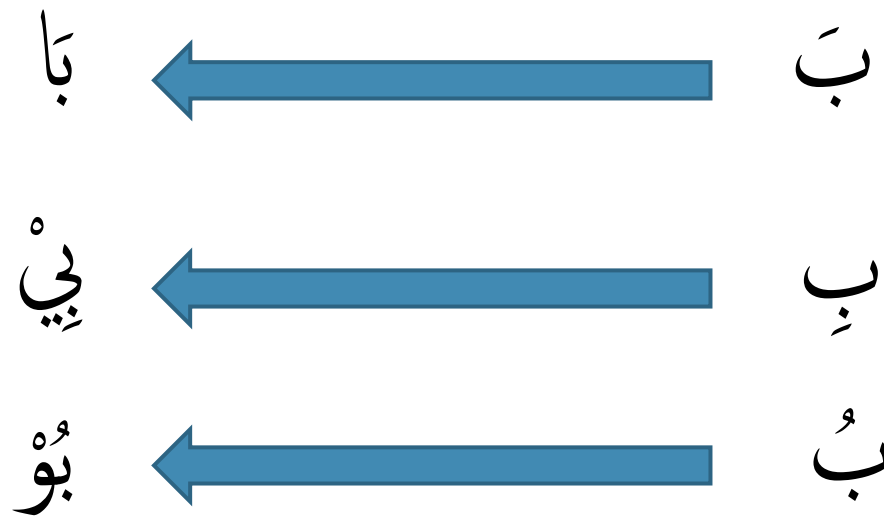
لحن جلي & لحن خفي



| Major Mistakes | Minor Mistakes |
|--|--|
| Changing a letter into another (pronunciation) | Not observing the characteristics of letters correctly |
| Changing a vowel into another vowel | Not observing the Rulings of Tajweed |
| Extending the length of a vowel AND not extending a stretched vowel (madd) | |
| Stopping/beginning in incorrect places within the verses → Problematic meaning | |

The Harakat (vowels) & stretching

- ▶ 3 vowels in the Arabic Language: Fathah, Kasrah, Dhammah.
- ▶ They vowels should be short and sharp in length, to allow fluent recitation.
- ▶ Each vowel may be stretched by the *Huruf al-Madd*: ا و ي



Joining Sukun & Shaddah

- ▶ A letter with Sukun must be read without any vowel sounds.
- ▶ You must hold onto the sound/pronunciation of the respective letter.
- ▶ The vowel of the preceding letter must attach/join onto the letter with Sukun.

- ▶ A Shaddah on a letter means that the letter will be ‘doubled’
- ▶ The sound of the letter is ‘pulled’ due to the internal Sukun and then the sound is released by the respective vowel on the letter.
- ▶ The vowel of the preceding letter must attach/join onto the letter with Shaddah.



Some Etiquettes

أَعُوذُ بِاللَّهِ مِنَ الشَّيْطَانِ الرَّجِيمِ

- ▶ Isti'adhah is to seek refuge from Shaytan.
- ▶ The scholars say it is *Mustahabb* (recommended) to say this before reciting.
- ▶ Others say it is *Wajib* (obligatory)
- ▶ Thus, it is best to say it when you are first beginning your recitation.

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

- ▶ Scholars say it is *necessary* to say before beginning any *Surah* (except *Surah Tawbah*)
- ▶ Permissible to say before starting anywhere else in the *Qur'an*.

The Different Scripts

- ▶ Most common scripts of the Qur'an today are the *Madinah Script* & *South-Asian Script*.
- ▶ Read from the script you are most comfortable and familiar with!

1 NABA, 78

Sūrah Naba' (The announcement), 78th Sūrah: speaks about the Day of Judgement.

سُوْرَةُ النَّبَاِ مَكِّيَّةٌ
بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ

عَمَّ بَسَّأَةٌ لَّوْنٌ ۚ عَنِ النَّبَاِ الْعَظِيْمِ ۚ الَّذِي هُمْ فِيْهِ مُخْتَلِفُوْنَ ۙ
مُخْتَلِفُوْنَ ۙ كَلَّا سَيَعْلَمُوْنَ ۙ كَلَّا سَيَعْلَمُوْنَ ۙ ثُمَّ كَلَّا سَيَعْلَمُوْنَ ۙ اَلَمْ يُجْعَلِ
الْاَرْضَ مَهْدًا ۙ وَالْجِبَالَ اَوْتَادًا ۙ وَخَلَقْنٰكُمْ اَزْوَاجًا ۙ
وَجَعَلْنَا نَوْمَكُمْ سَابَاتًا ۙ وَجَعَلْنَا الْيَلَّ لِيْلًا رَّيًّا ۙ وَجَعَلْنَا
النَّهَارَ مَعَاشًا ۙ وَبَدَّلْنَا نَوْمَكُمْ رَيًّْا ۙ وَبَدَّلْنَا نَوْمَكُمْ رَيًّْا ۙ وَجَعَلْنَا
رِيًّا ۙ وَجَعَلْنَا رِيًّا ۙ وَجَعَلْنَا رِيًّا ۙ وَجَعَلْنَا رِيًّا ۙ وَجَعَلْنَا رِيًّا ۙ
لِيُخْرِجَ بِهٖ حَيًّا وَنَبَاتًا ۙ وَجَعَلْنَا الْفَلَاقَ ۙ اِنَّ يَوْمَ الْفَصْلِ
كَانَ وِيْقَاتًا ۙ يَوْمَ نُبْعَثُ فِي الصُّوْرِ قَتَاوُنَ اٰخِلًا ۙ وَ
فُتِحَتِ السَّمَآءُ فَكَانَتْ اَبْوَابًا ۙ وَسُيِّرَتِ الْجِبَالُ فَكَانَتْ
سَرَابًا ۙ اِنَّ جَهَنَّمَ كَانَتْ مِرْصَادًا ۙ لِلظَّالِمِيْنَ مَا لَبَّآ ۙ
لِيُبَيِّنَ فِيْهَا اَحْقَابًا ۙ لِيُذَوِّقُوْنَ فِيْهَا بَرْدًا ۙ وَلَا شَرَابًا ۙ

| TIME DATE | PASS STAMP | TIME INFO | PARENT INITIALS | MISTAKE KEY | HOMEWORK KEY |
|-----------|------------|-----------|-----------------|----------------------|--------------|
| | ★ | WEEK 1 | | LETTER REARRANGING | ✓ DUE |
| | | WEEK 2 | | STRETCH PROLONGATION | ✓ PASS |

South Asian Script

1 NABA, 78

Sūrah Naba' (The announcement), 78th Sūrah: speaks about the Day of Judgement.

سُوْرَةُ النَّبَاِ
بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ

عَمَّ بَسَّأَةٌ لَّوْنٌ ۚ عَنِ النَّبَاِ الْعَظِيْمِ ۚ الَّذِي هُمْ فِيْهِ مُخْتَلِفُوْنَ ۙ
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النَّهَارَ مَعَاشًا ۙ وَبَدَّلْنَا نَوْمَكُمْ رَيًّْا ۙ وَبَدَّلْنَا نَوْمَكُمْ رَيًّْا ۙ وَجَعَلْنَا
رِيًّا ۙ وَجَعَلْنَا رِيًّا ۙ وَجَعَلْنَا رِيًّا ۙ وَجَعَلْنَا رِيًّا ۙ وَجَعَلْنَا رِيًّا ۙ
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| TIME DATE | PASS STAMP | TIME INFO | PARENT INITIALS | CORRECTION KEY | HOMEWORK KEY |
|-----------|------------|-----------|-----------------|----------------------|--------------|
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Madinah Script

(Taken from Safar Publications)



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**PART 2:
MAKHARIJ AL-
HURUF**





Some Motivation

- ▶ Never feel down about where you are with your abilities in reciting!
- ▶ Even if it's from scratch, start now! The Qur'an shouldn't be treated as a subject!
- ▶ In every aspect, the Qur'an is a personal journey! Have patience and persevere!
- ▶ For 10 years during the Makkan Period, the Prophet ﷺ was rejected and humiliated despite him having these same words revealed to him!
- ▶ The one who learns one verse of Qur'an, ponders over it and acts upon it is better than the one who has learnt the entire Qur'an but does not act upon it!
- ▶ *Shaytan* will target you a lot more when you are on your journey with the Qur'an!
- ▶ Don't let *Shaytan* bring you down.

مَا أَنْزَلْنَا عَلَيْكَ الْقُرْآنَ لِتَشْقَىٰ

“We have not sent down to you the Qur'an that you be distressed”

(20:2)

Makharij al-Huruf



٤ وَرَقْلِ الْقُرْءَانَ تَرْتِيلاً

From the definition of Ali ibn Abi Talib رضي الله عنه:

1) تجويد الحروف

2) معرفة الوقوف

1) مخارج الحروف

2) صفات الحروف

Makharij al-Huruf

- ▶ The Articulation Points of Letters.
- ▶ Where the letters originate from.
- ▶ The Great *Imam al-Jazari* says in his *Muqaddimah al-Jazariyyah*:

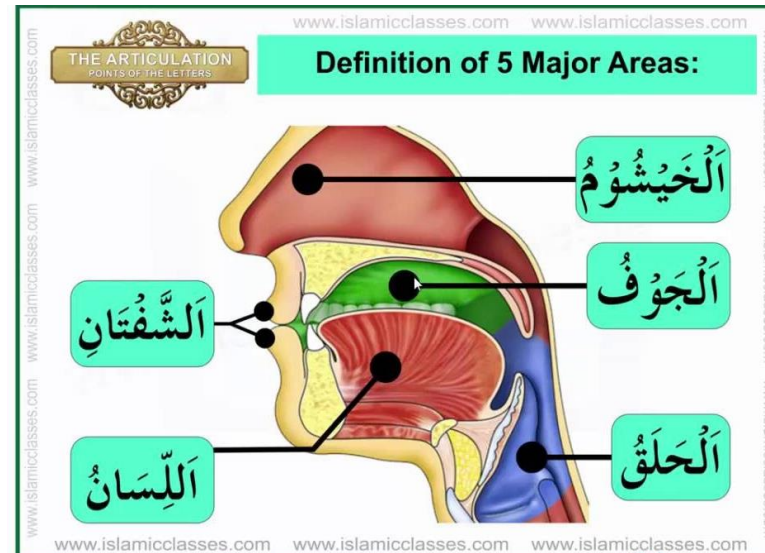
إذ واجب عليهم محتم
مخارج الحروف والصفات
قبل الشروع أولاً أن يعلموا
ليلفظوا بأفصح اللغات

*“It is without doubt compulsory for the reciter,
to know before starting (recitation):*

*The articulation points and characteristics of letter
So that they can articulate in the most eloquent of languages.”*

Makharij al-Huruf

- ▶ There are 17 articulation points over 5 organs of speech.
- There are 5 organs of speech:
 - 1) Al-Jawf: The empty space in the chest and mouth.
 - 2) Al-Halq: The throat.
 - 3) Al-Lisaan: The tongue.
 - 4) Ash-Shafataan: The lips.
 - 5) Al-Khayshum: The nasal cavity.

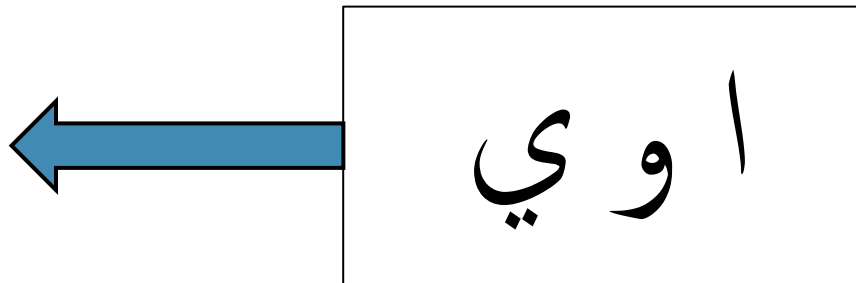


Al-Jawf: الجوف

The Oral Cavity

- ▶ The 3 letters of Madd come from the empty space in the chest and mouth.
- ▶ So any time the vowels are stretched, the sound given off should originate from the oral cavity
- ▶ So there is only 1 Articulation Point within the Oral Cavity, as it is empty space!

*In the state of
Madd, they are
from Al-Jawf!*



Huruf al-Madd

Al-Halq: الحلق

The Throat

- ▶ 6 letters
- ▶ 3 Articulation Points



| Articulation Points | Letters |
|------------------------------------|---------|
| Bottom of the throat أقصى الحلق | ه هـ |
| Middle of the throat وسط الحلق | ح حـ |
| Top of the throat أدنى الحلق | غ غـ |

Alif & Hamza: The Difference

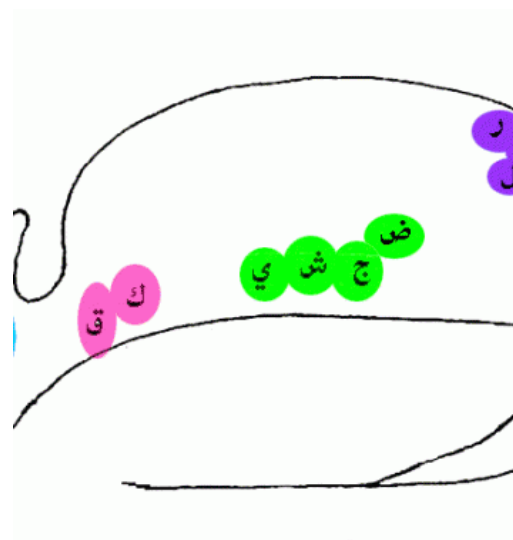
- ▶ Alif is a consonant and is used to *STRETCH* the *Fatha* of its preceding letter
- ▶ It never has a *Harakah*
- ▶ Nor does it ever appear at the beginning of words, rather it depends on the preceding letter
- ▶ Hamzah is a letter that is defined with a *Harakah!* أ إ ؤ
- ▶ Physically appears in different forms: ء ؤ ئ أ إ

الكتاب

Al-Lisan: اللسان

The Tongue

- ▶ 18 Letters
- ▶ 10 Articulation Points



| Articulation Point | Letters |
|----------------------------|---------|
| Deepest part of the Tongue | ق |
| Back of the Tongue | ك |
| Middle of the Tongue | ج ش ي |
| Sides of the Tongue | ظ |
| Front sides of the Tongue | س |

Al-Lisan The Tongue

- ▶ 18 Letters
- ▶ 10 Articulation Points



| Articulation Point | Letters |
|--|---------|
| Tip of the Tongue with the gums above the upper front 2 teeth | ن |
| Top of the Tip of the tongue with the gums above the upper front 2 teeth | ر |
| Tip of the Tongue with the roots of the upper front 2 teeth | ت د ط |
| Tip of the Tongue with the edge of the upper front 2 teeth | ث ذ ظ |
| Tip of the Tongue slightly touches the inner part of the bottom 2 teeth | س ص ز |

Ash-Shafatan

The Lips

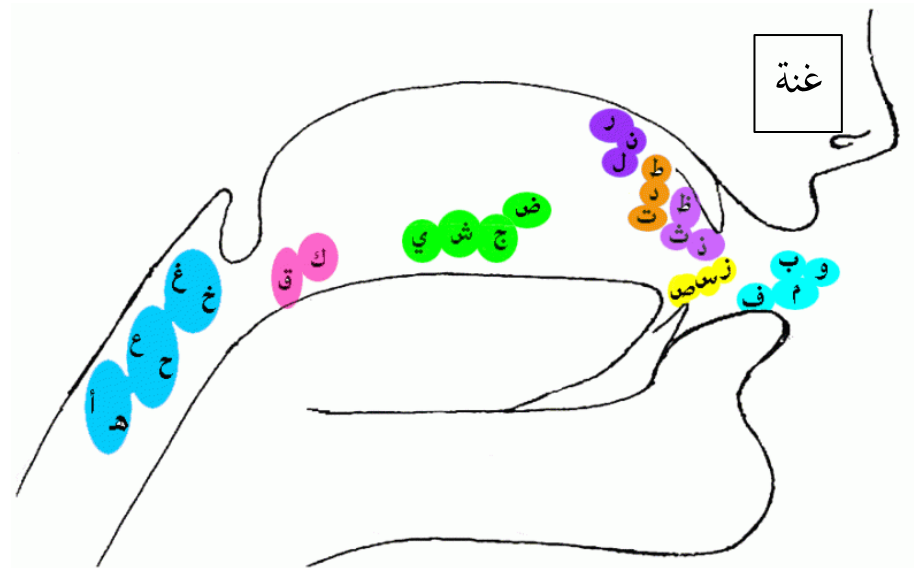
- ▶ 4 letters
- ▶ 2 Articulation Points



| Articulation Point | Letters |
|---|---------|
| Bottom lip (with the upper front 2 teeth) | ف |
| Both lips | ب م و |

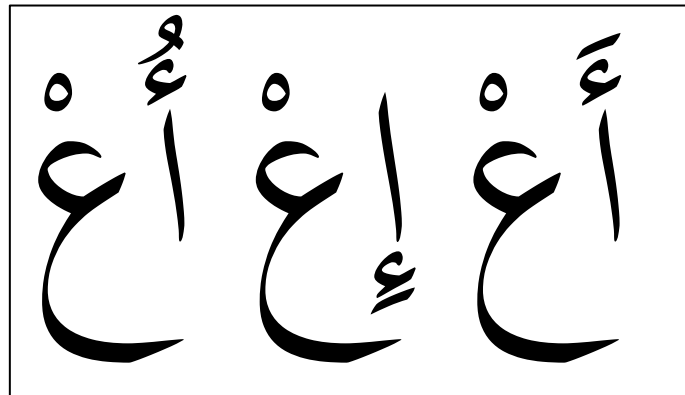
Al-Khayshum The Nasal Cavity

- ▶ No letters!
- ▶ The Quality of *Ghunnah* originates from here!
- ▶ Accompanying quality of ن and م
- ▶ **1 Articulation Point**



Isolation Method

- ▶ Rather than saying the letter itself, it is more effective to *ISOLATE THE SOUND* of a letter
- ▶ Put a *Sukun* on the desired letter you want to practice, and precede it with a *Hamzah* with all the vowels
- ▶ E.g. for the letter ع



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PART 3:
SIFAT AL-HURUF



Sifat al-Huruf

Linguistic definition: It is the plural of *Sifah*, which means attribute/characteristics

Technical definition: The way of describing the letter when it occurs at its articulation point, which differentiates it from others (other letters)



From the definition of Ali ibn Abi Talib رضي الله عنه:

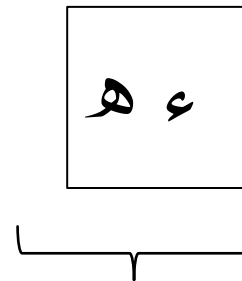
| | | |
|-----------------|---|-----------------|
| 1) تجويد الحروف | ➔ | 1) مخارج الحروف |
| 2) معرفة الوقوف | | 2) صفات الحروف |

Analogy of Makharij & Sifat Clothing

- ▶ Type of clothing: E.g. *Thobes* → This is like *Makhārij*
- ▶ Description of that clothing: *Long-sleeve, collared, white thobe* → This is *Sifāt*
- ▶ For example, the bottom of the throat: ه ء
- ▶ They share the same articulation but they differ in their qualities



All of these are thobes, but they differ in their colour, material, design etc.

