



SAFINA
SOCIETY

عِلْمُ التَّجْوِيدِ

THE SCIENCE OF TAJWID

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وَلَقَدْ يَسَّرْنَا الْقُرْآنَ لِلذِّكْرِ فَهَلْ مِنْ مُدَكِّرٍ

“We have made the Quran easy for remembrance, so is there anyone who will remember.”
(54:17, 22, 32, 40).

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Part One: Background

CHAPTER ONE

Manners of the Heart

It is very important when reciting Quran to remember that these are not the words of a human being. They are the direct words of Allah in which no created being has any part in its construction (لَيْسَ لِأَخَدٍ فِي أَصْلِ تَرْكِيْبِهِ كَسْبٌ). Further, the reciter must know that at the moment of recitation, he must treat it as if Allah is speaking to him directly. This is called *hudur* (حُضُور).

“The people of the Quran, they are the people of Allah and His elite,” said the Prophet peace be upon him. The first layer of this deep association with the Quran is correct pronunciation (of the individual letters), then correct recitation, then sound understanding, then memorization, then oft-recitation. The most direct in reward in the Afterlife is memorization, for which one rises a level in Paradise for every verse recited. Memorization is categorically superior to recitation in that the memorizer gains the ability to do *tilawa* (recitation) at any given moment of the day except while on *janaba*. This cannot be said of the one who relies upon the written word and must make *wudu*, to recite.

The manners of the heart are reflected in the manners of the body, namely, how we handle the physical book. It must never be anywhere low, or on the ground, nor handled sloppily. The rule of thumb is that it shall never be below the waist level.

As an expression of glorification, “it shall not be touched except by the purified.” Worshippers must be upon *wudu* when touching the Quran or even a portion of it. The Maliki school offers an exception for teachers and students of knowledge who are constantly relying on

the Book; they may hold it without *wudu*.¹ This extends to those upon menstruation as well.

¹ Bin Tahir, al-Habib. *Al-Fiqh al-Maliki wa Adillatuh*, Beirut: Mu'assasat al-Ma'aarif, 2003; vol 1, pp 97.

CHAPTER TWO

The Science

Definition

The word *tajwid* literally means enhancement, to make something excellent. 'Jawda' is quality. *Tajwid* is to make of excellent quality. As a science of the Sharia, *tajwid* means giving every letter its right in reciting the Quran.

Origin

The origin of this knowledge comes from the Angel Jibril upon him peace, who recited the Quran to the Prophet peace be upon him in all the dialects of the Arabs. The Prophet peace be upon him then taught the Companions, Allah be pleased with them, who taught the succeeding generation and so on. We refer here to the recitation itself, not the rules and terms, which were established later by the scholars.

Founder

One of the first scholars to write about this was Abu 'Ubayd al-Qasim b. Sallam.

Ruling

Knowledge of the actual *tajwid* rules is a *fard kifaya*, meaning that at least one person in every community must know it. However, in terms of recitation, it is an individual obligation (*fard 'ayn*) for every Muslim to recite Surat al-Fatiha and at least one small *sura* with correct *tajwid*, since this is what is required in *salat*. They do not need to know the terms assigned to the rules, such as *idghaam*, *iqlab*, *izhar*, etc.

Benefit

The fruit of this knowledge is to protect the tongue from errors in reciting the Book. This is one of the first sciences the students of sacred knowledge learn.

CHAPTER THREE
The *Isti'adha* & The *Basmala*

Seeking refuge is by saying *a'udhu billahi min al-shaytan al-rajim*. We call this phrase the *isti'adha*. If the reader is reading silently, he seeks refuge silently. If he is reciting aloud, he should recite it aloud. If reciting in a group where everyone takes turns, then only the first person needs to say it. There is no need to say it again if the recitation is broken up by sneezing, coughing, or discussing the recitation. However, if it is broken up by regular conversation, then it needs to be repeated before beginning again.

The *basmala* is to say at least '*bismillah*.' However, for Quran it is to include '*al-rahman al-rahim*.' It is necessary to recite it before every *sura* except Surat al-Tawba (also known as Surat Bara'a). One can recite the *isti'adha*, the *basmala*, and the *sura* in one breath or separate them by stopping in between each.

