

## ★ Further Explanations of the Charts ★

In order to really understand these notes, the reader should make every effort to have a qualified teacher (*qārī*) of *tajwīd* to explain and, more importantly, to demonstrate the rules of *tajwīd*.

The science of proper pronunciation of the Qurʾān originated with the Prophet ﷺ, who learned it by repeating after the angel Jibrīl ؑ the Words that came from Allāh ﷻ.

The Prophet ﷺ in turn taught it to his companions ؓ who in turn taught it to successive generations of Muslims right up to the present day.

It is in every sense an oral transmission and, as we have mentioned elsewhere, books, tapes, CD's and computer programs may all be helpful but they are never, and can never be, a substitute for a qualified *qārī* as a teacher any more than a translation could ever be the actual words of Allāh ﷻ in the Qurʾān.

*Tajwīd* means, by definition: bettering, improving, becoming excellent. Functionally it means articulating every letter in the Qurʾān in its correct timing and from its proper *makhraj* or point of articulation (see Plate V on p. xiii). It is one of the Islamic sciences (*ʿulūm*) and it serves to preserve the tongue from mistakes in pronunciation of the Qurʾān in the course of reading (*qirāʾ*), so as to preserve the text from distortion.

In this science every letter has its right (*ḥaqq*) and its due (*mustahāqq*). The rights of a letter are the characteristics that are always connected to it, and the dues of a letter are characteristics that are present sometimes but not always such as *qalqalah*, *ʾidghām*, *ghunnah* etc.

The principles of *tajwīd* are four:

1. Knowledge of the point of articulation of the letters.
2. Knowledge of the characteristics of the letters.
3. Knowledge of what rules change the letters.
4. Exercise of the tongue through oft-repeated reading or sonorous recitation (*qirāʾ*).

I have found the following books on *tajwīd* in English helpful: *Easy Tajwīd* by Dr. al-Muqrī Syed Kalimullāh Ḥusayni; *Tajwīd; The Art of Recitation of Holy Qurʾan* by Dr. Abdul Majid Khan; *Tajweed Rules of the Qurʾan* by Sr. Kareema Carol Czerepinski; and a *Brief Introduction to Tajweed* by Umm Muhammad.

What follows is an expansion and a further explanation of the basic information that we have furnished in the preceding plates. Also see additional plates on pp. xiii, xv & xvi.

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## ★ On the Modification of Vowel Signs & Letters ★

*Mulqalqalah* or echoing letters (*Qāf*, *Ṭāw*, *Bāʾ*, *Jīm*, *Dāl*).

Example: QADāʾABāLAGḥŪ (72:28).

This is the quality of these letters, which, when pronounced, have an echoing sound which comes from a vibration in the *mukhraj* (point of articulation; see diagram). The letter *a* with a circle above it (ā) is used in the transliteration to indicate *qalqalah*.

There are three degrees of intensity. The *Qāf* has the highest intensity or most echo, followed by the *Jīm* and the *Bāʾ*, which are followed in turn by the *Dal* and the *Ṭā*.

The *qalqalah* letters are further modified by three things: if the letters are *mushaddad* (meaning they have a *shaddah*), or if they are *sākin* (meaning at rest and they have no vowel sign), or if they are *mutaḥarrik* (meaning they are in movement and they are voweled).

If the letters are *mushaddad* they have a stronger *qalqalah* than if they are *sākin*. If the letters are *sākin* (unvoweled) they have a stronger *qalqalah* than if they are voweled.

*Qalqalah* is also classified as major *qalqalah*, which is when the *qalqalah* is *sākin* at the end of a word, and minor *qalqalah*, when it is *sākin* within a word.



The rules of *Tanwīn* or nunation (◌◌), (◌◌◌), (◌◌◌◌), (◌◌◌◌◌)

There are four sets of rules governing pronunciation of the letter *nūn* (◌◌).

1. Clear pronunciation of the tanwīn (◌◌*dhār*).
2. Assimilation of the tanwīn (◌◌*ghām*).
3. Substitution of the tanwīn (◌◌*qlāb*).
4. Concealing or suppression of tanwīn (◌◌*khfā*).

1. Clear pronunciation of the tanwīn (◌◌*dhār*). If the *nūn* comes before one of the six guttural letters: *hamza*, *hāʾ*, *ʿayn*, *ḥāʾ*, *ghayn*, *khāʾ*, the *nūn* must be pronounced sharply and clearly and there should be no nasal buzz (*ghunnah*).

Example: ʿADḥĀBUN ʾALĪM (71:1)

2. Assimilation of the tanwīn (◌◌*ghām*). If, after a silent (*sākin*) *nūn* or *tanwīn*, the letters *yā*, *rāʾ*, *mīm*, *lām*, *waw*, *nūn* appear, the *nūn* is assimilated, which means to say it fully or partially disappears.

There are two kinds of *idghām*: partial and complete.

a.) Partial assimilation, *idghām* with *ghunnah* (a buzzing sound), occurs when a *sākin nūn* or *tanwīn* comes before *yā*, *waw*, *nūn*, *mīm*. If this happens the *nūn* or *tanwīn* is assimilated into the letter with a nasal buzzing sound or *ghunnah*.