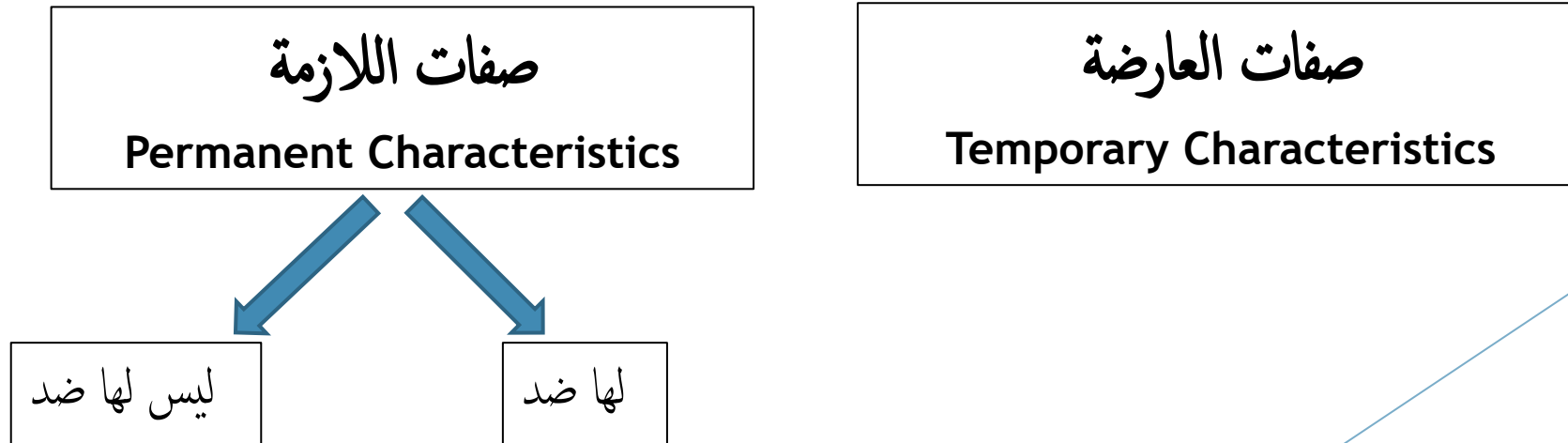


These are bottom of the throat letters, but they differ in their qualities



Sifat al-Huruf

- ▶ Allows you to perfect your pronunciation of the letters by giving them its due right
- ▶ Gives you an insight to the nature of each letter
- ▶ Allows distinction of letters that share the same *Makhraj*.
- ▶ Without application of *Sifāt*, the letter would sound incorrect or even like another letter.
- ▶ The observation of *Sifāt* is one of the main components to an excellent recitation.
- ▶ There are 2 types of *Sifāt*.

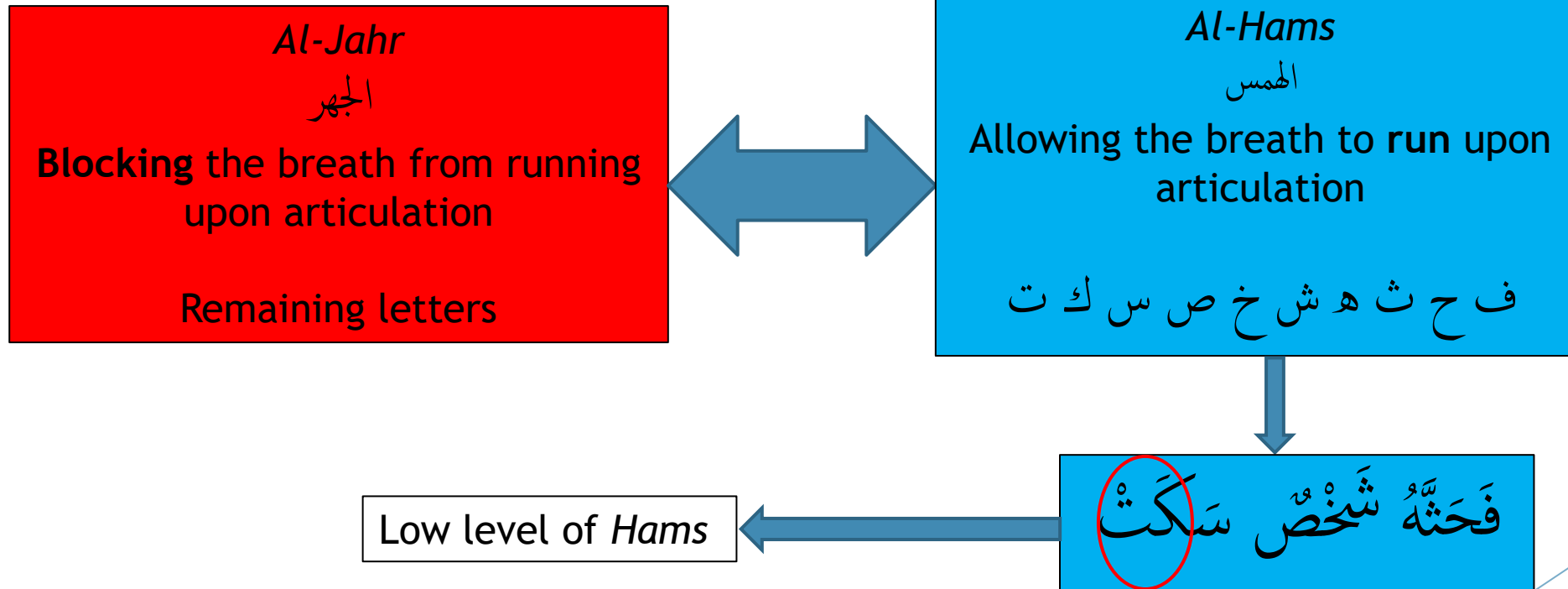


Sifat al-Lazimah with Opposites

صفات اللازمة: لها ضد

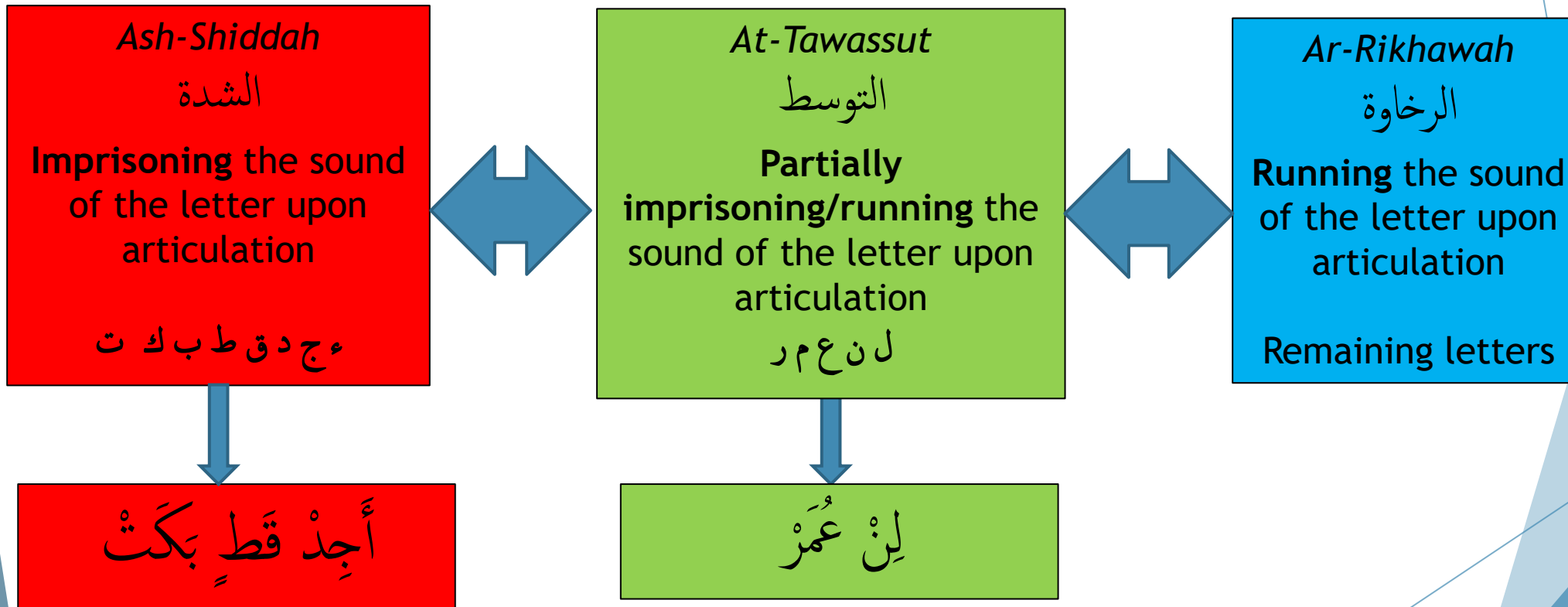
- ▶ There are **5 Sifaat with opposites**.
- ▶ These Sifaat are important to know as they are accompanying qualities of the letter when pronounced.
- ▶ **My tip: don't overwhelm yourself with memorising and remembering the letters for each Sifaat**
- ▶ Main thing is to ensure you can apply them properly
- ▶ Use it as a tool to perfect your pronunciation
- ▶ The 5 categories:
 - Breath
 - Sound of the letter
 - Elevation/lowering of the back of the tongue
 - Closure/openness of the mouth
 - Quickness in pronunciation

Sifat al-Lazimah with opposites the breath



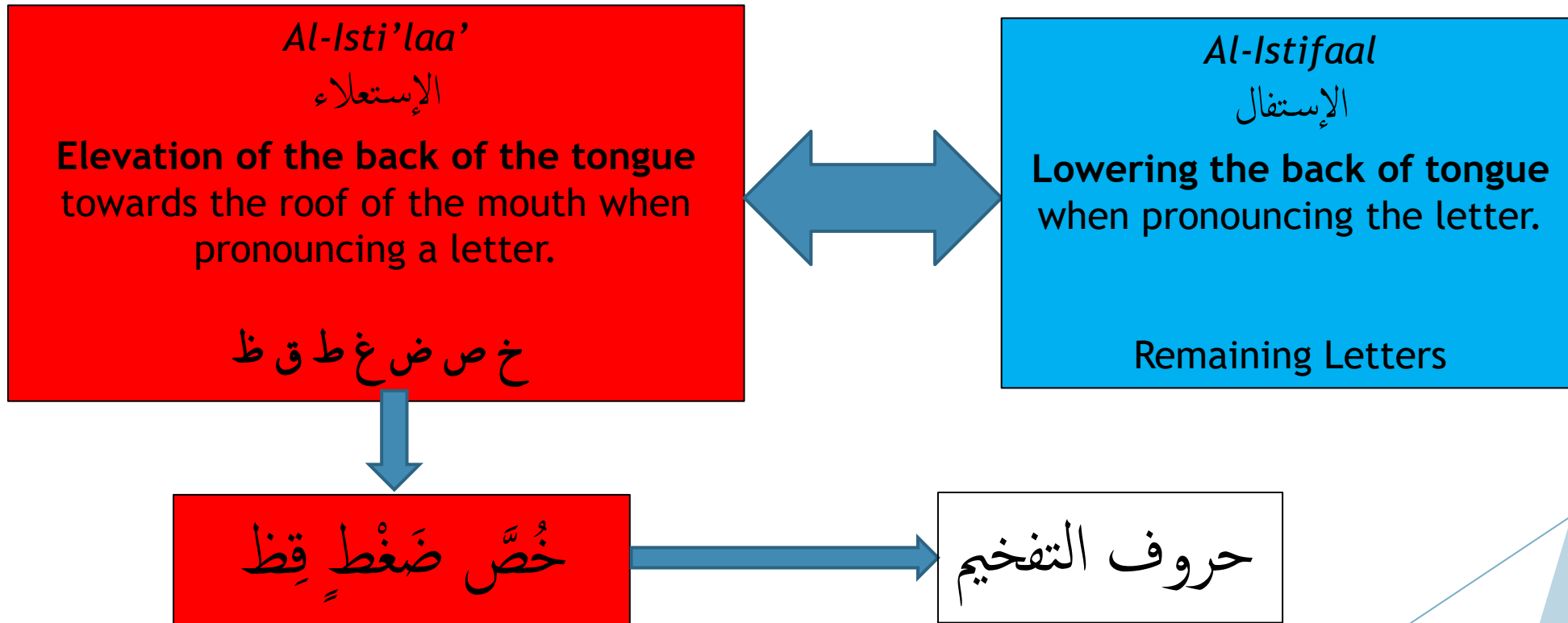
Sifat al-Lazimah with Opposites

The Sound of the Letter



Sifat al-Lazimah with Opposites

The Back of the Tongue



Sifat al-Lazimah with Opposites

Closure/openness



Al-Itbāq
الإطباق

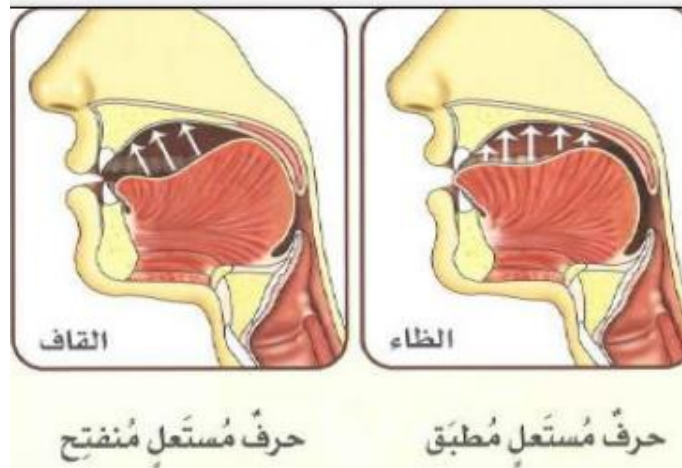
Elevation of the middle and sides of the tongue so that the sound is trapped at the roof of the mouth due to closure of the mouth.