Between *suras*, we recite the *basmala*. We can connect the end of the *sura*, the *basmala*, and the next *sura*. Or we can stop after the *sura*, then begin with the *basmala* and next *sura*. Or we can stop after the end of the *sura* and then stop again after the *basmala*, then start the new *sura*. However, we cannot connect the end of the *sura* with the *basmala*, then stop before beginning the next *sura*.

Part Two
CHAPTER FOUR
The Letters

The *Kitab* (book) is made up of *suras* (chapters); *suras* of *ayas* (verses); *ayas* of *kalimat* (words); and *kalimat* of *huruf* (letters). Thus, the starting point of *tajwid* is pronouncing the letters properly.

ا

The *alif* is pronounced like ‘dād’ in all cases, except when preceded by *raa* as well as the letters of *isti’laa* (below), in which case it is pronounced as in ‘father.’

ت

The *taa* must be pronounced without a whistling sound; it must be dry. It is pronounced by placing the middle of the tongue on the roof of the mouth and ensuring that no air comes between them.

ث

The *thaa* is pronounced clearly by bringing out half of the tongue between the two teeth then blowing air.

ج

The *jeem* is correctly pronounced like the ‘dg’ in ‘badge’, not like the ‘g’ in ‘baige.’ This is termed *ta’teesh*.

ح ع

The *haa* and *'ayn* derive from the middle of the throat, such that one can feel the throat moving upon pronunciation.

خ غ

The *khaa* and *ghayn* are pronounced by the nearest part of the throat, the *ghayn* being like a gargling sound, while the *khaa* is the same but stiffer.

ذ ز

The *dhaal* must be differentiated from the *zayn*. Not doing so is a common error. The *dhaal* and *thaa* are similar in that we bring the middle of the tongue out between the teeth and blow air, but with the *dhaal*, the tongue should vibrate, resulting in a buzzing sound. In English, the *dhaal* is heard in the word 'that' while the *thaa* can be heard in the word 'thick.'

ر

The *raa* is neither the hard English 'r' nor the rolling, trilling Spanish 'r.' Rather, it is the touching of the top of the tongue with the roof of the mouth and releasing some air.

س ص

Pronouncing the *seen* should result in a smile of the mouth, while the *saad* should result in the vertical opening of the mouth.

ض

The *daad* is the hardest letter of the language. No other language has this letter, and hence Arabic is nick-named *lughat al-daad*, the Language of the *Daad*. This letter is not the extension of the *daal*, as is a common misconception. The middle of the tongue should not touch the roof of the mouth. Rather, the tip of the tongue should be touching the teeth while one side of the tongue, or both, should go between the molars, then air should be blown into the cheek resulting in an expanded cheek.

ف

The correct way of pronouncing the *faa* is to join the tip of the front teeth to the middle of the bottom lip, then blow air. Often times, the mistake is made of putting the tip of the front teeth inside the lower lip, which is incorrect.

ق ك

The *qaaf* comes from the depth of the throat and results in the verticle opening of the mouth, while the *kaaf*

comes from the deepest part of the tongue and results in the horizontal smile of the mouth.

ل

The *laam* is pronounced in two different ways. *Tafkhim* is to pronounce it like the heavy English 'l' in 'lion.' *Tarqiq* is to soften it with the tongue should touch the roof of the mouth behind the teeth as heard in Spanish.

ه ء

The letter *haa* and the *hamza* come from the deepest part of the throat, almost the chest. *Haa* at the end of the word must be pronounced by a heavy exhaling deriving from the chest.

CHAPTER FIVE

Letter Sets

A *Hams* (flow of breath)

Certain letters have *hams*, which means that when given *sukun*, they are held slightly longer than normal, but not long enough that it sounds like a *fatha*. These letters form the phrase:

فَحَثَهُ شَخْصٌ سَكَّتْ

B *Qalqala* (bouncing)

Qalqala is to give certain letters a bouncing echoing sound when they have a *sukun*. These letters are:

قُطْبُ جَدِّ

If any of these letters appears at the end of the word, we give it an extra echo called *qalqala kubra*. If it is in the middle of a word, the bounce is less emphatic, *qalqala sughra*.

C *Tasfir* (whistling)

These are the letters that consist of whistling sounds, and they are:

ز س ص

D *Isti'laa'* (rising)

These letters are thick and cause the mouth to rise and open horizontally.

خُصَّ ضَغُطٌ قِظٌ

The *alif* is made *mufakhkham* (as in father) when it follows one of these letters.