Example: ʾAÑY-YAʾTIYAHUM (71:1) (note the use of Ñ to indicate *ghunnah*)

Example: YŌWMAʾIDḥIÑW-WA (69:16)

b.) Complete assimilation, *idghām* pronounced without nasal (*ghunnah*) sound, occurs when a *sākin nūn* or *tanwīn* is followed by a *lām* or *rāʾ*. If this happens the sound of the *nūn* or the *tanwīn* will completely disappear.

Example: QASAMUL-LIDḥĪ (89:5)

Example: MIR-RABBIKA (78:36)

3. Substitution (◌◌*qlāb*) of the tanwīn. *Idqlāb* means substituting one letter for another. If the letter *bāʾ* comes after a *sākin nūn* or *tanwīn* the *nūn* or the *tanwīn* is subsumed into the *bāʾ* and changed to a *sākin mīm* with *ghunnah*.

Example: ʾABADAM -BIMĀ (62:7) (note italic *M* used in transliteration)

If the *tanwīn* is followed by a letter *mīm*, then the *tanwīn* is subsumed into the *mīm* and is thus changed to a *sākin mīm* with *ghunnah*.

Example: KABĪRAM-MAHĪLĀ (73:14) (Note ‘M’ joined to ‘M’ by hyphen)

4. Concealing or suppression (◌◌*khfā*) of *tanwīn*. This occurs when the letters, *ṣawd*, *dhāl*, *thāʾ*, *kāf*, *jīm*, *shīn*, *qāf*, *sīn*, *dāl*, *ṭaw*, *zāy*, *fāʾ*, *tāʾ* or *ḍawd* follow *tanwīn*. In these cases the *tanwīn* should be pronounced with a nasal buzz (*ghunnah*).

Example: HAJĀRAÑ JAMĪLĀ (73:10) (note again the use of Ñ to indicate *ghunnah*)

Example: ʾINNA-L-ʾIÑSĀNA LA-FĪ-KĥUSR (78:36)

Example: MIÑ SHARRI MĀ KĥALAQA (113:02)

If a silent (*sākin*) *nūn* is followed by *ṣawd*, *dhāl*, *thāʾ*, *kāf*, *jīm*, *shīn*, *qāf*, *sīn*, *dāl*, *ṭaw*, *zāy*, *fāʾ*, *tāʾ*, *ḍawd*, *ḍhāw*, the *nūn* is pronounced with a *ghunnah* for two counts.

Example: LAÑ TAQŪLA-L-ʾIÑSU- (72:5) (note again the use of the letter Ñ)

The rules of *sākin mīm* (م̣)

1. Labial (or lip) *ʾikhfā*. If a *sākin mīm* is followed by the letter *bāʾ*, the pronunciation of *mīm* is suppressed with *ghunnah* and the sound is moved to the *bāʾ*.

Example: ʾINNA RABBAHUM-BIHIM (100:11) (note italic 'M' joined to 'B' by hyphen)

2. Labial *ʾidghām*. If a *sākin mīm* is followed by a word beginning with a vowelled *mīm*, the first *mīm* is subsumed into the second *mīm* with *ghunnah* so that the two letters become one.

Example: WA LAKUM-MĀ KASABĀTUM (2:141) (Note 'M' joined to 'M' by hyphen)

3. Labial *ʾidhār*. If any letter other than a *bāʾ* or a *mīm* comes as the first letter of the word immediately following a *sākin mīm*, the nasal sound of the *mīm* is pronounced clearly and sharply.

Example: LAKUM DĪNUKUM WALIYA DĪN (109:06)

If a *mīm* or a *nūn* with a *shaddah* occurs in a word, it is pronounced with *ghunnah*.

Example: THUMMA - MIMMĀ - ʾINNA - JANNAH - AN-NAFS

The rules of *lām* (ل)

1. When *lām* occurs in the Name of *Allāh* ﷻ it is called *lāmu-l-jalālah*. When *lāmu-l-jalālah* is preceded by a *fathah* or *dammah*, the *lām* is pronounced with a deep heavy (*mufakḥḥam*) sound, as in “water”.

Example: QĀLLA-LLĀH - NAṢRU-LLĀH (note letter A is roman, not italic)

2. If there is a *kasrah* on the letter preceding *lāmu-l-jalālah*, the *lām* is pronounced softly (*muraqqaq*), as in “cat”.

Example: LI-LLĀHI (note the italic 'Ā' to indicate *muraqqaq*).

In both cases in the transliteration the two LL's of the *lāmu-l-jalālah* are connected, as in NAṢRU-LLĀH or LI-LLĀHI which differentiates *lāmu-l-jalālah* from other L's which are not joined but separate as in MATĀʿAL-LAKUM or ʾAL-LADḥĪ.

See the chart “Modification of Vowel Signs & Letters” which graphically shows that when the dagger *ʾālif* above the *shaddah* in ALLĀH is straight up and down it is pronounced softly (*muraqqaq*), and when the dagger *ʾālif* above the *shaddah* has a line through it is pronounced with a deep heavy (*mufakḥḥam*) sound as noted above.

Also note that the *lām* of particularization (AL) is also pronounced softly as in ʾILLA or JAʿALNA.

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The rules of *rāʾ* (ر)

1. *Rāʾ* is pronounced thinly (*tarqīq*) if the letter *raʾ* has a *kasrah* or *tanwīn* with *kasrah*. This is indicated in transliteration by italic *R* and it is indicated in the Arabic text when the tail of the *rāʾ* has a ‘hook’ (see chart “Modification of Vowel Signs & Letters”).