ص ض ط ظ

Al-Infitāh
الإنفتاح

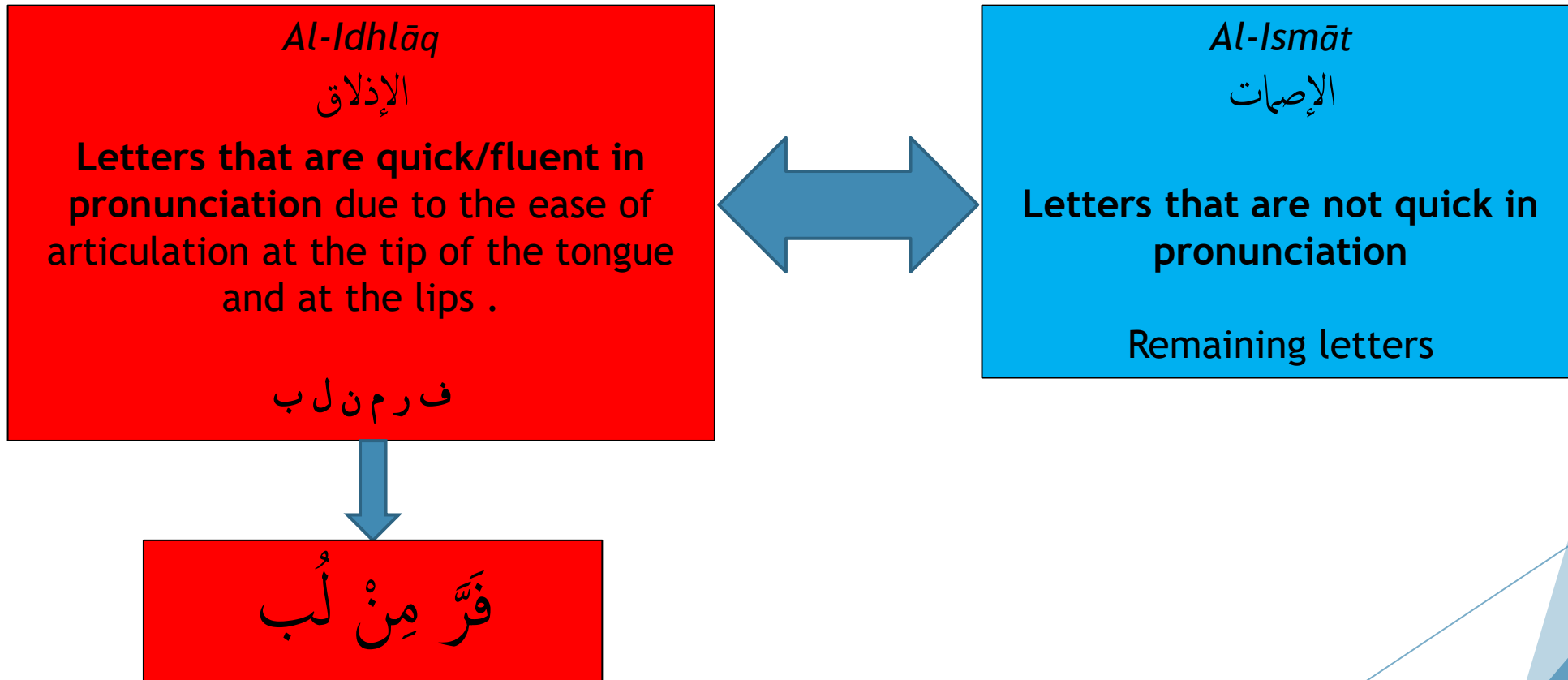
Lowering of the middle and sides of the tongue so that there is space between it and the roof of the mouth. The sound of the letter is released due to openness.

Remaining letters



Sifat al-Lazimah with opposites

Quickness of Pronunciation



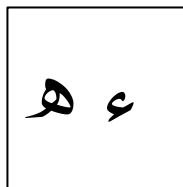
Sifat al-Lazimah w/OUT opposites

صفات اللازمة التي ليس لها ضد

- ▶ *Ghunnah* - غنة: The sound that comes from the nose when pronouncing ن م
- ▶ *Safeer* – صفير: The accompanying whistling sound that accompanies the articulation of س ص ز
- ▶ *Takreer* - تكرير: This is a characteristic that **MUST BE AVOIDED**. It accompanies the articulation of ر and is the trilling/rolling sound of the tongue.
- ▶ *Tafashshee* - تفشي: This is the spreading of air and sound when pronouncing ش
- ▶ *Istitalah* - الإستطالة: Known as elongation. This is a characteristic exclusive to the pronunciation of ض in the state of *Sukun*. It involves pushing the tongue forward from the back to the front.
- ▶ *Leen* – اللين: The ease in articulating وُ يُ when they are preceded with a letter carrying a *Fathah*.

Analysis of some letters

Bottom of the throat



Analysis of some letters

Tip of the tongue

ت د ط



Homework! 😊

- ▶ Analyse the differences between the **letters of the top of the throat.**
- ▶ Analyse the differences between the **letters of the tip of the tongue with the edge of the upper front 2 teeth.**
- ▶ Analyse the differences between the **Safeer letters.**
- ▶ Name all the characteristics of the letter ض



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The Rules of Tajweed

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PART 4:
Introductory Rule



Qalqala

- ▶ Linguistic definition: *Unrest*
- ▶ Technical definition: *To echo the sound of a letter when it has a Sukun (Sakinah letter)*
- ▶ The main purpose of a *Sukun* is to hold/isolate the sound of the letter. However, *Qalqala* slightly disobeys this.
- ▶ The letters of *Qalqala* are:

ق ط ب ج د → قُطْبُ جَدِّ

اَقْرَأْ أَطْعَمَهُمْ حَبْلٌ يَجْعَلُ يَدْعُوا

Importance of Qalqala

- ▶ Notice how all the letters of *Qalqala* are letters of *Shiddah*.

Ash-Shiddah
الشدة
Imprisoning the sound
of the letter upon
articulation
ج د ق ط ب ك ت

Notice the ending of each Ayah with and without *Qalqala*!

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
قُلْ هُوَ اللَّهُ أَحَدٌ ① اللَّهُ الصَّمَدُ ② لَمْ يَكُنْ لِي
وَلَمْ يُولَدْ ③ وَلَمْ يَكُنْ لَهُ كُفُوًا أَحَدٌ ④

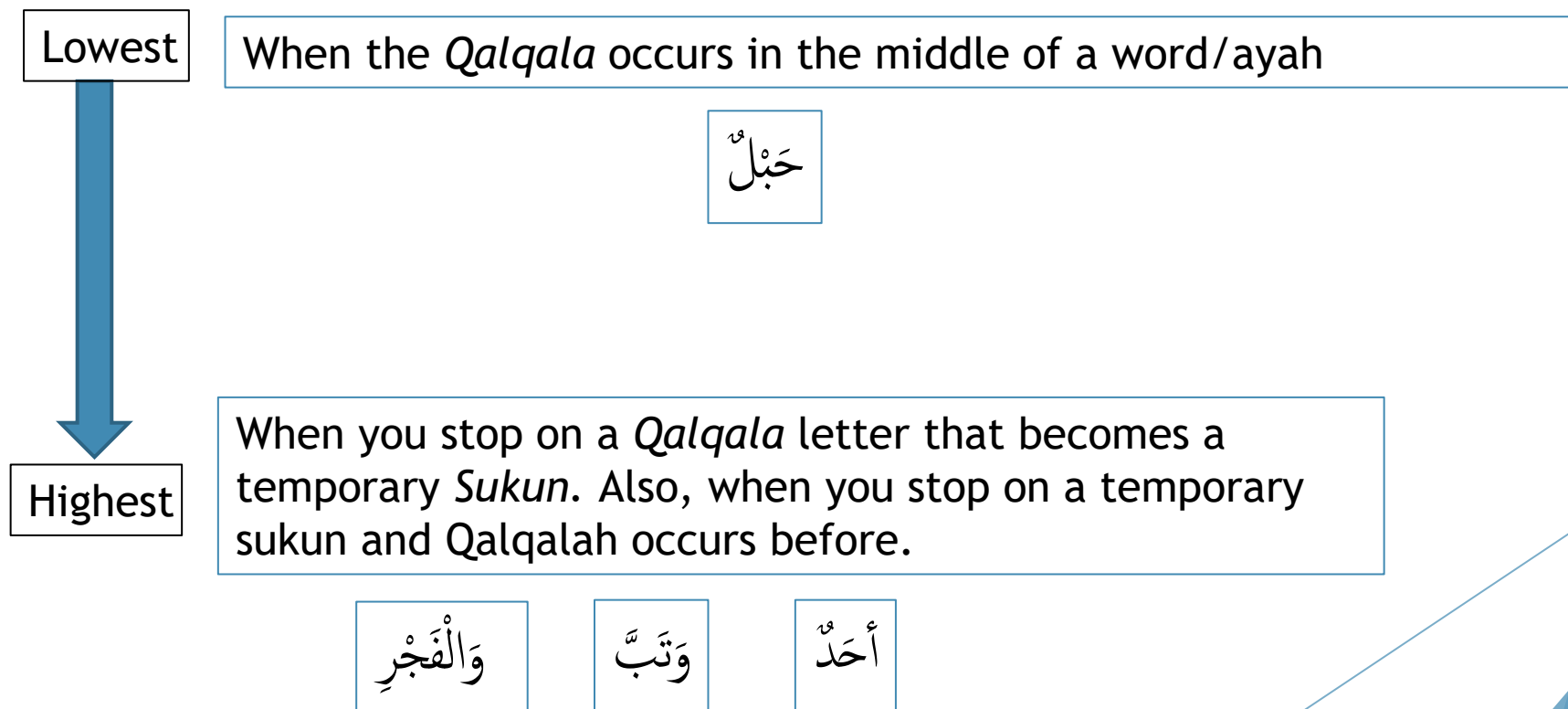
If we were to pronounce the letters of *Qalqala* without the echo, the sound of the letter would not be heard!

So *Qalqala* allows the sound these letters to be heard in the state of *Sukun*!

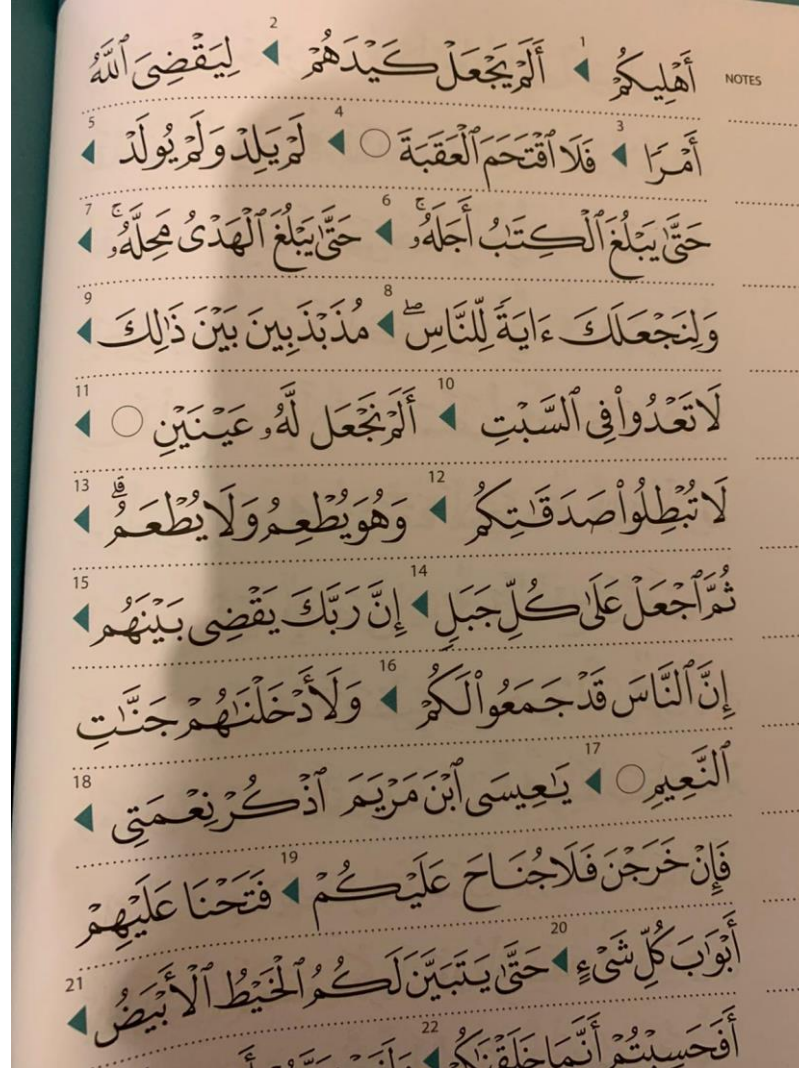


The levels of Qalqala

- ▶ The distinction of the echo can vary depending on where the *Qalqala* occurs!



Demonstration



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The Rules of Tajweed

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PART 5:
Tafkheem & Tarqeeq

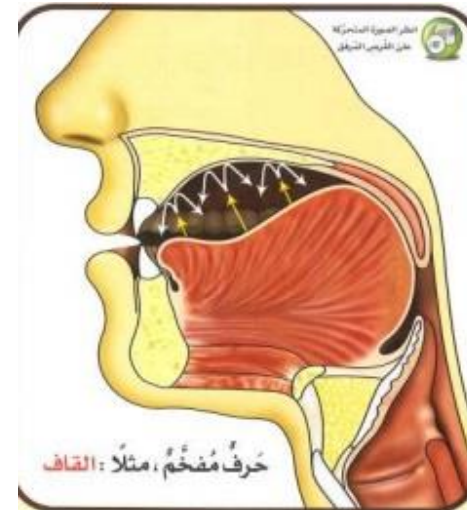


Tafkheem & Its Letters

- ▶ Linguistic Definition: *To make thick*
- ▶ Technical Definition: *To pronounce a letter with heaviness such that you have a full mouth of resonance.*
- ▶ *Tafkheem* is a fruit of *Al-Isti'lā'*
- ▶ The mouth sounds like it is full when raising the back of the tongue.
- ▶ حروف المفخمة/التفخيم
- ▶ In all cases, these letters will sound heavy.

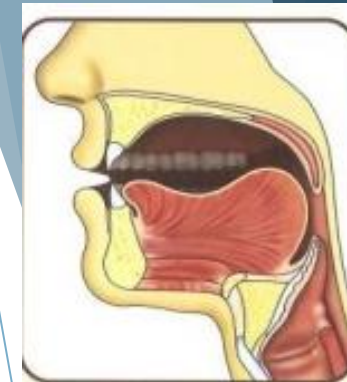
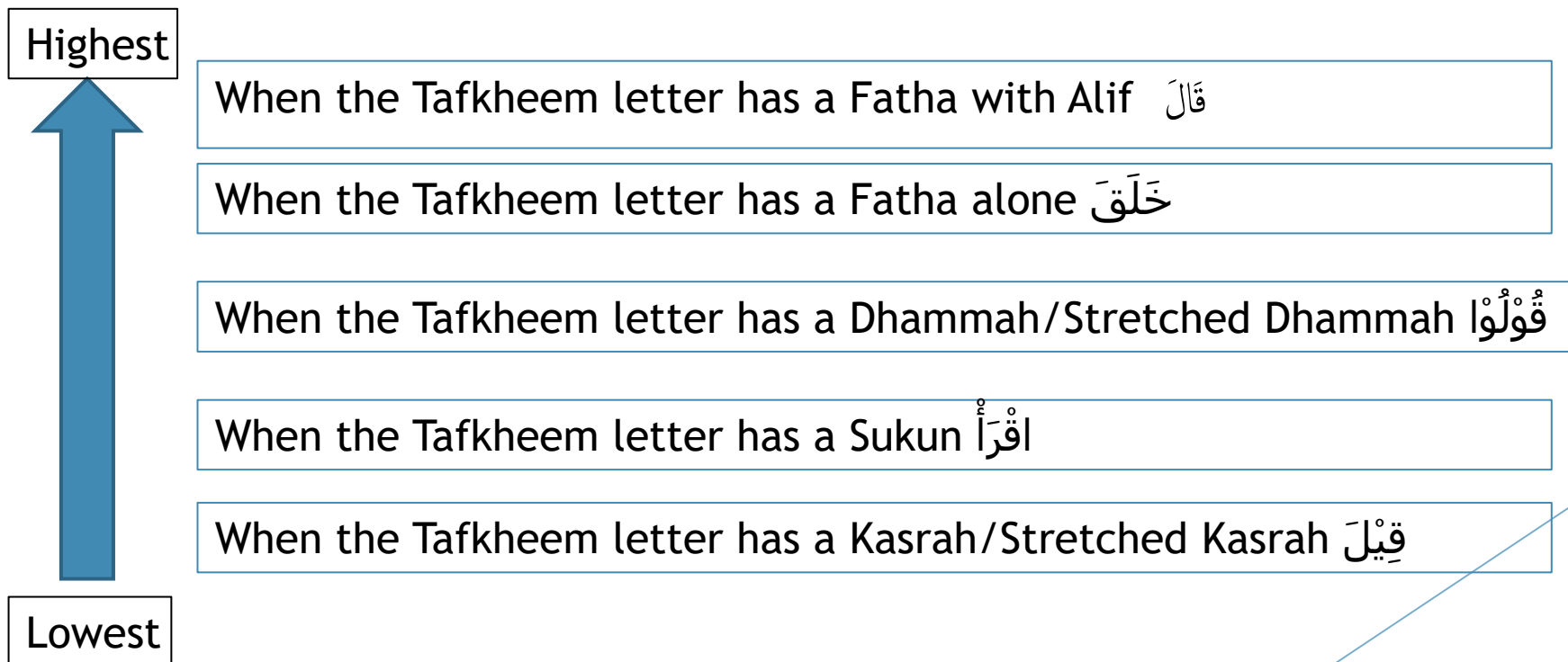
خ ص ض غ ط ق ظ

خُصَّ ضَغُطٌ قِظٌ

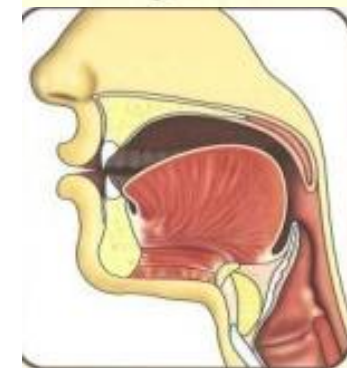


The Levels of Tafkheem

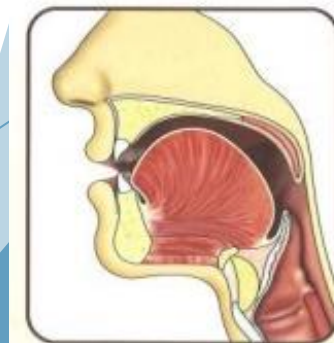
- ▶ Despite always being read with Tafkheem, the reciter must consider the different conditions these letter may be in.
- ▶ As a consequence, the level of heaviness can vary depending on what the Tafkheem letter carries.



