

TAJWĪD · 01 OF 08

Recitation & its rules

التَّجْوِيدُ

Giving every letter its right and its due. Ḥaḥṣ' an 'Aṣīm, the reading of the Madīnah muṣḥaf.

2 · Makhārīj — where letters are formed

3 · Šifāt — 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 غ ح · middle ع · nearest هـ

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 ط, 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 makhrāj, pronounce the letter with a sākin and a hamzah before it — *aq, ab, ath* — and feel where it stops.

03 Šifāt

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 خ ص ض غ ط ق ظ are always heavy.

lṭbāq / infitāḥ — the tongue seals against the palate: ص ض ط ظ, the heaviest of all.

STANDING ALONE

Qalqalah — an echo when sākin: ق ط ب ج د

Strongest at a stop with shaddah.

Šafir — a whistle: ص ز س

Takrīr — 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' لَمْ رَاءُ

The lām of الله is heavy after fathah or ḍammah, light after kasrah. Rā' is heavy with fathah 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: هـ عـ حـ غـ خـ

2 · Idghām — merged into the next letter, held two counts. Six letters, yarmalūn:

ي ر م ل و ن

With ghunnah in ي ن م و, without it in ر ل

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, قَيْتُونَ, صُنُوتَان, بُنْيَان are read clearly.

05 Mīm sākinah

1 · Ikhfā' 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 ن and م alone. It is at its fullest when either carries a shaddah:

إِنَّ · نُمٌ · عَمٌ · مِنَّا

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

Ghunnah lengthens slightly in ikhfā' 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.

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

Muttaṣil · 4–5 — hamzah follows in the same word. Obligatory.

Munfaṣil · 4–5 — hamzah begins the next word. Permissible; two counts is also read for Ḥaḥṣ.

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.

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

Šilah — the hā' 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 — اَلَمْ — 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.

قللى Stopping is better, though continuing is allowed.

∴ Mu'ānaqah — stop at one of the pair, never at both.

∴

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

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

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 isti'ādhah 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

Ḥb counts fifteen; Ḥ 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.