Example: WA-DĤ-KURI-S-MA (73:8). In the Arabic text the bottom of the *rāʾ* is clearly hooked.

2. *Rāʾ* is pronounced heavily (*tafkĥīm*) if the letter *raʾ* has a *fathah* or a *ḍammah* or *tanwīn* with *fathah* or *ḍammah*. This is indicated in transliteration by a plain Roman *R* (see “Modification of Vowel Signs & Letters”).

Example: RABBIKA (73:8). In the Arabic text the tail of the *rāʾ* has no ‘hook’.

3. *Rāʾ* with *ʾimāla*. This occurs only once in the rendition of ʾImām Ḥafs ء, in 11:41. In this case the word is written MAJĀRIHĀ but is pronounced MAJĀRAYHĀ.

What we have written concerning the first two rules of *rāʾ* is a simplification of many rules. Further subsets stem from what is called the real *sākin* and the temporary *sākin* as well as what happens when a *sākin rāʾ* is changed into a *rāʾ* with a *kasrah* in order to join two words. Please refer to a qualified *qārī* or, in the absence of same, one of the books on tajwīd mentioned earlier for a detailed explanation. All of these subtleties are indicated and appear clearly marked both in the Arabic and transliterated texts.

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The rules of *hāʾ* (ه)

In conjunction with a pronoun denoting the third person singular masculine (*hāʾu-d-damīr*), there are six rules with some exceptions in ʾImām Ḥafs’ ء rendition.

1. When a *hāʾ* is written with an inverted *ḍammah* or a long *kasrah* above or below it, and that is followed by a vowelled letter, it should be pronounced as HŪ or HĪ with the vowel having the length of a long *ʾalif* or two *harakah* or beats. This is called *ṣilah*. For example: BIHĪ or LAHŪ.

The exception to this is in ʾImām Ḥafs’ ء rendering of 39:7, when what is written as YARḌAHŪ LAKUM is pronounced as YARḌAHU LAKUM.

2. In 33:60 and in 19:46 we find LAM YAŅTAHI, in 11:91 we find MA NAFQAHU, in 77:42 we find FŌWKIHI. In these words the *hāʾ* is not a pronoun but is part of the word, and so it is not pronounced with a *ṣilah*.

3. If the letter immediately preceding the *hāʾ* is *sākin*, then in the rendition of ʾImām Ḥafs ء there is no *ṣilah*, as in FIHI or MINHU, with the exception of 25:69 which is pronounced FIHĪ.

4. If there is a *sākin yāʾ* before the *hāʾ* of the pronoun, it is produced with a *kasrah* as in ʿALAYHI. Exceptions to this, according to ʾImām Ḥafs ء, are found in 18:63, where WA MĀ ʾAŅSĀNIHŪ is written but it is pronounced as WA MĀ ʾAŅSĀNIHU, and in 48:10 where it is written ʿALAYHŪ-LLĀHA but pronounced as ʿALAYHU-LLĀHA.

5. If the letter in the next word after a long *hāʾ* is *sākin*, then the *hāʾ* is not pronounced with a *ṣilah* but only with a *ḍammah* or *kasra*. For example when you see BIHĪ-LLĀH it is pronounced BIHI-LLĀH, and LAHŪ MULK is pronounced LAHU MULK.

6. If a stop (*waqf*) is made on the *hāʾ* of a pronoun it automatically becomes *sākin*.



The rules of prolongation (*madd*) and shortening (*qasr*)

*Madd* means to lengthen the sound in the pronunciation of the letters <sup>ʾ</sup>alif, *wow*, and *yā*<sup>ʾ</sup>. This lengthening is measured by the number of *harakāt* or beats, with one *harakāt* being equal to the time it takes to pronounce a single *fathah*, *ḍammah* or *kasrah*, two beats of which equal one <sup>ʾ</sup>alif.

The lengthening of letters can be short (*qasr*), equaling two *harakāt* or one <sup>ʾ</sup>alif; medium (*tawassuṭ*), equaling four *harakāt* or two <sup>ʾ</sup>alifs; long (*tūl*) equaling six *harakāt* or three <sup>ʾ</sup>alifs. This is shown in the transliteration as  $\bar{A}$  or  $\bar{A}\bar{A}$  or  $\bar{A}\bar{A}\bar{A}$ ,  $\bar{I}$  or  $\bar{I}\bar{I}$  or  $\bar{I}\bar{I}\bar{I}$ , and  $\bar{U}$  or  $\bar{U}\bar{U}$  or  $\bar{U}\bar{U}\bar{U}$ .

In order for *madd* to occur, certain conditions must be present.

1. A letter of *madd* must be present in the word.
2. A *hamzah*, *sukūn* or *shaddah* must immediately follow a letter of *madd*.
3. The letter of *madd* must be pronounced.

Types of *madd*.