المفتوح



المضموم



المكسور

Letters subject to both Tafkheem or Tarqeeq

- ▶ Letters can be categorised according to *Tafkheem* or *Tarqeeq*.
- 1) Letters that will always possess the quality of *Tafkheem*
- 2) **Letters that are subject to both *Tafkheem* or *Tarqeeq***
- 3) Letters that will always possess the quality of *Tarqeeq*

Alif: Tafkheem or Tarqeeq?

- ▶ Alif is a letter used to stretch the *Fathah* of the preceding letter
- ▶ Hence why we say *Alif at best* is a weak letter, since it depends on the preceding letter!
- ▶ Therefore, if it precedes a *Tafkheem* letter with *Fathah*, it will be read with *Tafkheem*.
- ▶ *The stretched vowel has a sound that is heavy/full.*

الضَّالِّينَ

- ▶ However, if the preceding letter is a letter of *Tarqeeq*, then the Alif will in turn be read with *Tarqeeq*.

كَانَ

Letters Subject to both Tafkheem or Tarqeeq



- ▶ *Lām of the name of Allah* الله

Imam al-Jazari says in his Muqaddimah al-Jazariyyah:

وفخم اللام من اسم الله عن فتح أو ضم ك: عبد الله

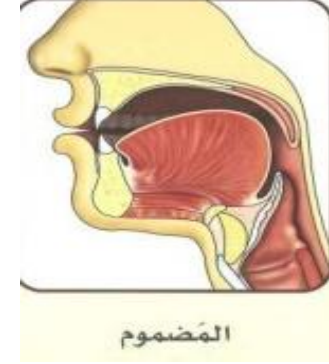
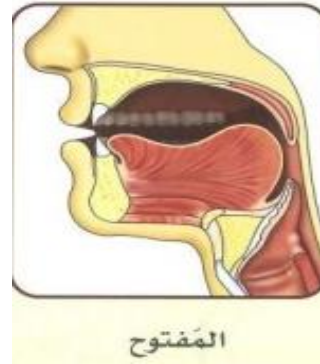
“Make Tafkheem of the Laam of the name of Allah,
(if it is preceded) by a Fathah or Dhammah as in: عبد الله”

Lam of the Name of Allah

- ▶ If the letter before the *Lam* of the name of *Allah* carries a *Fathah* or *Dhammah*, the letter *Lam* will be pronounced with *Tafkheem*.

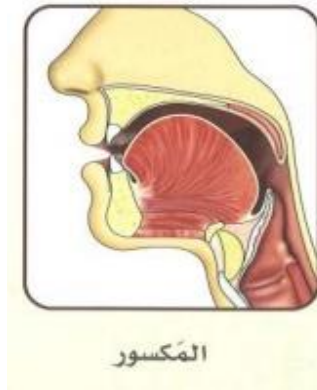
مِنَ اللَّهِ

فَضْلُ اللَّهِ



- ▶ If the letter before the *Lam* of the name of *Allah* carries a *Kasrah*, the letter *Lam* will be pronounced with *Tarqeeq*

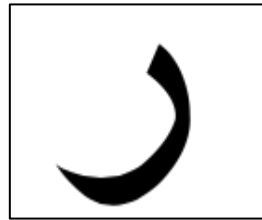
بِسْمِ اللَّهِ



The Letter Ra, ر

Letters that are subject to Tafkheem & Tarqeeq

- ▶ The letter *Ra* is a letter that can be read with both *Tafkheem* or *Tarqeeq*.
- ▶ But this depends on conditions



- ▶ Like any other letter, *Ra* can come in 2 states:
- ▶ ***Ra Mutaharrikah***: When it carries a *Harakah*. → رِ رُ
- ▶ ***Ra Sakinah***: When it carries a *Sukun* → رْ

Ra Mutaharrikah

راء متحركة

- ▶ When the letter *Ra*, ر carries a *Fathah* or *Dhammah* it should be read with *Tafkheem*.
- ▶ Pay attention to making these types of *Ra*, ر distinct to other letters that may be *Tarqeeq*.

رُبَمَا رَبِّكُمْ أَدْرَاكَ

- ▶ When the letter *Ra*, ر carries a *Kasrah* it should be read with *Tarqeeq*.

رِيحٍ رِيُونَ

Ra Sakinah

راء ساكنة

- ▶ The General Principle: If the letter preceding *Ra Sakinah* carries a *Fatha* or a *Dhamma* then the *Ra Sakinah* will be pronounced with *Tafkheem*. If the letter preceding *Ra Sakinah* carries a *Kasrah* then the *Ra Sakinah* will be pronounced with *Tarqeeq*.

أَرْسَلُ الْقُرْآنُ فِرْعَوْنَ

- ▶ If you stop (do waqf) on the letter *Ra*, and it becomes a temporary *Sukun*, then it will follow this rule, **ONLY WHEN STOPPING.**

أَلْهَامُ التَّكْوِينِ
يَوْمَ تُبْلَى السَّرَائِرُ

Ra Sakinah

راء ساكنة

- ▶ What if the preceding letter is also a *Sakinah* letter?
- ▶ This usually occurs when the *Ra* becomes a temporary *Sukun* upon stopping.
- ▶ We must look at the letter preceding the *Sakinah* letter, as the sound of the vowel follows through to the temporary *Ra Sakinah*.

وَالْفَجْرِ

صَفْرِ

سِحْرِ

Exceptions to the Principle of Ra Sakinah

EXCEPTIONS

1. When the letter preceding Ra Sakinah is a Ya Sakinah, يٰ then the Ra Sakinah will be pronounced with Tarqeeq.
 - Regardless of whether the letter before it has a *Fatha/Dhamma* or not!
 - The middle of the tongue is raised when we pronounce the letter يٰ and the back of the tongue is lowered, hence *Tarqeeq* is done more easily upon pronunciation of the *Ra Sakinah*.

خَيْرٌ

بَصِيرٌ

Exceptions to the Principle of Ra Sakinah

EXCEPTIONS

2. When the letter following Ra Sakinah is a Tafkheem Letter, then the Ra Sakinah will be pronounced with Tafkheem.

- Regardless of whether the letter before it has a *Kasrah*!
- This allows ease in pronunciation.

قِرطَائِسِ

مِرصَادًا

فِرْقَةٍ



What about the word **فِرْقٍ** ? (Ash-Shu'ara:63)

Imam al-Jazari says in his *Muqaddimah al-Jazariyyah*:

والخلف في: فرق, لكسر يوجد

“There are different allowed ways (*Tafkheem* & *Tarqeeq* of راء) due to the *Kasrah* (on the ق)”

Lowest Level of Tafkheem!

- ▶ The most well-known transmission of the Riwayah of Hafs ‘an ‘Asim is the way of Shatibiyyah
- ▶ Hence, reciting via the way of Shatibiyyah allows Tafkheem or Tarqeeq of this Ra Sakinah.
- ▶ The other well-known route of Hafs ‘an ‘Asim is the way of Tayyibah.
- ▶ Some of the transmissions mentioned in Tayyibah an-Nashr mentions only Tarqeeq and others mention only Tafkheem. But the Asl is what is mentioned above.

Exceptions to the Principle of Ra Sakinah

EXCEPTIONS

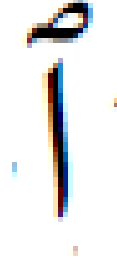
3. When the letter preceding *Ra Sakinah* is in a separate word, separated by *Hamzatul Wasl*, then the *Ra Sakinah* will be pronounced with *Tafkheem*.
- Regardless of whether the letter before it has a *Kasrah*!
 - This is the case even when starting on *Hamzatul Wasl*.

لِمَنْ ارْتَضَى

المُطْمَئِنِّةِ ○ ارْجِعِي

Hamzatul Wasl

همزة الوصل



- ▶ Known as the connecting *Hamzah*
- ▶ It is **silent** when you are connecting 2 words
- ▶ Not defined with a *Harakah*.
- ▶ It is **only pronounced** when **STARTING on it** (we will discuss how we pronounce it later on)
- ▶ Consequently, the *South-Asian* scripts of the *Qur'an* define it with a *Harakah* when it occurs at the start of an *Ayah*.
- ▶ A *Hamzatul Wasl* is signified with the head of the letter *ص* in the *Madinah* Script.

سُبْحَانَ اللَّهِ



Hamzatul Qat'

همزة القطع

- ▶ Literally defined as the 'Cutting *Hamzah*'
- ▶ It is always pronounced, whether it occurs in the middle of an *Ayah* or whether you are beginning on it.
- ▶ It is defined with a *Harakah*.

إِنَّمَا

إِن

إِنِّ

Surah Fatiha: Madinah Script

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

الْحَمْدُ لِلَّهِ رَبِّ الْعَالَمِينَ ﴿٢﴾ الرَّحْمَنِ

الرَّحِيمِ ﴿٣﴾ مَلِكِ يَوْمِ الدِّينِ ﴿٤﴾

إِيَّاكَ نَعْبُدُ وَإِيَّاكَ نَسْتَعِينُ ﴿٥﴾ أَهْدِنَا

الصِّرَاطَ الْمُسْتَقِيمَ ﴿٦﴾ صِرَاطَ الَّذِينَ

أَنْعَمْتَ عَلَيْهِمْ غَيْرِ الْمَغْضُوبِ عَلَيْهِمْ

وَلَا الضَّالِّينَ ﴿٧﴾

Surah Fatiha: South-Asian Script

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
الْحَمْدُ لِلَّهِ رَبِّ الْعَالَمِينَ^١ الرَّحْمَنِ الرَّحِيمِ^٢
مَلِكِ يَوْمِ الدِّينِ^٣ إِيَّاكَ نَعْبُدُ وَإِيَّاكَ نَسْتَعِينُ^٤
اهْدِنَا الصِّرَاطَ الْمُسْتَقِيمَ^٥ صِرَاطَ الَّذِينَ أَنْعَمْتَ
عَلَيْهِمْ^٦ غَيْرِ الْمَغْضُوبِ عَلَيْهِمْ وَلَا الضَّالِّينَ^٧

Some problems with the South-Asian script

- ▶ They sometimes define *Hamzatul Wasl* with a *Harakah* for the beginning on it.

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

اللَّهُ لَا إِلَهَ إِلَّا هُوَ الْحَيُّ الْقَيُّومُ لَا تَأْخُذُهُ سِنَةٌ وَلَا نَوْمٌ لَهُ مَا فِي
السَّمَوَاتِ وَمَا فِي الْأَرْضِ مَنْ ذَا الَّذِي يَشْفَعُ عِنْدَهُ إِلَّا بِإِذْنِهِ يَعْلَمُ
مَا بَيْنَ أَيْدِيهِمْ وَمَا خَلْفَهُمْ وَلَا يُحِيطُونَ بِشَيْءٍ مِّنْ عِلْمِهِ إِلَّا بِمَا شَاءَ
وَسِعَ كُرْسِيُّهُ السَّمَوَاتِ وَالْأَرْضَ وَلَا يَئُودُهُ حِفْظُهُمَا وَهُوَ الْعَلِيُّ الْعَظِيمُ

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The Rules of Tajweed

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PART 6:
Similar Letters



Similar letters

- ▶ When reciting the verses of the *Qur'an*, letters that are similar can come adjacent to each other.
- ▶ We must consider the rulings that occur when a letter has a *Sukun* and the following letter which is similar has a *Harakah*.
- ▶ In all cases, we must do *Idghaam* إدغام which is to merge the letters
- ▶ There are 3 types of letters to consider in terms of their similarity:
 - **Mutamaathilayn** متماثلين : 2 of the SAME letters
 - **Mutajaanisayn** متجانسين : 2 letters that are from the same *Makhrāj* but differ in *Sifat*
 - **Mutaqaaribayn** متقاربين : 2 letters that have close *Makhaarij* but similar *Sifat*

Idgham al-Mutamathilayn

إدغام المتماثلين

- ▶ The 2 letters are the same.
- ▶ First letter is *Sukun*.
- ▶ Second letter has a *Harakah*.
- ▶ They are merged together completely and become one strengthened letter (*Mushaddad*).

رَبِحَتْ تِجَارَتَهُمْ
رَبِحَتْ

اَذْهَبْ بِكِتَابِي
اَذْهَبْ

وَقَدْ دَخَلُوا
وَقَدْ

Idgham al-Mutajanisayn

إدغام المتجانسين

- ▶ The 2 letters are similar, as they have the *SAME MAKHRAJ*.
- ▶ First letter is *Sukun*.
- ▶ Second letter has a *Harakah*.
- ▶ They are merged together completely (كامل) and become one strengthened letter (*Mushaddad*).

يَلْهَثُ ذَلِكْ
ن

وَقَالَتْ طَائِفَةٌ
ط

ازْكُتْ مَعَنَا
م

إِذْ ظَلَمُوا
ظ

قَدْ تَبَيَّنَ
ن

Idgham al-Mutajanisayn

إدغام المتجانسين

- ▶ The *Idghaam* in these cases are mainly complete كامل
- ▶ However, there are some places in which the *Idghaam al-Mutajaanisayn* is incomplete.
- ▶ This is when the letter ط comes before ت
- ▶ Thus, we enter with the ط and exit with the following ت

أَحَطَّ
ط
ت

بَسَطَّ
ط
ت

إدغام المتجانسين:
ناقص

Idgham al-Mutaqaribayn

إدغام المتقاربين

- ▶ The 2 letters are nearby in *Makhrāj*
- ▶ They have some similar *Sifat*
- ▶ First letter is *Sukun*.
- ▶ Second letter has a *Harakah*.
- ▶ They are merged together completely and become one strengthened letter (*Mushaddad*).

