

TAJWĪD · 01 OF 08			
Recitation & its rules التَّجْوِيدُ Giving every letter its right and its due. Ḥafṣ 'an 'Āṣim, the reading of the Madīnah muṣḥaf. 2 · Makhārīj — where letters are formed 3 · Ṣifāt — the qualities of letters 4 · Nūn sākinah & tanwīn 5 · Mīm sākinah & the ghunnah 6 · Madd — the lengthenings 7 · Waqf — the signs for stopping 8 · Sajdah tilāwah & opening a recitation A count (ḥarakah) is the time to open or close one finger. Learn by ear from a teacher; this card is a reminder, not a substitute.	02 Makhārīj Seventeen points of articulation within five regions. Al-Jawf — the empty space of mouth and throat. The three madd letters: ا و ي Al-Ḥalq — the throat, in three depths. Deepest ع · middle ه · nearest خ غ Al-Lisān — the tongue, ten points, the largest region: the deep tongue for ق ك, the middle for ج ش ي, the edges for ل ض, the tip for the rest. Ash-Shafatān — the lips: ف from lip to teeth; ب م closed; و rounded. Al-Khayshūm — the nasal passage. The ghunnah alone. To find a makhraj, pronounce the letter with a sākin and a hamzah before it — <i>aq, ab, ath</i> — and feel where it stops.	03 Ṣifāt WITH AN OPPOSITE Hams / jahr — breath flows, or is held. Shiddah / rakhāwah — sound stops fully, or flows; five letters sit between. Isti'lā' / istifāl — the tongue rises, or stays low. The seven raised letters ط ق ظ are always heavy. Iṭbāq / ifitāḥ — the tongue seals against the palate: ص ض ط ظ, the heaviest of all. STANDING ALONE Qalqalah — an echo when sākin: د ق ط ب ج د Strongest at a stop with shiddah. Ṣafir — a whistle: س ز س Takrīr — ر trills; the quality is to be restrained, not displayed. Tafashshī — ش spreads in the mouth. Istiṭālah — ض extends along the tongue's edge. LĀM AND RĀ' The lām of الله is heavy after fatḥah or ḍammah, light after kasrah. Rā' is heavy with fatḥah or ḍammah, light with kasrah.	04 Nūn sākinah & tanwīn Four rulings, decided by the letter that follows. 1 · Izhār — clear, no ghunnah. Before the six throat letters: ه ع ح غ خ 2 · Idghām — merged into the next letter, held two counts. Six letters, <i>yarmalūn</i>: ي ر م ل و ن With ghunnah in ي ن م و, without it in ل ر. 3 · Iqlāb — turned to a hidden mīm with ghunnah. One letter: ب. 4 · Ikhfā' — hidden between clear and merged, two counts of ghunnah, the tongue already shaped for the next letter. The remaining fifteen. Idghām does not apply within a single word — الدُّنْيَا قِنْوَان, صِنْوَان, بُنْيَان are read clearly.

05 Mīm sākinah

1 · **Ikḥfāʾ shafawī** — before ب. The lips meet lightly, without pressure, with two counts of ghunnah.

2 · **Idghām shafawī** — before another م. The two become one with ghunnah.

3 · **Izhār shafawī** — before all other letters. The lips close fully and the mīm is clear. Take particular care before و and ف, where the mīm is easily lost.

THE GHUNNAH

A nasal resonance of two counts, belonging to م and م alone. It is at its fullest when either carries a shaddah:

إِنَّ · ثُمَّ · عَمَّ · مِنَّا

Held two counts wherever it occurs, whether in the middle of a verse or at a stop.

Ghunnah lengthens slightly in ikḥfāʾ and idghām, and is at its shortest on a mīm or nūn carrying a ḥarakah — where it is a trace, not a hum.

06 Madd

The natural madd is two counts. It lengthens only for a hamzah or a sukūn that follows.

Aṣli · 2 — a madd letter with nothing after it.

Muttaʾil · 4-5 — hamzah follows in the same word. Obligatory.

Munfaʾil · 4-5 — hamzah begins the next word. Permissible; two counts is also read for Ḥaṣḥ.

Lāzim · 6 — a permanent sukūn or shaddah follows. Always six, without exception.

ʿAriḍ lis-sukūn · 2, 4 or 6 — sukūn arises only because you stop. Choose one length and keep to it.

Badal · 2 — the hamzah comes before the madd letter.

ʾIwaḍ · 2 — stopping on a tanwīn fath, read as an alif.

Ṣilah — the ḥāʾ of a pronoun between two vowelled letters: two counts, or four to five before a hamzah.

The disconnected letters opening certain sūrahs carry madd lāzim at six counts — الهم — except حي طهر, which take two.

07 Waqf — stopping

The small letters above the line in the muṣḥaf.

م **Lāzim** — you must stop; continuing distorts the meaning.

لا **Do not stop** — though if you have stopped, repeat from before it.

ج **Permitted** — stopping and continuing are equal.

صلى **Continuing is better**, though stopping is allowed.

قلى **Stopping is better**, though continuing is allowed.

∴ **Muʾānaqaḥ** — stop at one of the pair, never at both.

∴

س **Saktah** — a brief pause without breathing. Four places in Ḥaṣḥ.

When stopping, the final letter takes a sukūn: a ḍammah or kasrah is dropped, tanwīn fath becomes an alif of two counts, and a tāʾ marbūṭah is read as ḥāʾ.

Never stop mid-word or mid-phrase for breath. Return to the start of the phrase instead.

08 Opening & sajdah

BEGINNING A RECITATION

أَعُوذُ بِاللَّهِ مِنَ الشَّيْطَانِ الرَّجِيمِ

Then the basmalah — at the head of every sūrah but al-Tawbah. Beginning mid-sūrah, the istiʾadhah alone suffices.

Q 16:98

THE FIFTEEN SAJDAHS

7:206	13:15	16:50
17:109	19:58	22:18
22:77	25:60	27:26
32:15	38:24	41:38
53:62	84:21	96:19

Hb counts fifteen; H and S count fourteen, holding 38:24 to be a prostration of thanks; M counts eleven.

SAID IN THE PROSTRATION

سَجَدَ وَجْهِي لِلَّذِي خَلَقَهُ وَصَوَّرَهُ

My face prostrates to the One who created and shaped it.

Tirmidhī · ṣaḥīḥ. No takbīr to end it and no salām; it is a single prostration.