1. <sup>ʾ</sup>Aṣli *madd* (also known as *tab<sup>ʿ</sup>i madd*), in which the count is two *harakah*. This type of *madd* occurs naturally, and if it is not there the word becomes a different word, as in the difference between <sup>ʾ</sup>INNA, where there is a *fathah* on the *nūn*, and <sup>ʾ</sup>INNĀ, in which there is *fathah* followed by a letter of *madd*, an <sup>ʾ</sup>alif, which means that the final A gets two *harakah*:  $\bar{A}$ . If the word were to be pronounced the same, it would change the meaning. In the first case the word means “Indeed”, and in the second case it means “Indeed we”. Similarly there is <sup>ʾ</sup>AKḥIDḥNA and <sup>ʾ</sup>AKḥIDḥNĀ, where the first word means “All those women took” and the second “We took.” Extreme care must be taken in reading to differentiate by correct pronunciation lest the meaning of the text be inadvertently changed.
2. *Far<sup>ʿ</sup>i madd*, in which a *maddah* letter and a cause of *madd* are combined. The *madd* letters are three: <sup>ʾ</sup>alif, *wow* and *yā*<sup>ʾ</sup>. The causes of *madd* are also three: *hamzah*, *sukūn* and *tashdīd*.

In turn there are five kinds of *madd* which shall be discussed in detail..

1. *Wājib madd* which is compulsory (also called *mutttaṣil madd* or *Joint madd*).
2. *Jā<sup>ʾ</sup>iz madd* which is permissible.
3. *Ṣilah madd* which is elongated *madd*.
4. <sup>ʿ</sup>*Āriḍ madd* which is temporary *madd*.
5. *Lāzim madd* or permanent *madd*.

1. *Wājib* (compulsory) *madd* occurs when the condition of *madd* and a *hamzah*, which is the cause of the *madd*, are found together in the order described above.

Example: NASHĀĀ<sup>ʾ</sup>U or <sup>ʾ</sup>ULĀĀ<sup>ʾ</sup>IKA or SŪŪ<sup>ʾ</sup>A or JĪĪ<sup>ʾ</sup>A

The duration of this *madd*, according to <sup>ʾ</sup>Imām Ḥafṣ , is two or two and a half <sup>ʾ</sup>alifs or five *harakah* beats shown as  $\bar{A}\bar{A}$ .

Exceptions are found in 7:103 and 10:83, where this no *wājib madd* and the sign of *maad* does not appear even though the conditions for it are present.

2. *Jā<sup>ʾ</sup>iz* (permissible) *madd*. If the condition of *madd* is at the end of a word and the cause of the *madd* — *hamzah* written in the form of an <sup>ʾ</sup>alif — is found at the beginning of the following word, a *jā<sup>ʾ</sup>iz madd* occurs.

Example: BI-MĀĀ ʾUNẒILA or HĀĀʾULĀĀʾI or HĀĀʾAŅTUM

*Jāʾiz madd* is also called *munfaṣil* (separated) *madd* because the condition of the *madd* and the cause of the *madd* are found in two separate words. If there is a stop between two words where both the condition and the cause are present, but a stop occurs, then there is no *madd* because the *hamzah* of the second word will not be pronounced. For the formation of *madd* both the condition and the cause must be present not only in one place, but read together. Also, if the condition and the cause are not found side-by-side in the same word, there will be no *madd*.

It is called *jāʾiz madd* because some *qāris* pronounce it with short (*qaṣr*) prolongation, the majority with medium (*tawassuṭ*) prolongation and a few with extended or long (*tūl*) prolongation.

However the majority of *qāris* pronounce it with medium prolongation or a count of two ʾālif, shown as ĀĀ.

Exceptions are found in 6:163, 9:47, 37:68 and 59:13, due to the appearance of a *waṣli hamzah* which is dropped in combined reading, eliminating the cause for the *madd*.

3. *Ṣilah* (elongated) *madd*, is also called *talaffuḍī madd*. In this case the conditions of *madd* WOW or YĀʾ do not appear in writing, but are read due to the insertion of the sign for a long *dammah* as in HŪ, or long *kasrah* as in HĪ, when this is followed by an ʾaṣli *hamzah*.

Example: BIHĪ ʾANZAYNĀ or ʿINDAHŪŪ ʾILLĀ

The duration of this *madd*, according to ʾImām Ḥafs ؒ, is two or two and a half ʾālif, shown as ĀĀ.

Exceptions occur when the *hamzah* is *waṣli* or dropped off due to combination in reading, as in BIHI-LLĀH or LAHU-L-MULK.

In *wājib madd*, *jāʾiz madd* and *ṣilah madd* the cause of the *madd* is the *hamzah*. In fact, *ṣilah madd* is a *jaʾiz madd* but because of the unique conditions it is mentioned separately.

4. ʿĀriḍ (temporary) *madd*, occurs when the letter immediately after a condition of *madd* gets a temporary *sukūn* due to a stop.

Example: YUʾMINŪNA changes to YUʾMINŪNN or AN-NĀSI changes to AN-NĀSS

5. *Lāzim* (permanent) *madd*, occurs when a condition of *madd* and a permanent *sukūn* combine in one word.

These can be seen in the *muqattaʿ āt* or abbreviated letters that occur at the head of certain surahs (see section and charts on the *muqattaʿ āt* or abbreviated letters, pp xv-xvi).

Example NŪŪŪN or ṢĀĀĀDā or MĪĪĪM but not ʾĀLIF because there is no *hamza*, *sukun* or *ṣhaddah* on the *lam*.

These are always produced with six measures of *ḥarakah* or three ʾālif as in ĀĀĀ.

There are two kinds of *lāzim madd*: *kalimī* and *ḥarfī*, which in turn are subdivided into two categories: *mukḥaffaf* and *muthaqqal*.