نَخْلُقْكُمْ
ك

وَقُلْ رَبِّ
ر

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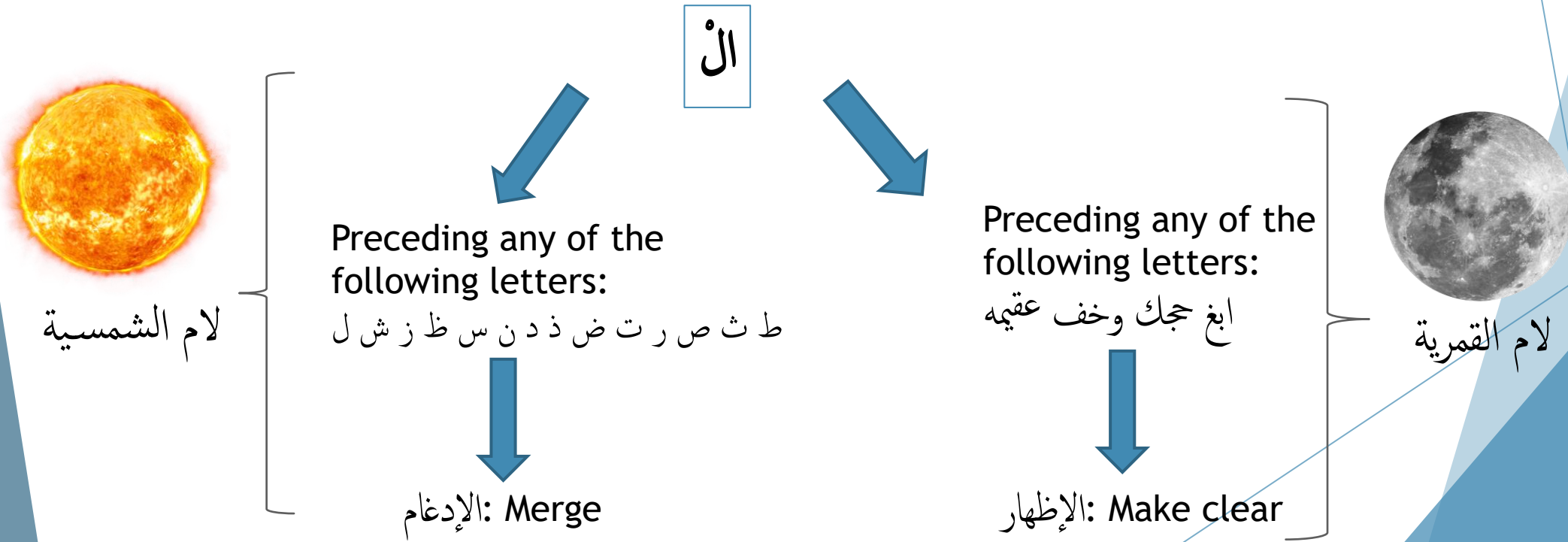
PART 7:
**Lam Sakinah in the
definite article ال**



Lam Sakinah (Definite Articles)

لام الساكنة

- ▶ In the Arabic Language, words starting with ل are known as definite articles.
- ▶ Hence, the ل is subject to 2 rules, depending on the following letter.



لام الشمسية



لام القمرية

Demonstration of examples



الطَّيِّبَات
الرَّحْمَن
التَّائِبُونَ
الصَّالِحِينَ
الزُّبُور
الدُّنْيَا



الْغَنِيِّ
الْفِرْدَوْسِ
الْحَكِيمِ
الْخَيْرِ
الْمَسْجِدِ
الْإِنْسَانِ



RR-T1

The Rules of Tajweed

Uzair Abdussamad

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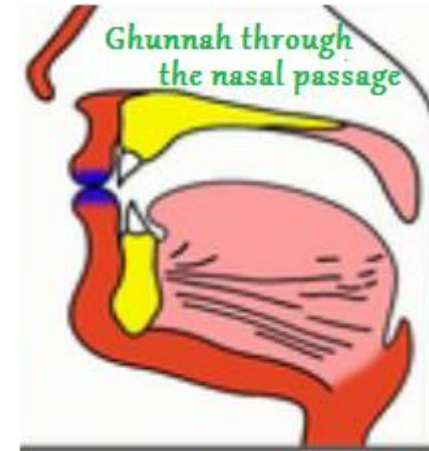
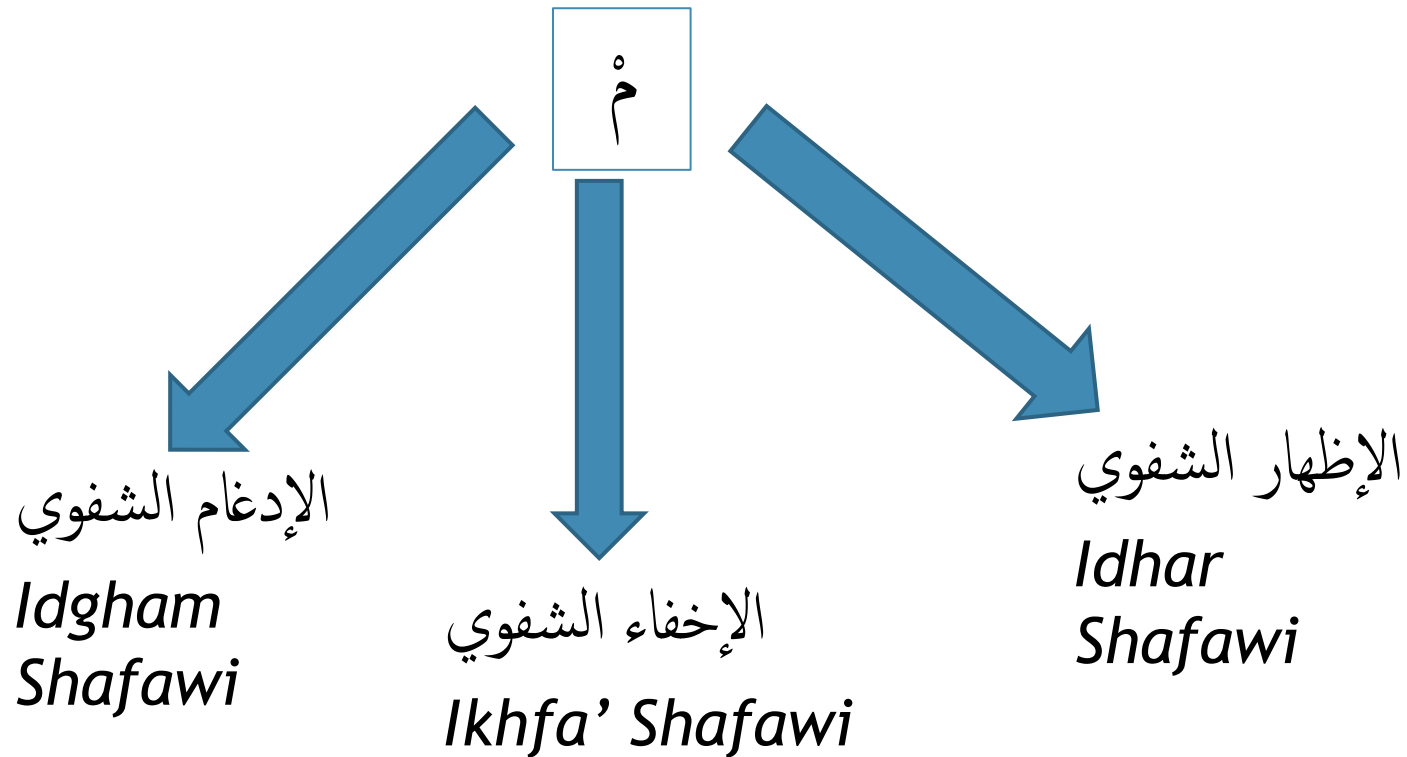
PART 8:
***The Rules of
Meem Sakinah***



The Rules of Meem Saakinah

أحكام الميم الساكنة

- ▶ There are different rules to consider when م̄ occurs.
- ▶ These rules are dependent on the letter that follows م̄

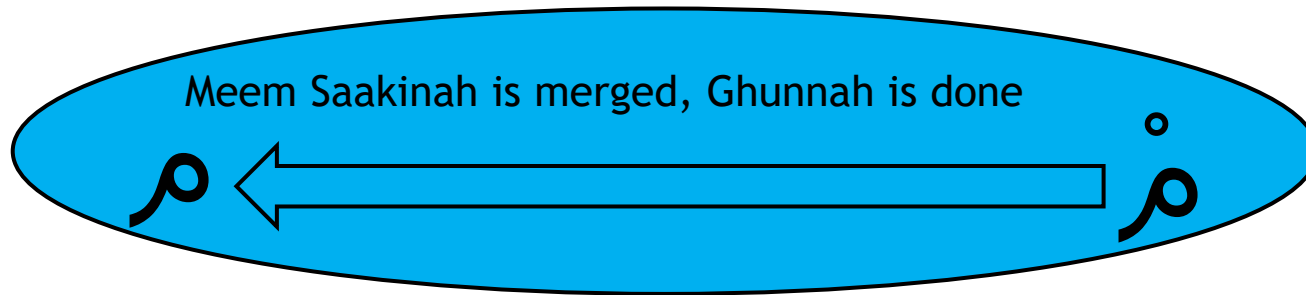


Pressing the two lips together and passing a *ghunnah* through the nasal passage produces the letter *meem*.

Idgham Shafawi

الإدغام الشفوي

- ▶ Idghaam, الإدغام means to join.
- ▶ Idghaam Shafawi : If after a Meem Saakinah م there is another Meem, م, the Meem Saakinah, م will be merged and Ghunnah should be done.



خَلَقَكُمْ مِنْ

قُلُوبِهِمْ مَرَضٌ

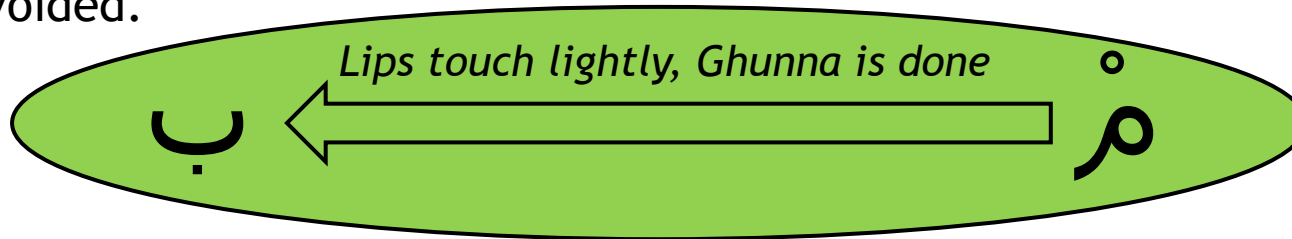
وَلَكُمْ مَا كَسَبْتُمْ

لَهُمْ مَا يَشَاءُونَ

Ikhfa' Shafawi

الإخفاء الشفوي

- ▶ Ikhfaa', إخفاء means to hide or to conceal.
- ▶ Ikhfaa' Shafawi: To make the lips touch without pressure and to do Ghunnah when pronouncing م
- ▶ If after a Meem Saakinah م there is the letter Ba, ب, Ikhfaa' Shafawi will be done with Ghunnah.
- ▶ To completely seal the lips or to allow them to firmly touch is a mistake, which should be avoided.



يَنْبَغُهُمْ بِمَا كَانُوا

يَعْتَصِمُ بِاللَّهِ

يَوْمَ هُمْ بَارِزُونَ

Lips closed, or a small gap?



- ▶ Over the years, there has been many discussions with regards to how *Ikhfaa' Shafawi* should be done.
- ▶ Should the lips be closed, or should there be a small gap?
- ▶ This is a matter of a difference of opinion
- ▶ The most accepted opinion, which is the opinion given by Sheikh Ayman Suwayd, and Sheikh Al-Ma'sarawy is that the lips should be closed!
- ▶ Sheikh Ayman Suwayd actually retracted the opinion of there being a gap between the lips...

As for when a person comes to a letter of the lips accompanied by another letter of the lips, it is said that an opening of the lips occurs between them. By Allah, I ask you, where did this space come from? We are going to divide بحجارة ترميهم into two words: ترميهم and بحجارة. Please pay attention to this, although it is for the advanced crowd, and those who are at a lower level, please be patient with me.

ترميهم, this is a word, and بحجارة is another word. [When I say] ترميهم, what is the end of it? Meaning, the lips are being used here (by coming together and closing). [When I say] بحجارة, what is the beginning of it? ب, meaning the lips are being used [again, coming together and closing]. In the case of the first word, the end of it is closed lips, and for the second word, the beginning of it is closed lips. When we bring both words close together, by Allah, where does the opening of the lips occur??

Idhaar shafawi

الإظهار الشفوي

- ▶ Idhaar, الإظهار means to make clear or to make apparent.
- ▶ Idhaar Shafawi: To pronounce the م clearly when any other letter occurs after it.
- ▶ This is just following the usual principle of the Sukun!

Any other letter ← Meem Sakinah pronounced clearly م

لَمْ يَكُنْ لَعَلَّكُمْ تَشْكُرُونَ كُنْتُمْ خَيْرَ وَمِنْهُمْ أُمَّةٌ

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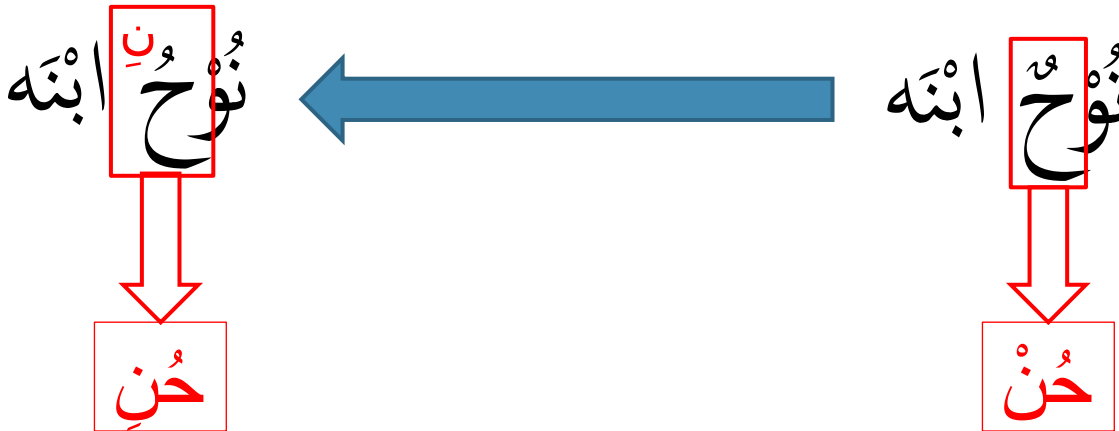
PART 9:
***The Rules of Nun Sakinah
& Tanween***



The Joining Nun in Tanween

- ▶ Inside every Tanween there is a نْ
- ▶ Tanween occurs at the end of a word.
- ▶ However, one may find a problem when trying to join a Tanween with a Saakinah or Mushaddad letter separated by Hamzatul Wasl.
- ▶ 2 Saakinah letters cannot join together
- ▶ So therefore, a Kasrah is given to the نْ of the Tanween.

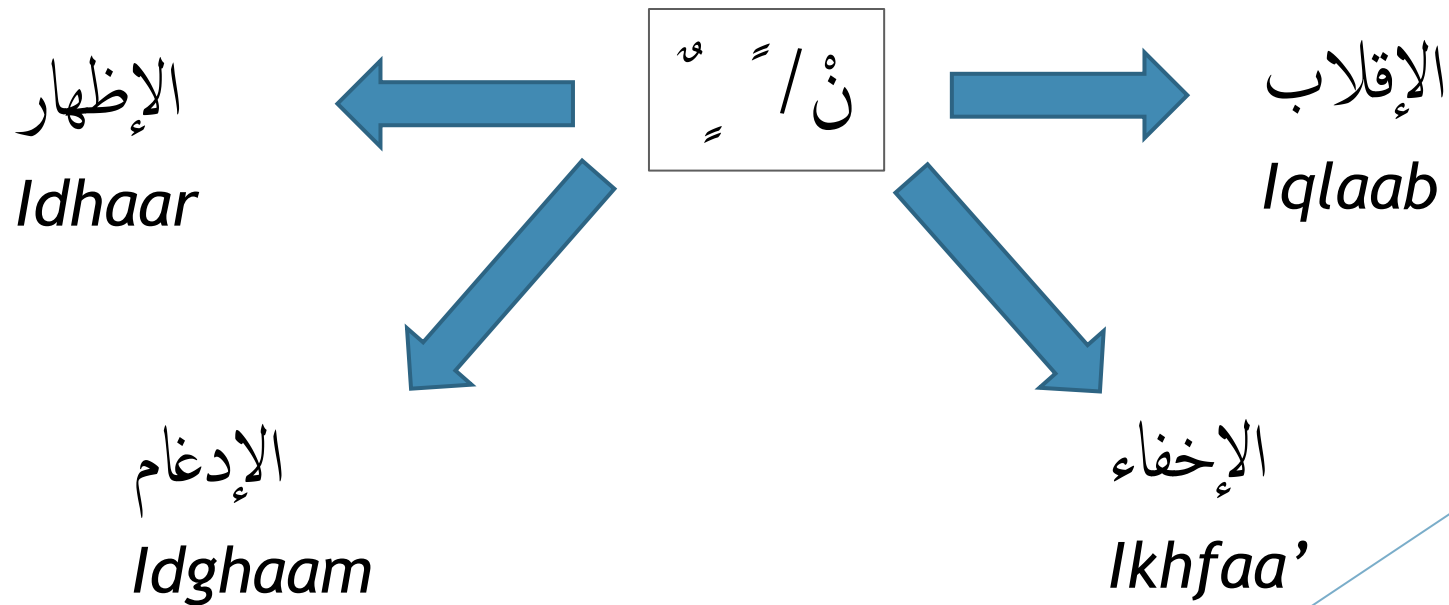
بَّ = بِنْ



Nun Sakinah & Tanween Rules

أحكام النون الساكنة & تنوين

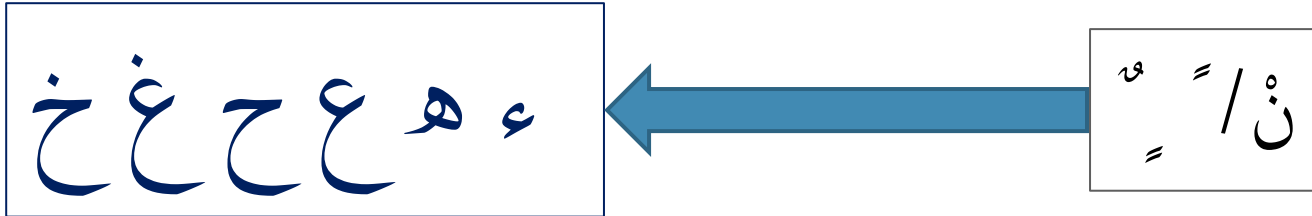
- ▶ All the Nun Sakinah & Tanween Rules depend on the letter that appears after it.
- ▶ There are 4 rules to consider