An example is:

الضَّالِّينَ

Remember that the *alif* is often written in the form of a dagger. An example is:

مِيقَاتٍ

In all other cases, the *alif* is *muraqqaq* (softened or flattened as in dad). An example is:

مَاءٍ

CHAPTER SIX

Ahkaam al-Raa

A Tafkhim al-Raa

The *raa* is thickened as a default setting. An example is:

رَب

B Tarqiq al-Raa

The *raa* is softened when it has a *sukun* and is preceded by a *kasra*, which occurs in the following three ways:

i When it directly receives the *kasra*:

كَجَهْرٍ

ii When it receives a *sukun* and is preceded by a *kasra*. For example:

وَأَسْتَغْفِرَهُ

iii When it receives a *sukun* and is preceded by a *sukun* which is preceded by a *kasra*. For example:

حَجْرٍ

CHAPTER SEVEN
Madd (Vowel Extension)

A Madd Tabi'i (basic elongation, 2 counts)

This occurs when the vowel is preceded by the complementary short vowel. It receives two beats. Examples are:

وَاجِفَةٌ

الْحَدِيثُ

مُوسَى

**Madd Tabi'i* is nullified by the *wasla*, which is marked by an *alif* with a small *saad* above it, as in:

وَالصَّيْفُ

B Madd Muttasil (connected elongation, 4 counts)

When *alif*, *waw*, or *yaa* are followed by *hamza* in the same word, hold it for four counts. For example:

الْأَسْمَاءُ

شَاءَ

C Madd Munfasil (separated, 4)

This is the same as *madd muttasil* except that the vowel is the last letter of a word, while the *hamza* is at the beginning of the next word. It is also held for four counts. Examples are:

إِنَّا أَعْطَيْنَاكَ الْكَوْثَرَ

فَلَمَّا أَضَاءَتْ

D Madd Lazim (prolonged, 6 counts)

When a vowel (*alif*, *waw* or *yaa*) is followed by a *sukun* or *shadda*, hold for six counts.

الضَّالِّينَ

ءَالِّئِنَ

E Madd 'Arid lil-Sukun (pausing in recitation, 2, 4 or 6)

When one stops at a verse or mid-way through the verse, the short vowel on the final letter automatically gets deactivated, and it is pronounced as if it were a *sukun*. As a result, it takes the same ruling as *madd lazim*. They can be extended to two, four or six counts. For example:

غَيْرِ الْمَغْضُوبِ عَلَيْهِمْ وَلَا الضَّالِّينَ

F Madd Lin (diphthong, 2, 4 or 6)

This only applies to *waw* and *yaa* as consonants, not as vowels. When they receive *sukun* and are preceded by a *fatha*, then one has the option of extending it to two, four or six counts. Each verse in Surat Quraysh has a word of this description:

لَا يَلْفُ قَرِيْشٍ ﴿١﴾

إِلَيْهِمْ رِحْلَةَ الْشِّتَاءِ وَالصَّيْفِ ﴿٢﴾

فَلْيَعْبُدُوا رَبَّ هَذَا الْبَيْتِ ﴿٣﴾

الَّذِي أَطْعَمَهُم مِّنْ جُوعٍ وَءَامَنَهُم مِّنْ خَوْفٍ ﴿٤﴾

G Silla (connection)

This is a form of *madd* of the *waw* and *yaa* that appears after the suffix pronoun 'he' which is expressed by a *haa* with *damma* or *kasra* at the end of the word. If *fatha* or *damma* precede *haa* with *damma*, it is treated as *waw*. If it precedes *haa* with *kasra*, then that *kasra* is treated as a *yaa*. You will see a small *waw* or *yaa* besides them. Given this, the *madd* is divided into two types, based on whether or not it is followed by a *hamza*.

i *Silla kubra*: If *silla* is followed by a *hamza* (similar to *madd munfassil*), then it is extended to two, four or six beats. Whichever one chooses, they must recite it as so throughout their recitation. Examples are:

يَحْسَبُ أَنَّ مَالَهُ أَخْلَدَهُ ﴿١﴾

وَمَا يُكْذِبُ بِهِ إِلَّا كُلُّ مُعْتَدٍ أَثِيمٍ ﴿٢﴾

ii *Silla sughra*. If the pronoun is not followed by *hamza*, then it is akin to *madd tabi'i* and receives two beats.