1. *Lāzim Madd* — *Kalimī Mukḥaffaf* happens when the condition of *madd* and a permanent *sukūn* occur in the same word.

2. *Lāzim Madd* — *Kalimī Muthaqqal* happens when the condition of *madd* and a permanent *sukūn* occur in the same word and the *sukūn* is created because of the appearance of *tashdīd*.

3. *Lāzim Madd* — *Ḥarfī Mukḥaffaf* happens when the condition of *madd* and a permanent *sukūn* occur in a letter but the *sukūn* is not written. This is found in *muqattaʿāt* or abbreviated letters.

4. *Lāzim Madd* — *Ḥarfī Muḥaqqal* happens when the condition of *madd* and a permanent *sukūn* occur in a letter in the form of *tashdīd*. This also is found in *muqattaʿāt* or abbreviated letters.

For specific examples of these forms see *Easy Tajwīd*, pp 73 or *Tajwīd: The Art of Recitation of the Qurʾān*, pp104-105. There are many subtle aspects relating to *madd*, and one should both read the suggested books and, most importantly, make every effort to find a qualified *qārī* who can explain these rules by direct example.



*Waqf* (stop) and *ʾIbtidāʾ* (go).

*Waqf* is a break in sound or breath. *ʾIbtidāʾ* is to begin again or initiate after *waqf*.

Copies of the *mushaf* that are printed in the Arab world contain, in general, very few punctuation marks, because it is assumed that those who are reading the text are Arabic speakers and, consequently, are well aware of the rules of punctuation: where thoughts stop; where phrases stop, where sentences stop, etc.

In the non-Arabic speaking but Arabic reading world, which includes Urdu speakers, Dari and Farsi speakers and, until the time of Atatürk, Ösmanli speakers, people can read Arabic, but often do not know the meaning of what they are reading except in the most general way, and usually have little or no idea of the grammar. This is why editions of the *mushaf* published in those linguistic regions are liberally punctuated.

This is another reason we have chosen to use the *Tajwīdī Qurʾān* as the basis for our transliteration and translation: every thought, breath, stop, start and hold are clearly delineated in the orthography adopted by ʾUstād Iqbāl.

In the charts, the reader will find a complete listing of the various marks of punctuation that occur in the *Tajwīdī Qurʾān*. These must be very carefully noted and internalized, for without knowledge of how and when to stop and how and when to proceed or go or to initiate, the meaning of the Qurʾān could very easily be distorted.

Because some earlier readers have written asking for further explanation, these notes are provided by way of trying to clarify the issue of correct stopping and starting.

1. In the transliteration we use three main marks for punctuation: the colon, the semi-colon and the question mark.

The semi-colon corresponds to the little *tāʾ* ( ﺕ ) and the colon to *jīm* ( ﺝ ) in the text.

*Tāʾ* means that a stop is better and *jīm* means that, whilst both continuation and stop are permissible, a stop is preferable.

Additionally we insert phrases in the transliteration such as stop, must stop, sunnah stop, stop and go etc. to help the reader observe the correct rules for *waqf* and *ʾibtidāʾ*.

These are all self-explanatory especially when referenced against the Arabic text.

2. If a reader makes a stop at any word, he or she must make the last letter of that word *sākin*. This means that the vowel on the last letter, regardless of the *ḥarakah*, is *sukūn* unless the last letter has a *fathah tanwīn*.

3. If the reader stops on a word with a *fathah tanwīn*, with or without an *ʾālif*, then that letter becomes a two-count *madd*, also known as *tabīʿī madd*.

Example: ʾAFWAJAN becomes ʾAFWAJĀ, NISĀĀʾAN becomes NISAAʾĀ

4. If there is a *fathah tanwīn* or any other *ḥarakah* over the *tāʾ marbutta* of feminine gender, the *tāʾ marbutta* changes to *hāʾ* with a *sukūn* over it.

Example: RAḤMATUN becomes RAḤMAH, ʾAL-MAGḥFIRATU becomes ʾAL-MAGḥFIRAH

5. If there is a long *tāʾ* at the end of the word, the long *tāʾ* is not converted to a *hāʾ* but remains a *tāʾ* pronounced with a *sukūn*.

Example ḤABATUN becomes ḤABAT, MAʿDŪRĀTIN becomes MAʿDŪRĀT

6. If a stop is made on a *shaddah* letter at the end of the word, its *ḥarakah* will drop, but the letter must be pronounced so as to signify the *tashdīd*.

Example: WATABBA becomes WATABBĀ, MAFARRA becomes MAFARR

7. If a word begins with a *waslī hamzah*, which is a *hamzah* that is dropped in continued reading, the *hamzah* should be given a *ḥarakah* which is generally determined by the third letter in the word.

Example: ʾUNṢUR or ʾIDRIBĀ

If, however, if there is a *fathah* on the third letter in the word, a *kasrah* is given to *waslī hamzah* to begin reading the word after a stop.

Example: ʾIFTAḤ

If the *hamzah* denoting an article [AL] is prefixed to a word, this *hamzah* must be given a *fathah*.

Example: ʾAL-BANŪN or ʾAL-MĀLU or ʾAL-LADḥĪ

7. If reading is initiated with the word, for example, ʾPITUNĪ, then the second *hamza* is changed to a *yāʾ* as in ʾĪTUNĪ or, for example, in ʾUʾTUMIN, with a *waw* as in ʾŪTUMIN.