Idhaar

الإظهار

- ▶ This is to pronounce the ن or *Tanween* clearly.
- ▶ This must be done when ن or *Tanween* appear before any of the 6 throat letters (*Huruf al-Halq*)



- ▶ *Idhaar* is done because of the fact that the articulation points of the throat letters are considerably distant from the *Makhraj* of ن

Examples of Idhaar

| Letters of Idhār | Examples of Nūn Sākinah | Examples of Tanwīn |
|------------------|-------------------------|--------------------|
| ء | مِنْ أَيِّ | عَبْدًا إِذَا |
| هـ | مِنْهَا | أَسْحَرَ هَذَا |
| ع | أَنْعَمْتَ | جَنَّةٍ عَالِيَةٍ |
| ح | وَأَنْحَرُ | نَارٍ حَامِيَةٍ |
| غ | مِنْ غِلٍّ | عَفْوًا غُفُورًا |
| خ | لِمَنْ خَشِيَ | كُرَّةً خَاسِرَةً |

Idghaam'

الإدغام

- ▶ This is to merge the ن or *Tanween* with the following letter that has a vowel.
- ▶ The letters that ن or *Tanween* merge with are:



- ▶ *Idghaam* splits into 2 types:

- ▶ *Idghaam with Ghunnah:*



- ▶ *Idghaam without Ghunnah*



Idghaam with Ghunnah

الإدغام بغنة

- ▶ If after نْ or Tanween there appears ي ن م و (remembered as يَنْمُو) then the نْ or Tanween will be merged with the following letter and Ghunnah
- ▶ We can further divide Idghaam with Ghunnah into 2 types:

- ▶ Complete Idghaam الإدغام بغنة: كامل :

This is when there is no element of نْ and so it is completely merged into the letters ن م. The Ghunnah being observed is due to the letters ن م following the نْ.

- ▶ Incomplete Idghaam الإدغام بغنة: ناقص :

This is when there is still an element of نْ being left over upon merging. Incomplete Idghaam here is with the letters و ي as Ghunnah is still being observed although it is NOT a characteristic of those letters. Thus, the Ghunnah is said to be a remaining characteristic of the نْ.

Examples of Idghaam with Ghunnah

| Letters of Idghām with Ghunnah | Examples of Nūn Sākinah | Examples of Tanwīn |
|--------------------------------|-------------------------|---------------------|
| ي | مَنْ يَشَاءُ | قُلُوبٌ يَوْمَئِذٍ |
| ن | مِنْ نُطْفَةٍ | عَامِلَةٌ نَاصِبَةٌ |
| م | مِنْ مَاءٍ | خَيْرٌ مِّنْ |
| و | مِنْ وَآلٍ | هُدًى وَرَحْمَةً |



الإدغام بغنة: ناقص



الإدغام بغنة: كامل



الإدغام بغنة: كامل



الإدغام بغنة: ناقص

Idghaam without Ghunnah

الإدغام بغير غنة

- ▶ If after نْ or Tanween there appears ر ل then the نْ or Tanween will be merged with the following letter without observing Ghunnah.
- ▶ Hence, the Idghaam is complete: كامل

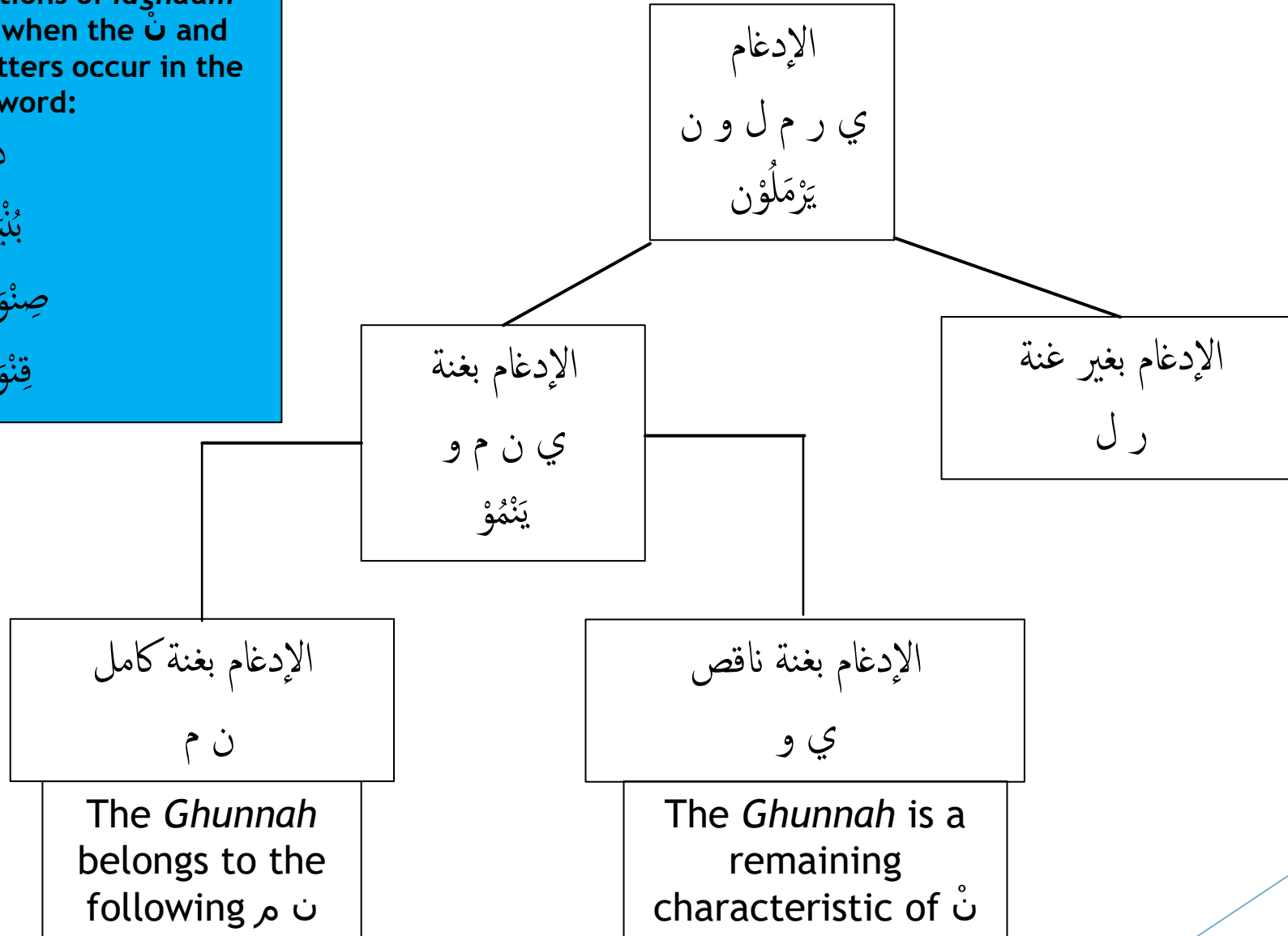
| Letters of Idghām with Ghunnah | Examples of Nūn Sākinah | Examples of Tanwīn |
|--------------------------------|-------------------------|--------------------|
| ر | مَنْ رَبِّهِمْ | عَفُورًا رَّحِيمًا |
| ل | أَنْ لَوْ | وَيْلٌ لِّكُلِّ |

Summary of Idghaam



Exceptions of *Idghaam* occur when the **ن** and the letters occur in the same word:

- دُنْيَا
- بُنْيَان
- صِنْوَان
- قِنْوَان



Ikhfaa'

الإخفاء

- ▶ Ikhfaa' is to hide/conceal the و or Tanween in its pronunciation and to do Ghunnah .
- ▶ There is a light/partial sound that originates from the upper space of the mouth.
- ▶ Tip of the tongue does not contact the roof of the mouth.
- ▶ Whilst doing Ghunnah, the tongue should move close to the Makhraj of the following letter.
- ▶ But it does not contact anything whilst Ikhfaa' is being observed
- ▶ The 15 letters of Ikhfaa' are:

ت ث ج د ذ ز س ش ص ض ط ظ ف ق ك

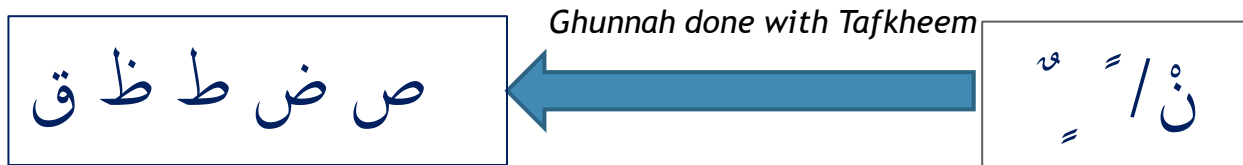
الإظهار

الإخفاء

الإدغام

Some discussions with Ikhfaa'

- ▶ Scholars of Tajweed dispute about the way in which Ikhfaa' is done.
- ▶ There is no classical/core textual evidence with how it is done.
- ▶ Some hold the opinion that when doing Ikhfaa' one should keep the tongue near the Makhraj of ن and so whilst doing Ghunnah, it should NOT be placed near the articulation point of the following letter.
- ▶ However, many scholars such as Sh. Ayman Suwayd, Sh. Ma'sarawy relate that you should be placing the tongue near the articulation point of the following letter.
- ▶ This means that Ghunnah also becomes Tafkheem when the ن comes before a Tafkheem letter.



Examples of Ikhfaa'

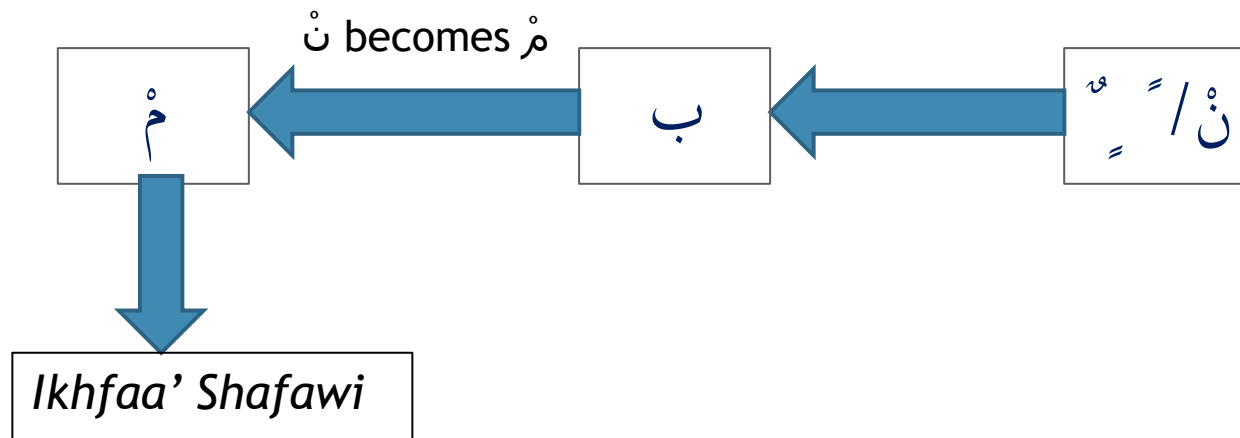


| Letters of Ikhfā' | Examples of Nūn Sākinah | Examples of Tanwīn |
|-------------------|-------------------------|-----------------------------|
| ت | مِنْ تَأْتِيهِمْ | نَارًا تَلْظِي |
| ث | مِنْ ثَمَرَةٍ | قَلِيلًا ثُمَّ |
| ج | إِنْ جَاءَكُمْ | حُبًّا جَمًّا |
| د | أَنْدَادًا | دَكًّا دَكًّا |
| ذ | مِنْ ذَكَرٍ | يَتَيْنِمَا ذَا مَاقَرَبَةٍ |
| ز | أَنْزَلْنَا | صَعِيدًا زَلَقًا |
| س | مِنْ سُلَالَةٍ | سَلَامًا سَلَامًا |

| Letters of Ikhfa' | Examples of Nun Sakinah | Examples of Tanwin |
|-------------------|-------------------------|----------------------|
| ش | مِنْ شَرِّ | غَفُورٌ شَكُورٌ |
| ص | مِنْ صِيَّاصِيهِمْ | عَمَلًا صَالِحًا |
| ض | مَنْضُودٍ | مُسْفِرَةٌ ضَاحِكَةٌ |
| ط | مِنْ طِينٍ | مَاءٌ طَهُورًا |
| ظ | انظُرُوا | ظِلًّا ظَلِيلًا |
| ف | انْفِرُوا | سُبُلًا فِجَاجًا |
| ق | إِنْ قِيلَ | عَلَيْمًا قَدِيرًا |
| ك | مَنْ كَانَ | نَاصِيَةً كَاذِبَةً |

Iqlaab الإقلاب

- ▶ Iqlaab, الإقلاب means to change.
- ▶ Hence, the rule of Iqlaab is to change the نُّ into a مٌ when it occurs before the letter ب
- ▶ As a result we have a مٌ before the letter ب
- ➔ Ikhfaa' Shafawi now governs the rule.



Examples of iqlaab



| Letters of Ikhfā' | Examples of Nūn Sākinah | Examples of Tanwīn |
|-------------------|-------------------------|--------------------|
| ب | أَنْتُمْ | سَمِيعٌ بَصِيرٌ |



Nun / Mim Mushaddad

نّ / مّ

- ▶ Any letter that possesses a *Shadda* is called a *Mushaddad* letter
- ▶ If you remember, the letters ن and م possess the quality of *Ghunnah*
- ▶ *Ghunnah* is the sound that originates from the nasal cavity, and is always done when we pronounce ن or م
- ▶ However, when they carry a *Shadda*, the rule is that *Ghunnah* should be done more clearly

Surah an-Naas is plentiful with this rule!

- ▶ So the letter is held for longer than any other letter that is in the state of *Mushaddad*.

نّ مّ

The 4 Ranks of Ghunnah

Most Complete: أَكْمَلُ

- ▶ Nun/Mim Mushaddad نّ/مّ
- ▶ Idghaam with Ghunnah
- ▶ Idghaam Shafawi

2. Complete: كَامِلٌ

- ▶ Ikhfaa'
- ▶ Ikhfaa' Shafawi

3. Incomplete: نَاقِصَةٌ

- ▶ Idhaar
- ▶ Idhaar Shafawi

4. Most Incomplete: أَنْقَصُ

- ▶ When ن م carry a Harakah



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PART 10:
The Rules of Madd





Rules of Madd

أحكام المَدّ

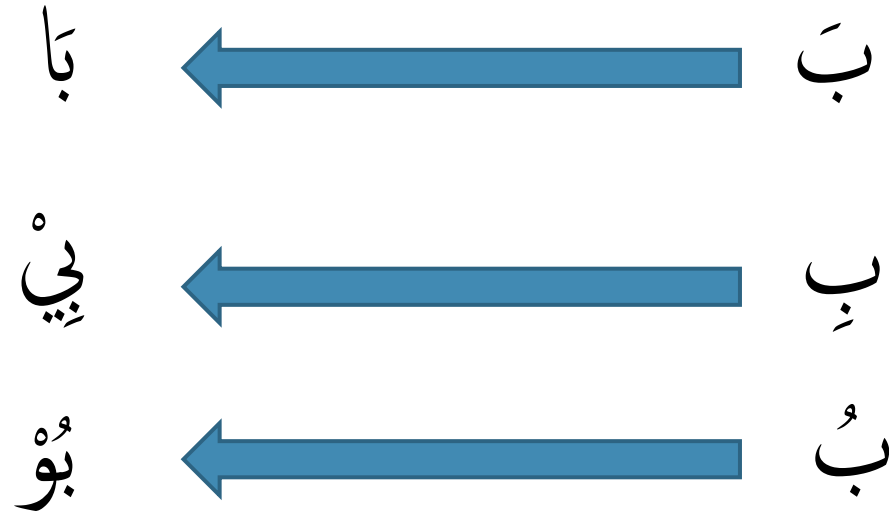
- ▶ The linguistic definition of *Madd* is lengthening.
- ▶ The technical definition of *Madd* means to lengthen/stretch the sound of a vowel due to the presence of one of the *Huruf Madd*.