Examples are:

فَأَكْرَمَهُ وَنَعَّمَهُ فَيَقُولُ

فَوَسَطْنَ بِهِ جَمْعًا

CHAPTER EIGHT
Nun Sakina & Tanwin

A Idgham (assimilation)

Idgham means to assimilate something into something else. In this case, we are assimilating the *nun sakina* and the *tanwin* into the following letters:

يَرْمَلُونَ

i *Idgham* with *ghunna*: Four letters receive *ghunna* which is holding the letter down two beats. They are:

يَوْمِنَ

Examples are:

لَهُمْ مَغْفِرَةٌ وَأَجْرٌ عَظِيمٌ

لَوْ يُطِيعُكُمْ فِي كَثِيرٍ مِنَ الْأَمْرِ

ii *Idgham* without *ghunna*: the *raa* and *laam* receive only one beat. For example:

خَيْرًا لَهُمْ

B *Iqlab* (transformation)

Iqlab means to turn or transform. When *nun sakina* is followed by *baa* with a short vowel, the *nun* gets pronounced as a *mim*. In the *mushaf*, *iqlab* is marked with a small *mim* above the letter. For example:

إِنَّهُ عَلِيمٌ بِذَاتِ الصُّدُورِ

C *Izhar* (manifestation)

The *nun sakina* or *tanwin* is pronounced clearly when preceded by the following letters:

ء ه ع غ ح خ

إِنَّ أَنْتُمْ

سَوِيًّا عَلَىٰ

D *Ikhfa* (disappearnace)

The rest of the letters receive *ikhfa* when they follow the *nun sakina* or *tanwin*. *Ikhfa* is to pronounce the *nun* with a slightly nasalized sound, but not with the tongue. It's letters are:

ت ث ج د ذ ز س ش ص ض ط ظ ف ق ك

For example:

إِنْ كُنْتُمْ

زُلْفَةً سَيِّئَاتٍ

CHAPTER NINE

Idgham of Identical & Similar Letters

If a letter that is *sakin* is followed by a letter that is either identical or similar, then it disappears into the second letter. There will often be a *shadda* on the second letter. It is of three types:

A *Mutamathilayn* (identical)

قُلْ لَّمْ

B *Mutajanisayn* (same origin)

خُلِقْكُمْ

C *Mutaqaribayn* (similar)

وَقُلْ رَبِّ زِدْنِي عِلْمًا

Summary

The *Mudud* (Extensions)

1 *Madd Tabi'i* (basic elongation, 2 counts)

وَاجِفَةً

2 *Madd Muttasil* (before *hamza* in same word, 4 counts)

الْأَسْمَاءُ

3 *Madd Munfasil* (before *hamza* in a separate word, 4 counts)

إِنَّا أَعْطَيْنَاكَ الْكَوْثَرَ

4 *Madd Lazim* (before *shadda* or *sukun*, 6 counts)

الضَّالِّينَ

5 *Madd 'Arid lil-Sukun* (pausing in recitation, 2, 4 or 6)

غَيْرِ الْمَغْضُوبِ عَلَيْهِمْ وَلَا الضَّالِّينَ

6 *Madd Lin* (diphthong, 2, 4 or 6)

لَا يَلْفُ فُرَيْشٍ

7 *Silla* (connection)

i *Silla kubra*:

يَحْسَبُ أَنَّ مَالَهُ أَخْلَدَهُ

ii *Silla sughra*:

فَأَكْرَمَهُ وَنَعَّمَهُ فَيَقُولُ

Nun Sakina & Tanwin

8 *Idgham* (assimilation)

i *Idgham* with *ghunna* (yaa, waw, meem, nun):

لَهُمْ مَغْفِرَةٌ وَأَجْرٌ عَظِيمٌ

ii *Idgham* without *ghunna* (raa and laam):

خَيْرًا لَهُمْ

9 *Iqlab* (transformation)

إِنَّهُ عَلِيمٌ بِذَاتِ الصُّدُورِ

10 *Izhar* (manifestation)

ء ه ع غ ح خ

إِنَّ أَنْتُمْ

11 *Ikhfa* (disappearance)

إِنَّ كُنْتُمْ

Idgham of Identical & Similar Letters

12 *Mutamathilayn* (identical)

قُلْ لَمْ

13 *Mutajanisayn* (same origin)

نَخْلُقْكُمْ

14 *Mutaqaribayn* (similar)

وَقُلْ رَبِّ زِدْنِي عِلْمًا

مَنْتَ

Notes

Notes