If no initiation is made with these words, but these words are combined with another word that precedes them, then the *waslī hamzah* is dropped and the second *ḥamzah* is pronounced.

Example: YĀ ṢĀLIḤU-ʾTINĀ (7:77) or WA QĀLA-L-MALIKU-ʾTŪNĪ (12:50)

8. There are four pauses (all of which are marked both in the Arabic and transliterated text) which are called *saktah*. This pause is closer to continuation than *waqfah* which is closer to a stop. One must stop and go without taking a breath. These occur at:

- 18:1 when the *tanwīn* on ʾIWAJAN is changed to ʾTWAJĀ
- 36:52 where there is a *saktah* pause over the ʾalif in MARQADINĀ
- 75:27 where there is a *saktah* pause over over the *nūn* in MAN
- 83:14 where there is a *saktah* pause over the *lām* in BAL



#### Further information on Stopping and Beginning or Initiation

As a general rule a stop should be made at the end of a complete ʾāyat or verse indicated in transliteration by the sign ⊙ or ⊚. One may also stop if there is a punctuation mark in the beginning of an ʾāyat. The reader should carefully read the chart, “Punctuation Marks & Marginalia in the Arabic Text” to fully understand these marks.



1. Whenever a stop is made, there must be a break both in the breath and in the sound. If the recitation is continued, the last letter of the word on which a stop could have been made must be pronounced with the *harakah* on it.

Example: ʾAL-ḤAMDU-LI-LLĀHI RABBI-L-ʿĀLAMĪN ﴿﴾

2. In a compound word which is made up of two words, it is not permissible to stop on the first word and then begin with the second word.

Example: ʾABĀĀʾUKUM: you may *not* stop on ʾABĀĀʾ and then start again with KUM.

Example: QULŪBUKUM: you may *not* stop on QULUBĀ and then start again with KUM.

The stop must be made after a complete word and begin with another complete word.

3. If there is no punctuation mark for a stop at the end of a word, and a stop is made on the word, then reading should begin again from an appropriate preceding word such as WA where it would make good sense to begin based on the meaning of the ʾāyat.

Kinds of Stops:

There are three kinds of basic stops based on the reason for stopping:

1. An ʾIdtirārī (forced) stop is an unintentional stop caused by a cough or running out of breath, etc.

2. An ʾIkhtibārī (informative) stop is one in which the reader stops in order to explain how a stop is made at that particular point.

3. An ʾIkhtiyārī (voluntary) stop is made when the reader stops to breathe because it may not be possible or permissible to read a long ʾāyat in one breath.

Additionally there are four classifications of stops:

1. Perfect (*at-tām*) stop, which occurs at the end of an ʾāyat where there is no follow-on connection in the meaning or the words between one ʾāyat and the following ʾāyat.

Example: ʾAL-ḤAMDU-LI-LLĀHI RABBI-L-ʿĀLAMĪN ﴿﴾

2. Sufficient (*al-kāfi*) stop is where one stops at the end of an ʾāyat even though one could continue on because there is continuation of meaning.

Example: one could read AR-RAḤMĀNI-R-RAḤĪM (I) ﴿﴾ MĀLIKI YŌWMI-D-DĪN, but if one stopped at AR-RAḤMĀNI-R-RAḤĪM it would be sufficient.

3. Good (*al-ḥasan*) stop is when one stops in the middle of an ʾāyat where a sentence is meaningfully complete, but the meaning and the relationship with the remaining part of the ʾāyat is still there. If the reader stops there he or she should begin again from an appropriate preceding word.

Example ʾAL-ḤAMDU-LI-LLĀHI RABBI-L-ʿĀLAMĪN. One could stop at ʾAL-ḤAMDU-LI-LLĀH which is a complete meaning, but it is better (*ʾaḥsan*) to read the entire ʾāyat.

Please note that the sign [﴿﴾] is used when it makes contextual sense to carry on reading from one ʾāyat to another. In that case the letter(s) in the parenthesis must be added to the preceding word to give it the proper *harakah* as in the example given above in point (2) and repeated below from al-Fātiḥah.

Example: AR-RAḤMĀNI-R-RAḤĪM (I) ﴿﴾ MĀLIKI YŌWMI-D-DĪN ﴿﴾

4. Undesirable (*al-qabīʿ*) stop is when one stops at a place where the thought is not complete and/or the meaning is not comprehensible.

Example: Reading *ṢIRĀṬA-L-LADḥĪNA* [The path of those] alone makes no sense, whereas the entire *ʾāyat ṢIRĀṬA-L-LADḥĪNA ʾANʿAMTA ʿALAYMHIM GhAYRI-L-MAGḥDŪBI ʿALAYHIM WA LA-D-DĀĀĀLLĪN* ﴿﴾ gives the full meaning.

There is also a worse (*ʾaqbah*) form of an undesirable stop which alters the meaning of the *ʾāyat*.

Example: Just reading, “Do not approach *ṣalāh*” without reading the following words “when you are intoxicated.” (4:43)

Again we strongly urge the reader who does *not* have a firm knowledge of the Arabic language, which allows both understanding of the meaning and the literal relation of words in a sentence, to consult the earlier mentioned chart which gives all the various punctuation marks for stopping and initiating.