اوي

- ▶ There are 2 types of *Madd*:
 - *Madd al-Asli* المد الأصلي: *The Original Madd*
 - *Madd al-Far'i* المد الفرعي : *The Secondary Madd*

The Harakat (vowels) & Stretching

- ▶ 3 vowels in the Arabic Language: Fathah, Kasrah, Dhammah.
- ▶ They vowels should be short and sharp in length, to allow fluent recitation.
- ▶ Each vowel may be stretched by the *Huruf al-Madd*: ا و ي



Madd al-Asli: The Original Madd

المد الأصلي

- ▶ This is a *Madd* which is “natural” → All other *Mudud* are based upon it
- ▶ There is no *Hamzah* before or after the *Huruf Madd*.
- ▶ There should be no *Permanent or Temporary Sukun* after *Huruf Madd*
- ▶ Length of *Madd*: 2 *Harakahs*
- ▶ These can occur within a word but also within a letter (openings of *Surahs*)

Madd Asli within
words:

قَالَ قَالُوا قِيلَ

Madd Asli within
letters:

حَم كَهَيْعَص طَه الرَّ

Madd as-Silah: Sughrah

المد الصلة الصغرى

- ▶ This *Madd* falls under *Madd Asli*. It is known as the connecting *Madd*.
- ▶ The *Huruf Madd* are not largely apparent.
- ▶ This *Madd* is specific to the attached masculine pronoun [هـ]: Known as هـ الضمير
- ▶ If there is the letter هـ at the end of a word carrying a Dhammah or a Kasrah, and the letter before and after are not Hamzah and have got a Harakah then the Madd should be stretched 2 Harakahs long, like a normal *Madd Asli*.
- ▶ South Asian Script: Denoted with an Inverted Dhammah/Standing Kasrah
- ▶ Madinah script: You will see a very small وى next to the هـ إِنَّهُ هُوَ عِبَادِهِ خَيْرًا
- ▶ This is known as Madd as-Silah: Sughrah, the small connecting madd, as it is stretched as a normal *Madd Asli*.

إِنَّهُ كَانَ بِعِبَادِهِ خَيْرًا
وَلَمْ يَكُنْ لَهُ كُفُوًا

Differences between the scripts Madd as-Silah

وَأُمَّهٖ وَأَبِيهٖ ۞ وَصَاحِبَتِيهٖ ۞ وَبَنِيهٖ ۞
لَهُ مَا فِي السَّمٰوٰتِ وَمَا فِي الْاَرْضِ

وَأُمَّهٖ وَأَبِيهٖ ۞ وَصَاحِبَتِيهٖ ۞ وَبَنِيهٖ ۞
لَهُ مَا فِي السَّمٰوٰتِ وَمَا

There are some exceptions with regards to the rule of *Madd as-Silah*:

- يَخْلُدُ فِيهِ مُهَانًا: Though there is a ي before, the *Madd* is stil observed.
- يَرْضَاهُ لَكُمْ: Despite being between 2 vowelled letter, the ه is not lengthened

Madd al-'Iwad: Links to Stopping

المد العوض

- ▶ This *Madd* also falls under *Madd Asli*, as it is prolonged in the same way.
- ▶ Madd al-'Iwad is known as the *Changing Madd*.
- ▶ It is part of a stopping rule.
- ▶ When you **stop** on a letter that has a *Fathatayn* you change it into a *Fatha* with an *Alif*, as a result you observe *Madd* for 2 *Harakat*.
- ▶ Just like a normal *Madd Asli*.

أَفْوَاجًا ← أَفْوَاجًا
خَيْرًا ← خَيْرًا

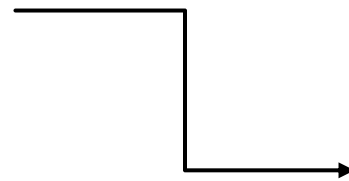
Madd Al-Far'i: The Secondary Madd

المد الفرعي

There are 7 types of *Mudud* that fall under *Madd Far'i*:

▶ *Madd al-Muttasil*

▶ *Madd al-Munfasil*



*Madd as-Silah:
Kubra*

▶ *Madd al-Badal*

▶ *Madd al-Aridh*

▶ *Madd al-Leen*

▶ *Madd al-Laazim*

Madd al-Muttasil

مد الواجب المتصل

- ▶ The Attached *Madd*
- ▶ If **after *Huruf Madd*** there occurs the letter ***Hamzah* in the same word** (attached) the *Madd* is lengthened to **4-5 *Harakaat***.
- ▶ When stopping on the *Hamzah* it is **permissible** to elongate the *Madd* to **6 *Harakaat*** due to the combination of *Madd Aridh* (See later)
- ▶ All Scholars of Tajweed are unanimous in saying that lengthening this *Madd* longer than a normal *Madd Asli* is **WAJIB**.

*Imam al-Jazari has stated that
“no one must think that shortening of any
attached madd has been permitted by any
of the scholars of Tajweed.”*

السَّمَاءُ

النَّبِيِّ

سُوءَ

Madd al-Munfasil

مد الجائز المنفصل

- ▶ The detached *Madd*
- ▶ If **after Huruf Madd** there appears a **Hamzah in the following word**, then the **Madd should be lengthened to 4 Harakaat**, if reading according to way of *Shatibiyyah*
- ▶ It is kept as a *Natural Madd* (2 Harakaat) when reading according to the way of *Tayyibah*
- ▶ This is the main difference between *Shatibiyyah* & *Tayyibah*
- ▶ Hence why the way of *Tayyibah* from Imam al-Jazari is also known as *Hafs 'an 'Aasim biQasr al-Munfasil*.

يَا أَيُّهَا
بِمَا أَنْزَلَ
قَالُوا آمَنَّا
ارْجِعِي إِلَى

Shatibiyyah & Tayyibah

Aasim

Hafs

Abu Muhammad Ubaid ibn As Sabbah

Amr ibn al Sabbah

Al Feel

Al Wali

Al Hamaami

Abu Abbas Ahmad Ibn Sahl Al Ashnaani

Abu Al Hasan Ali Ibn Muhammad ibn Saalih Al Hashimi AdDharir

Abu Al Hasan Tahir ibn Ghalboon

Abu Amro' Al Daani

An-Nuwayri, a student of Ibn Al Jazari, said: "And reciting by mixing or combining the different routes of transmission is impermissible or disliked or embarrassing"

This route was stated by Al Shahrastuuri [d.550AH] in his book "Al Misbaah Fi Al Qira'at Al Ashr"

Was then mentioned amongst the different narrations/routes from Hafs compiled by Ibn Al Jazari [d.833AH] in his book "Tayyibat An Nashr Fi Al Qira'at Al Ashr".

Madd al-Munfasil is lengthened to 4 Harakaat

Turned into a poem by Imam Ash Shatibi commonly known as "Shatibiyyah"

This was stated in his book "At-Tayseer Fi Al Qira'at Al Sab'a"

Madd al-Munfasil is shortened to 2 Harakaat

Madd as-Silah: Kubra

المد الصلة: كبرى

- ▶ The larger connecting *Madd*
- ▶ This is when a *Hamzah* appears after the **ه الضمير**
- ▶ The *Madd as-Silah* will now be treated as a *Madd al-Munfasil* and (via the way of *Shatibiyyah*) and will be lengthened to 4 *Harakahs*.
- ▶ Hence why it is classified as *Madd as-Silah: Kubra*

Madd as-Silah will not be observed when stopping on the ه as it would be given a temporary Sukun

هَذِهِ إِيمَانًا

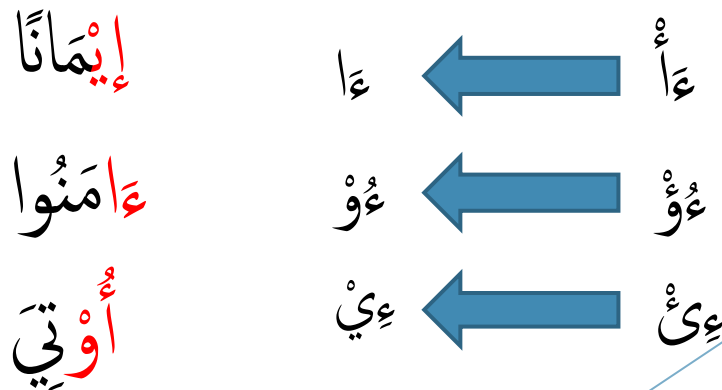
مَا لَهُ وَأَخْلَدَهُ

شَاءَ أَنْشُرُهُ ﴿٢٢﴾ كَلَّا لَمَّا يَقْضِ مَا أَمَرُهُ ﴿٢٣﴾ فَلْيَنْظُرِ الْإِنْسَانُ إِلَى طَعَامِهِ

Madd al-Badal

مد البدل

- ▶ When the letter *Hamzah* precedes any of the *Huruf Madd* then the *Madd* is observed for **2 Harakaat long**.
- ▶ It is called “*the exchange madd*” as originally there is a second *Hamzah* with a *Sukun*, but it gets replaced by a *Harf Madd*.
- ▶ *The Harf Madd* that is given is dependent on what *Harakah* the preceding *Hamzah* carries.
- ▶ Is this not a type of *Madd Asli*?
- ▶ In another mode of recitation, *Madd al-Badal* is longer



Madd al-Aridh Lis-sukun

مد العارض للسكون

- ▶ If **the letter after Huruf Madd is the last letter of the word**, and you **stop**, consequently giving it a **Temporary Sukun**, then it is **permissible** to observe the **Madd** from **2-4 Harakaat**.
- ▶ The transmission of *Shatibiyyah* allows the *Madd* to be observed to up to 6 *Harakaat*.
- ▶ Why is it called Temporary? Because of the temporary *Sukun*
- ▶ If one does **not** stop, then it should **only** be lengthened as a *Madd Asli*.

الْكَافِرُونَ

الْبَيَانَ

الرَّحِيمِ

Madd al-Leen

مد اللين

- ▶ The eased *Madd*
- ▶ When a **و** و **ي** occur after a letter carrying a *Fatha* then it can be prolonged for *2 Harakaat*
- ▶ However, when **stopping on the letter that comes after *Leen***, and upon stopping it becomes a **temporary Sukun**, then the *Madd al-Leen* can be observed for **4-6 Harakaat** (*Shatibiyyah*)
- ▶ *Tayyibah*: 2-6 *Harakaat*
- ▶ *If you are not stopping, then it shouldn't be longer than 2 Harakaat.*



Madd al-Laazim

مد اللازم

- ▶ The compulsory *Madd*
- ▶ If after *Huruf Madd*, there appears a letter with a *Permanent Sukun* (Sakinah/Mushaddad) then the *Madd* must be observed for 6 *Harakaat*.
- ▶ All Qurra' are unanimous in saying that this *Madd* should be elongated for 6 *Harakaat*.
- ▶ *Madd al-Laazim* can occur within words but also within letters!

Madd al-Laazim within words:

الضَّالِّينَ

الْحَاقَّةُ

الصَّاحَّةُ

الطَّائِمَةُ

حَاجٌّ

Madd al-Laazim within letters:

الم

حم

يس

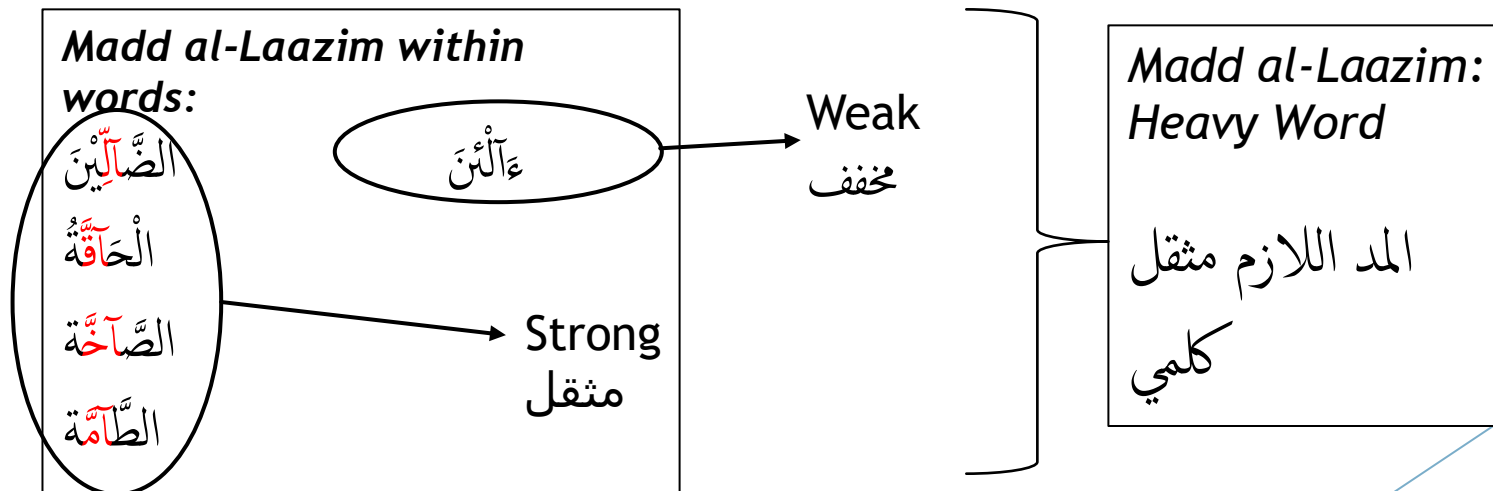
كهيص

طسم

Madd al-Laazim: Heavy or Light

مد اللازم: مثل أو مخفف

- ▶ *Madd al-Laazim* can be classified as heavy or light
- ▶ If **the letter after Huruf Madd carries a Shaddah** then this is classified as a **heavy Madd al-Laazim**, the letter that comes after the *Madd* is emphasised due to the *Shaddah*. مد اللازم مثل
- ▶ If **the letter after Huruf Madd carries an apparent Sukun only** then this is classified as a **light Madd al-Laazim**. مد اللازم مخفف



Madd al-Laazim: Within Letters Heavy or Light

مِيمٌ
Madd al-Laazim here is classified as light due to the following م

سَيْنٌ
Madd al-Laazim here is classified as light due to the following ن

صَادٌ
Madd al-Laazim here is classified as light due to the following ذ

Madd al-Laazim within letters:

مِيمٌ

حَمٌ

يَسٌ

كَهَيْعَصٌ

طَسْمٌ

لَامٌ مِيمٌ

كَافٌ

Madd al-Laazim here is classified as light due to the following ف

سَيْنٌ مِيمٌ

Idghaam ash-Shafawi occurs as the Meem Saakinah of ل (لام) is merged to the following م

Although the letter itself alone would be classified as *light*, the Idghaam makes the Madd al-Laazim *heavy*

Idghaam with Ghunnah occurs as the ن is merged to the following م

Although the letter itself alone would be classified as *light*, the Idghaam makes the Madd al-Laazim *heavy*

Madd al-Laazim

ءَأَلَّن , ءَأَلَلُّهُ , ءَأَلذَّكَرَيْنِ

- ▶ What if there is a *Hamzah* before the *Huruf Madd*?
- ▶ Just as seen in *Madd al-Badal*, there was originally a 2nd *Hamzah*, but for ease in recitation, the 2nd *Hamzah* is replaced by *Harf Madd*.