## ★ Notes on the Articulation of Letters ★

In Arabic there are three types of sounds which are articulated from seventeen points:

A. Vowel sounds, both long and short, originate in the oral cavity.

B. Nasal sounds, which include *nūn* and *mīm*, both in *ʾidghām* and *ʾikhfā*, originate in the nose and are called the *ghunnah* sounds.

C. Consonantal sounds, which originate from nine different places:

1. Throat (pharyngeal) consonants. These are six sounds that are not found in the English language: *hamza*, *hāʾ*, *ḥāʾ*, *ʿayn*, *khāʾ*, and *ghayn*.

a. Lower throat: *hamza and hāʾ*.

(ʾ ؤ) *Hamza* is a click produced by a quick compression of the lower part of the throat which is closest to the chest. Phonetically it is called a glottal stop.

(H ه) *Hāʾ* is produced in the back of the throat. Phonetically it is called a voiceless glottal stop.

b. Middle throat: *ḥāʾ* and *ʿayn*.

(H ح) *Ḥāʾ* is pronounced with a strong explosion of air from the chest using the middle of the throat. It is more aspirated than *hāʾ* and is somewhat similar to the ‘hissing’ of a cat.

(ع ع) *ʿAyn* is a strong guttural produced by compression of air passages deep in the throat. It is somewhat similar to the sound of someone strangling.

b. Upper throat: *khāʾ* and *ghayn*.

(Kh خ) *Khāʾ* is a strong continuous guttural produced at the back of the palate, not existing in English but like the Scottish word *loch* or German *mach*.

(Gh غ) *Ghayn* is a snarling sound and, like the other throat sounds, has no exact parallel in English though it is somewhat similar to *gh* in the word *ghoul*.

2. Uvular Consonants. The uvula is the pendent fleshy lobe in the middle of the posterior border of the soft palate. Two consonants are formed with the back of the tongue touching or near the soft palate close to the uvula.

(Q ق) *Qāf*: The sound of *qāf* is derived from the forced expulsion of the breath through the soft palate. There is no sound in English quite comparable to it but the English word for the sound which a crow makes – *caw* – gives some idea of the sound.

(K ك) *Kāf*: Is articulated at the part of the tongue just below the point of articulation of *qāf* and the part of the palate directly above it. It can be heard in the word *cafeteria*.

Great care should be taken to differentiate between these sounds to avoid changing the meaning of words, as for example QALB, meaning heart, would be mis-pronounced as KALB, which means dog, if *Qāf* and *Kāf* were mixed up with one another.

3. Palatal Consonants. There are three consonants that are articulated at the mid-tongue, half-way between it and the center of the palate:

(ج ج) *Jim* : This is pronounced similarly to the English proper name *Jim* or the first letter in *jet*.

(ي ي) *Yāʾ* : This is pronounced as in *yes*.

(ش ش) *Shīn* : Equivalent to the sound 'sh' as found in the beginning of the word *ship*.

4. Molar Consonant. There is only one consonant that originates from this point. There is nothing quite like it in English and it should be learned by carefully watching and listening to a trained *qārī*.

It is pronounced by the side of the tongue touching the left or right upper molars. It is most easily pronounced from the left side of the tongue touching the left molars.

(ض ض) *Dawd* : If you listen carefully you can hear it in the word *daub*.

Care must be taken not to mis-pronounce this as *Dāl*, which is a dental consonant.

5. Alveolar Consonants. There are three consonants that are articulated with the tip of the tongue touching or near the ridge of the teeth:

(ر ر) *Rāʾ* : This, in distinction to the English letter 'r', is trilled with the tip of the tongue rapidly touching the alveolar ridge. It is similar to the Spanish *ferrocarril*.

Please see the rules of *rāʾ* mentioned earlier in these notes regarding the difference between the thin (*tarqīq*) and thick (*tafkhīm*) pronunciation of the *rāʾ*.

(ل ل) *Lām* : This is equivalent to the English lateral consonant 'l' heard in the word *life*. It is made by putting the tip of the tongue against the upper gums and allowing the air to pass on either side of the tongue.

(ن ن) *Nūn* : This is pronounced by placing the tongue a little bit above the incisors. It is equivalent to the 'n' in the word *noon*.

6. Dental Consonants. There are three dental consonants, which are pronounced with the tongue against the gum and upper teeth:

(ت ت) *Tāʾ* : This is pronounced with the tip of the tongue against the upper teeth, i.e., at the bases of the incisors. It can be heard in the first letter of the word *tale*.

(د د) *Dāl* : This is pronounced similarly to *tāʾ* with the tip of the tongue against the upper teeth, i.e., at the bases of the incisors. It can be heard in the first letter of the word *day*.

(ط ط) *Ṭāʾ* : This is pronounced completely differently than *tāʾ*. It is pronounced with the tip of the tongue behind the lower teeth, with the blade of the tongue behind the upper teeth touching the gums. Though there is no English equivalent, it can almost be heard in the word *tall*.

7. Alveo-Dental Consonants. There are three alveo-dental consonants which are pronounced with the tip of the tongue touching or pointing at the incisors.

(ث ث) *Ṭhāʾ* : This is pronounced with the tip of the tongue touching the upper front teeth. It can be heard in the word *thin*.

(Dh ذ) *Dhāl* : This is also pronounced with the tip of the tongue as with *thā*<sup>2</sup>. It can be heard in the words *that* or *thus*, as commonly pronounced, which sound more like *dhat* or *dhus*.