- ▶ The original words:

ءَأَلَّن , ءَأَلَلُّهُ , ءَأَلذَّكَرَيْنِ → They all have *Hamzatul Wasl* originally

- ▶ In Arabic, there is something known as *Hamzatul Istifhaam*, which is the questioning Hamzah,
- ▶ This Hamzah is brought to the beginning of a word to turn a statement into a question

ءَأَلَّن , ءَأَلَلُّهُ , ءَأَلذَّكَرَيْنِ → *Hamzatul Istifhaam* + *Hamzatul Wasl*

Madd al-Laazim

ءَآلُنْ , ءَآلُّهُ , ءَآذْكَرَيْنِ

ءَآلُنْ , ءَآلُّهُ , ءَآذْكَرَيْنِ

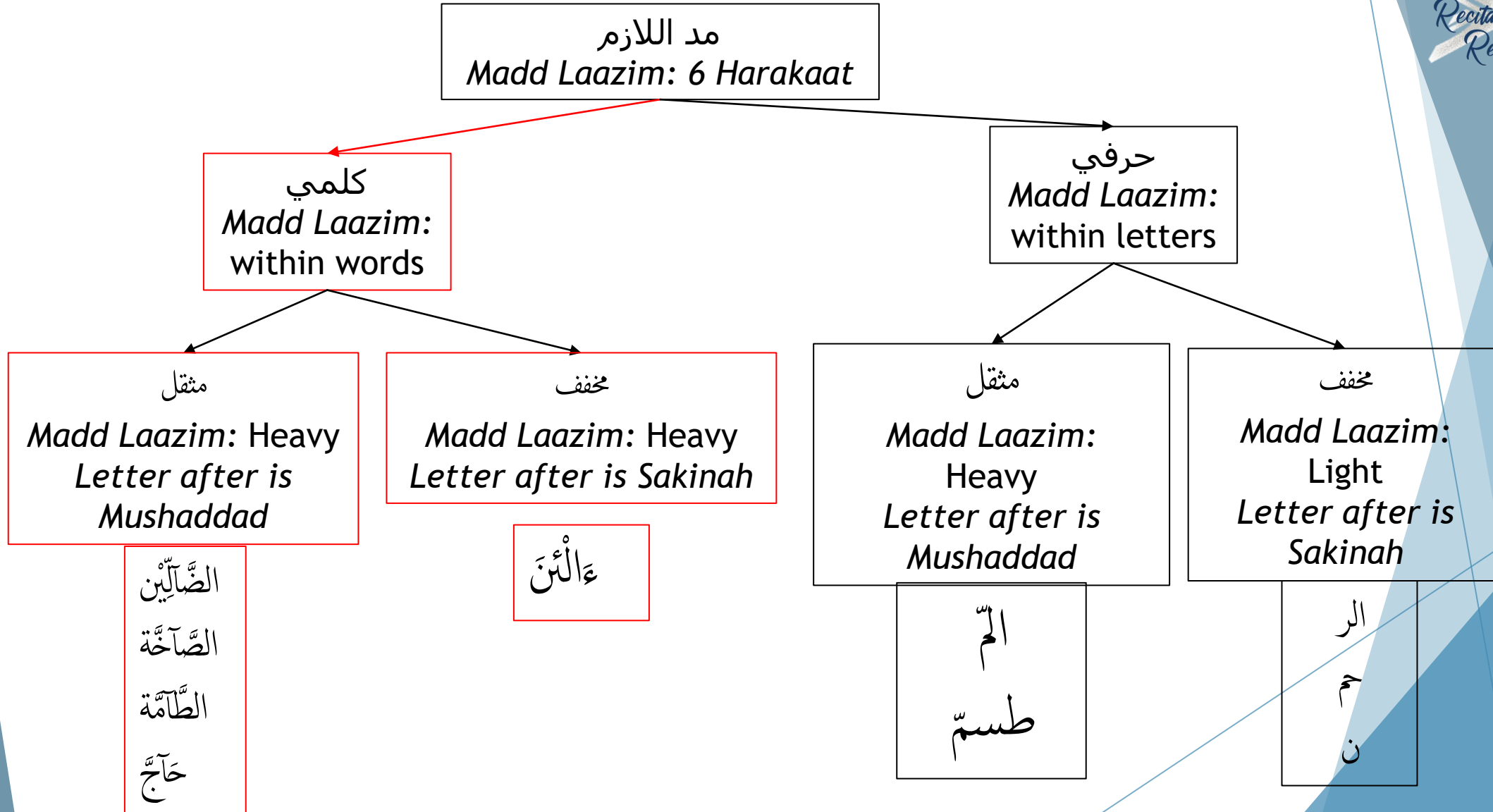
- ▶ As a result, the *Hamzatul Wasl* becomes replaced with an *Alif*
- ▶ Hence, due to the presence of a permanent *Sukun* after the *Huruf Madd*, the *Madd* should be observed for 6 *Harakaat*.
- ▶ However, the transmission of *Shatibiyyah* also permits *Tas'heel* to occur with these words.

What is Tas'heel?

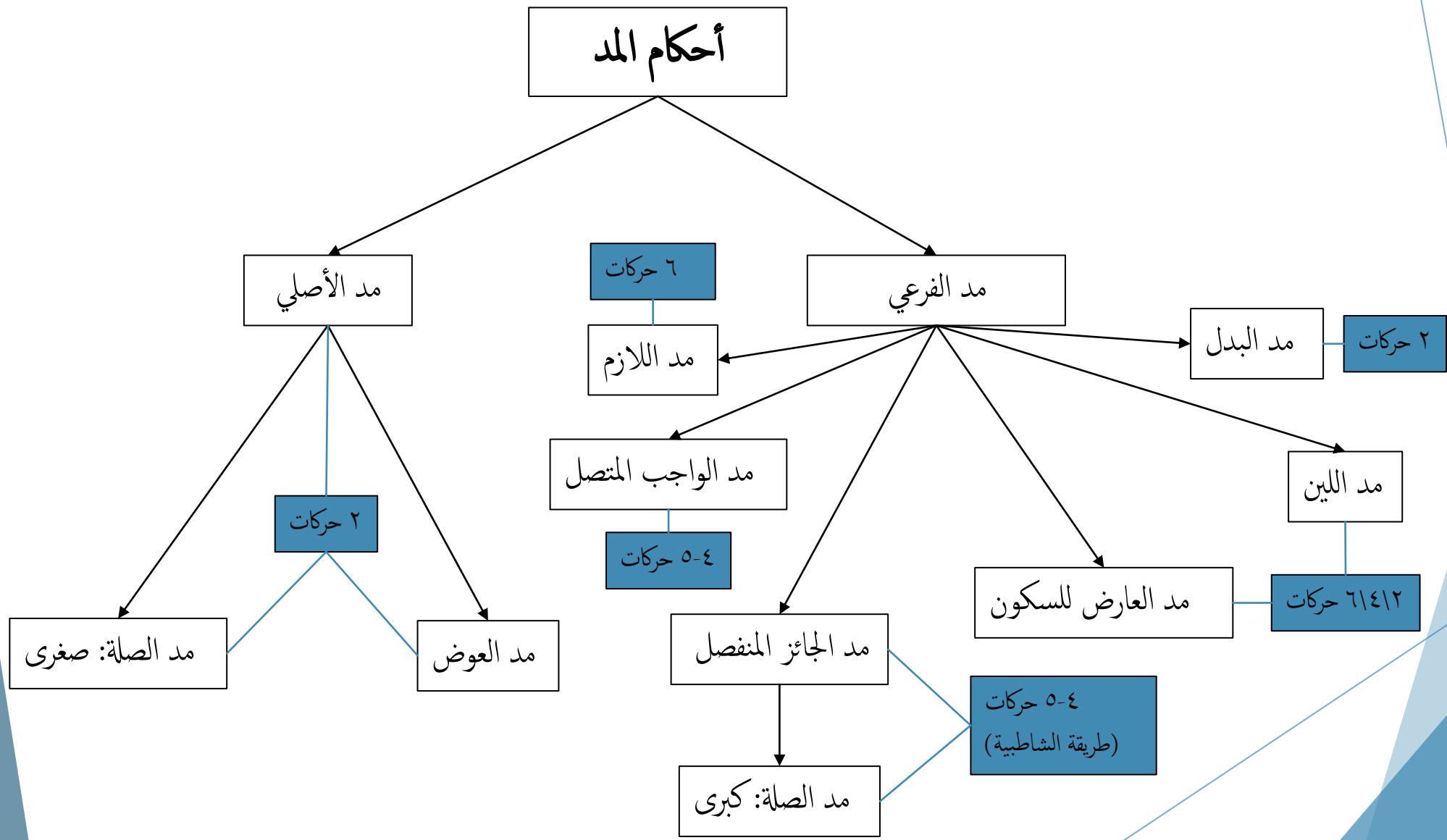
The Alif that replaces the original 2nd Hamzah (Hamzatul Wasl) is read partially as a Hamzah and partially as an Alif. Listen to the demonstration.

However, this is not permitted via the transmission of *Tayyibah*

Summary of Madd Laazim



Summary of Madd rules



RR-T1

The Rules of Tajweed

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PART 11:
Stopping



Stopping

الوقف



- ▶ Linguistic definition: To stop or to cut-off
- ▶ Technical definition: To stop the recitation by cutting off the voice at the end of a word with intention of returning to its recitation.
- ▶ It cannot take place in the middle of a word.
- ▶ There are 3 types of *Waqf*:
 - الوقف الإختباري : The Testing Stop (teacher/listener stops you)
 - الوقف الإضطرابي: The Compelled Stop (shortness of breath, coughing etc.)
 - الوقف الإختياري: The Optional/Chosen Stop



The Optional/Chosen Stop

الوقف الإختياري

- ▶ **Complete knowledge of this requires understanding of the Arabic Language**
- ▶ **There are 4 types of optional/chosen stops:**
 - الوقف التام: The Fulfilled Stop: Complete in meaning and grammar and not connected in meaning/grammar with the following verse
 - الوقف الكافي: The Sufficient Stop: Meaning hasn't finished but it is fine to stop.
 - الوقف الحسن: The Good Stop: The place of Waqf is connected with what follows in meaning and grammar.
 - الوقف القبيح: The Awful Stop: The place of Waqf has incomplete meaning and gives off an offensive/disrespectful meaning to the beliefs of Ahlus-Sunnah

Stopping rules

- ▶ One should only be concerned about the last letter of the word he/she stops on:
- ▶ If the last letter of the word has:

- **Fathatayn**: it becomes **Fatha with Alif**.

حُكْمًا



حُكْمًا

- **Small/Round Ta ة or Ha ه** becomes **هـ**

آيَةٌ



آيَةٌ

- **Stretched letter** remains the same

جَنَّتِي



جَنَّتِي

- **Sukun** remains the same

أَعْمَالَهُمْ



أَعْمَالَهُمْ

- **Other Harakaat** become **Sukun**

أَخَذَ



أَخَذَ

Stopping symbols Madinah script



This signifies the end of an Āyah and it is *Sunnah* to stop.

م

This is a compulsory stop. One cannot continue.

ج

This is an optional stop.

صلي

This is a permissible stop, but it is preferable to continue.

قلي

This is a preferable stop. If one continues it is permissible.

س

This is known as *Sakt*. This is a breathless stop. One should pause briefly without taking a breath and



Sakt

لا

One should try not to stop as the meaning can be incomplete.



One should stop at one set of dots but continue at the other.



Stopping symbols South-Asian script



This signifies the end of an *Āyah* and it is *Sunnah* to stop.

ط

This is known to be the absolute pause. One should stop.

م

This is a compulsory stop. One cannot continue.

ج

This is an optional stop.

سكتة

س

This is known as *Sakt*. This is a breathless stop. One should pause briefly without taking a breath and continue.

وقفة

ص صل

صلى

It is desirable for one to continue and not stop.

زق قف

لا

One should try not to stop as the meaning can be incomplete.

••

One should stop at one set of dots but continue at the other.



Places of Sakt

سكت

- ▶ When reciting via the way of *Shatibiyyah* there are 4 compulsory places of Sakt:
 - **Between Verse 1 and 2 of Surah Kahf: ONLY WHEN CONNECTING THE VERSES**

الْحَمْدُ لِلَّهِ الَّذِي أَنْزَلَ عَلَى عَبْدِهِ الْكِتَابَ وَلَمْ يَجْعَلْ لَهُ عِجَابًا ۗ ﴿١﴾ قِيمًا لِيُنذِرَ بَأْسًا شَدِيدًا مِمَّنْ لَدُنْهُ وَيُبَشِّرَ الْمُؤْمِنِينَ

- **Surah Yasin, verse 52: ONLY WHEN CONTINUING**

قَالُوا يَنْوِيلُنَا مِنْ بَعْثِنَا مِنْ مَّرْقَدِنَا هَذَا مَا وَعَدَ الرَّحْمَنُ وَصَدَقَ
الْمُرْسَلُونَ ﴿٥٢﴾

Places of Sakt

سكت

- ▶ Surah Qiyamah, verse 28

وَقِيلَ مَنْ رَاقٍ ^س

- ▶ Surah Mutaffifeen, verse 14

كَلَّا بَلِّغَنَّ أَهْلَ سِ ^س رَانَ عَلَى قُلُوبِهِمْ مَا كَانُوا يَكْسِبُونَ ١٤

Doing Idgham here is
permissible
via Tariqah at-Tayyibah

Permissible places of Sakt Via the way of Shatibiyyah

- ▶ Surah Haqqah: Connecting verse 28 and 29

مَا أَغْنَىٰ عَنِّي مَالِيَّةٌ ۖ هَلْكَ عَنِّي سُلْطَانِيَّةٌ ۙ

- ▶ The end of Surah Anfal & Beginning of Surah Tawbah

إِنَّ اللَّهَ بِكُلِّ شَيْءٍ عَلِيمٌ ۙ بَرَاءَةٌ مِّنَ اللَّهِ وَرَسُولِهِ إِلَى الَّذِينَ عَاهَدْتُم مِّنَ الْمُشْرِكِينَ ۙ

Starting on Hamzatul wasl

- ▶ What is most common with verses beginning with Hamzatul Wasl is that the words they belong to are verbs.
- ▶ **Hamzatul Wasl in Verbs:** If the 3rd letter of the verb carries a Fathah or Kasrah, the Hamzatul Wasl will be given a Kasrah when beginning on it. If the 3rd letter of the verb carries a Dhammah, then the Hamzatul Wasl will be given a Dhammah.

اذهبُوا

ارجعِي

اهدِنَا

- ▶ In words beginning with ال, the Hamzatul Wasl should be given a Fathah.
(Definite articles)

الرَّحْمَنُ

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PART 12:
Special Cases



Silent Alif

- ▶ The *Alif* in the word أنا will be silent when continuing, however it should be pronounced when stopping on it (though this is rare, unless it is a compelled stop)

قَالَ أَنَا أُحْيِي وَأُمِيتُ

- ▶ Any Alif that has a circle on top of it is silent takes the same ruling.

لَكِنَّا هُوَ

- ▶ When stopping on the word سَلَا سِلَا then the reciter can either pronounce the alif or not. When continuing the Alif should not be pronounced.

إِنَّا أَعْتَدْنَا لِلْكَافِرِينَ سَلَاسِلًا وَأَغْلَالًا وَسَعِيرًا ﴿٤﴾

Differences in Shatibiyyah/Tayyibah

Shatibiyyah: Pronounced with **س**
Tayyibah: Pronounced with **ص**

Surah Al-Baqarah
 ٢٤٥ وَاللَّهُ يَقْبِضُ وَيَبْصُطُ وَإِلَيْهِ تُرْجَعُونَ

Surah Al-A'raaf
 ٦٩ الْخَلْقِ بَصْطَةً فَاذْكُرُوا آيَاتِ اللَّهِ لَعَلَّكُمْ تَفْلِحُونَ

Shatibiyyah: Pronounced with **ص**
Tayyibah: Pronounced with **س**

Surah At-Tur
 ٣٧ أَمْ هُمُ الْمُصِيطِرُونَ

Shatibiyyah and Tayyibah: Pronounced with **ص**

Surah Al-Ghashiyah
 ٢٢ لَسْتَ عَلَيْهِمْ بِمُصِيطِرٍ



Miscellaneous rules

- **Imalah:** Deflection: Here the Fatha and Alif of ج is deflected towards the sound of a *Kasrah and Yaa*.

Surah Hud Verse 41

﴿ وَقَالَ ارْكَبُوا فِيهَا بِسْمِ اللَّهِ مَجْرُدًا وَمُرْسَهَا إِنَّ رَبِّي لَغَفُورٌ ﴾

- Surah Yusuf verse 12

﴿ قَالُوا يَا أَبَانَا مَا لَكَ لَا تَأْمَنَّا عَلَىٰ يُوسُفَ وَإِنَّا لَهُ لَنَصِِحُونَ ﴾

Ishmam

Whilst doing *Ghunnah* on the ن you circle your lips to symbolise a *Dhammah*.
(Permissible via *Shatibiyyah* and compulsory via *Tayyibah*)

Rawm/Ikhtilas

Another ن is pronounced before the original ن and this extra ن is given a very short *Dhammah* sound.
(Only permissible via *Shatibiyyah*)

Miscellaneous rules

- ▶ Surah Rum: Verse 54 - The word **ضعف** can be read with either a *Fatha* or *Dhammah* on **ض**. However via the way of *Tayyibah* it should be read with a *Fatha* alone.

❁ اللَّهُ الَّذِي خَلَقَكُمْ مِنْ ضَعْفٍ ثُمَّ جَعَلَ مِنْ بَعْدِ ضَعْفٍ قُوَّةً ثُمَّ
جَعَلَ مِنْ بَعْدِ قُوَّةٍ ضَعْفًا وَشَيْبَةً يَخْلُقُ مَا يَشَاءُ وَهُوَ الْعَلِيمُ

- ▶ Surah Fussilat: Verse 44 - Tas'heel should be done on the 2nd Hamzah:

وَلَوْ جَعَلْنَاهُ قُرْءَانًا أَعْجَمِيًّا لَقَالُوا لَوْلَا فُصِّلَتْ آيَاتُهُ أَءِجْمَامِيٌّ وَعَرَبِيٌّ

جزاكم الله خيرا