(Dh ظ) *Dhāw*<sup>2</sup> : There is no exact English equivalent. It is approximately like a combination of the “th” in *thus* and the “aw” of *awesome*.

It is commonly mis-transliterated as *Zā*<sup>2</sup>, which represents the sound as it is heard through sub-continental ears. This, and the confusion with and mis-pronunciation of *dhāl*, leads to such aberrations as *ramāzan* and *zāllin*, or *wuzu* and *a‘uzu bi-llāhi*.

Great care should be taken, as with *Dawd*, to find a trained *qārī* to demonstrate exactly how to pronounce these letters which have no exact English equivalent.

8. Inter-Dental Consonants. In general the letters *sīn* and *zay* in Arabic are more sibilant than the same sounds in English.

(S س) *Sīn* : Pronounced with the tip of the tongue behind the upper front teeth. It is a strong clear hissing sound that can be heard in the word *seen* or more acutely in the word *sibilant*.

(Z ز) *Zay* : This is also pronounced with the tip of the tongue behind the upper front teeth. It can be heard in the word *whizz* or *lizard*.

In general the letter *sīn* has more of a hissing sound and the letter *zay* has more of a whizzing sound.

(S ص) *Ṣawd* : This is pronounced with the blade of the tongue against the ridge of the teeth with the tip of tongue being behind the lower teeth. It has a particular thick sound which can be heard in the English word *saw* in differentiation from the ‘thinness’ of the sound of the letter *s* in *seen*.

9. Labial Consonants. There are four labial consonants which are formed using one lip (labial), two-lips (bi-labial), or by lips and teeth (labio-dental)

(B ب) *Bā*<sup>2</sup> : Formed using both lips. Pronounced the same as the ‘b’ in *ball*.

(M م) *Mīm* : Formed mainly using the top lip. Pronounced like the ‘m’ in *mom*.

(W و) *Wow* : Formed by rounded lips. Pronounced like the ‘w’ in *wow* or *way*.

(F ف) *Fā*<sup>2</sup> : A labial-dental fricative formed by frictional passage of the expired breath through a narrowing at some point in the vocal tract. Pronounced like the ‘f’ in *far*.

In conclusion, we can say that in Arabic there are:

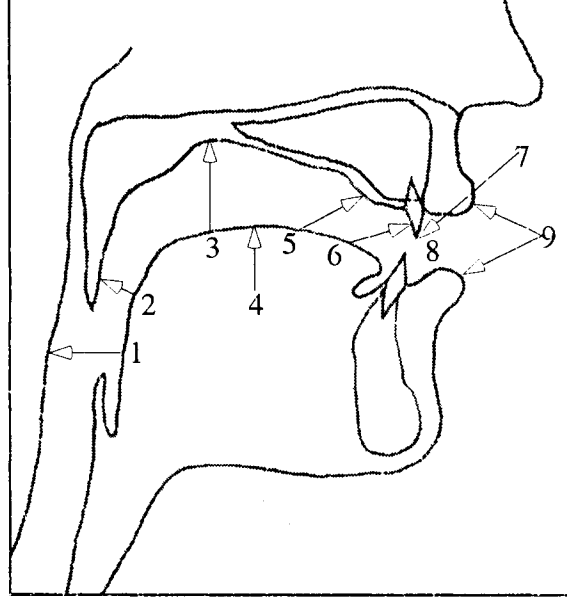
1. Oral cavity sounds which are articulated from the mouth and include the short vowels, *ḍammah*, *kasrah* and *fathah*, and the *maddah* vowels *‘alif*, *wow* and *yā*<sup>2</sup>.
2. Nasal cavity sounds which are made by passing or ‘buzzing’ air out of the nose in order to create the circumstances for *‘ikḥfāh* and *‘idghām* when pronouncing the *nūn* and the *mīm*.
3. Consonantal sounds which are grouped together into nine distinct categories.

The nine categories are shown in the chart on the following page along with the approximate place of articulation (*makhraj*) of each.

Again it must be clearly understood that no chart on a piece of paper can adequately make clear where these points are exactly. One of the techniques of the *qārī* is to physically show the student the precise location of each point of articulation.

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★ Points of Articulation or *Makḥārij* ★



1. Pharyngeal Consonants: *hamza, hāʾ, ḥāʾ, ʿayn, khāʾ, ḡhayn* — غ، خ، ع، ح، ه، ء
2. Uvular Consonants: *kāf, qāf* — ق، ك
3. Palatal Consonants: *jīm, shīn, yāʾ* — ي، ش، ج
4. Molar Consonant: *ḍawd* — ض
5. Alveolor Consonants: *rāʾ, lam, nūn* — ر، ل، ن
6. Dental Consonants: *tāʾ, dāl, ṭāʾ* — ط، د، ت
7. Alveo-dental Consonants: *thāʾ, dhāl, dhāwʾ* — ظ، ذ، ث
8. Inter-dental Consonants: *zay, sīn, ṣawd* — ص، س، ز
9. Labial Consonants: *bāʾ, fāʾ, mīm, waw* — و، م، ف، ب

Note: The numbers above correspond to the numbers assigned to the written notes on the previous pages in regard to the points of articulation.

Note: short vowels, *fathah, ḍammah* and *kasrah*, are articulated from the oral cavity.