

## DEFINITION OF TAJWĪD AND MAKHRAJ

### WHAT DOES TAJWĪD MEAN?

The term tajwīd refers to a set of rules for the accurate and proper recitation of the letters of the Qur'an by paying attention to the place from where a letter is pronounced (makhraj plu. makharij).

**The goal of tajwīd:** is to gain the pleasure of Allah (SWT) by reciting the Holy Qur'an in the most proper and accurate way.

**The ruling for applying the rules of tajwīd:** Learning and teaching the rules of tajwīd is a communal obligation (fard kifai) upon the Muslim society. Applying these rules in the best manner while reciting the Holy Qur'an is obligatory upon every individual Muslim (fard ayni).

### MAKHARIJ AND QUALITIES OF THE LETTERS

In the science of tajwīd, there is the issue of the place or point from where a letter of the Qur'an is pronounced (makhraj plu. makharij) as well as the issue of different situations (specific qualities) that occurs while pronouncing the sound of a letter during its recitation.

**Makhraj** literally means "the place of origin or outlet". In the science of tajwīd, it refers to "the place where the sound of a letter originates and by means of which it is differentiated from other letters".

By means of the **specific qualities (sifah)** of the letters, the letters articulated from same makhraj can be distinguished. The qualities of the letters help us to know various changing qualities of the sounds of the letters, such as their hardness or softness, lightness or strength, length or brevity etc.

What differentiates the letters from each other is first their makhraj and then their qualities.

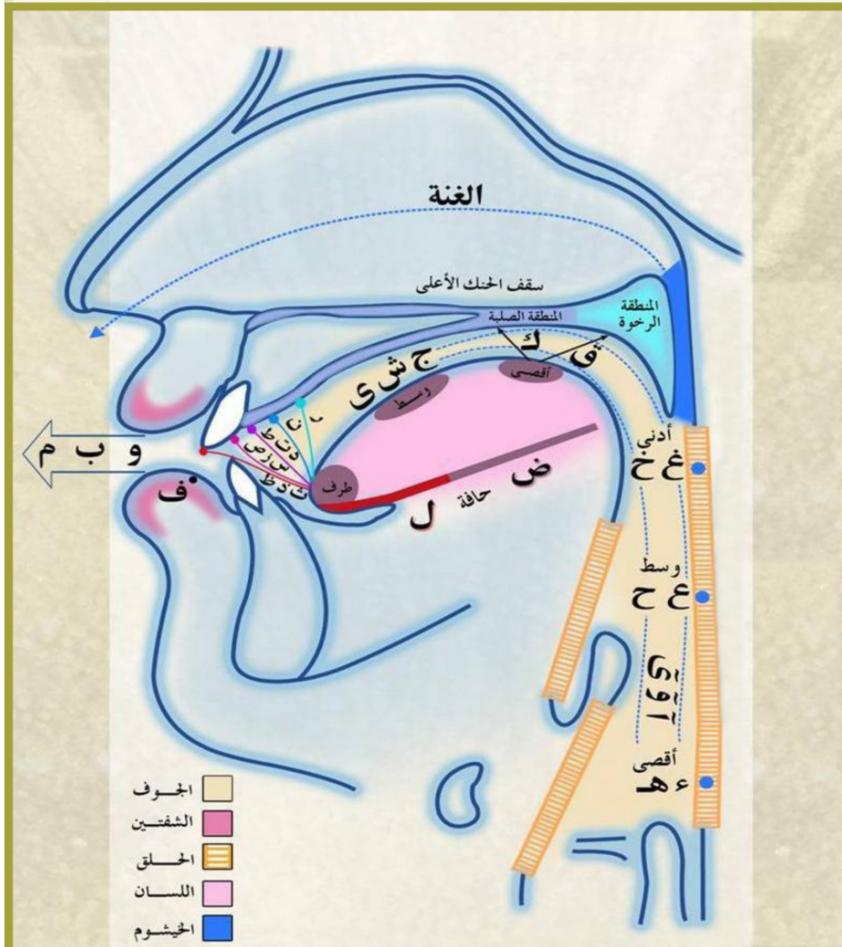
### Locations (mahals) of Makhraj:

#### 1. Throat, 2. Tongue, 3. Lips

When the letters (اوى) are used in the Qur'an as the letters of elongation (huruf al-madd), they are articulated from the emptiness of the throat and the mouth (jawf). Another place from which these letters originate is the nasal cavity (hayshum).

The significant point in a proper and correct recitation is to recite the letters out of their correct makharij. The following example shows the importance of this principle:

E.g. The sentence (خلق الله) means "Allah created". However, if one inaccurately pronounces the letter (خ) instead of letter (ح) and recites the sentence as (خلق الله), the meaning turns into "Allah trimmed." Therefore, paying attention to reciting the letters from their proper makharij protects us from making such mistakes.



## THE ARTICULATION POINTS OF THE LETTERS (MAKHARIJ AL-HURUF)

THROAT AREA	Letter	Articulation Point	Description
THROAT AREA	أ	The part of the throat furthest from the mouth.	It is articulated from the bottom of the throat in a soft, clear, and sharp sound.
	ه	The part of the throat furthest from the mouth.	It is a soft letter articulated from the bottom of the throat as if exhaling air out of the lungs.
	ع	The middle part of the throat.	It is a raspy and high-pitch sounded letter articulated from the middle part of the throat by lightly tightening the throat.
	ح	The middle part of the throat.	It is a letter articulated from the middle part of the throat by lightly tightening the throat. It is a heavy and soft sounded letter.
	خ	The part of the throat closest to the mouth.	It is pronounced from the top of the throat by raising the bottom part of the tongue. It is always pronounced with a heavy sound.
TONGUE (LISAN) AREA	غ	The part of the throat closest to the mouth.	It is articulated from the part of the throat closest to the mouth. It has a soft sound but is always pronounced heavily. When it is followed by the vowel "i (kasra)", it is pronounced as if starting with a heavy sound and ending on a light sound. This is due to the fact that vowel "i" makes the sound of the letter lighter.
	ق	Uvular Letters	It is articulated by raising the back end of the tongue touching the palate. When it has followed by the vowel "i (kasra)", it is pronounced as if starting with a heavy sound and ending with a light sound. This is due to the fact that vowel "i" makes the sound of a letter lighter.
	ك	Uvular Letters	It is articulated by raising the back end of the tongue touching the palate. It is similar to the previous letter ق but a little further forward on the tongue. It has various forms of writing depending on its place in a word.
	ج	Mid-jaw Letters	It is articulated by moving and strongly touching the mid part of the tongue to the palate.
	ث	Mid-jaw Letters	It is articulated by raising the mid part of the tongue and touching it to the palate. It is always pronounced lightly.
	ي	Mid-jaw Letters	It is articulated by touching the tip of the tongue to the palate. It is always pronounced softly and lightly.
	ض	Mid-jaw Letters	It is articulated heavily by touching the edges of the tongue to the gums of the upper back teeth without opening the mouth much. It is always pronounced heavily. When it is followed by the vowel "i (kasra)", its pronunciation is similar to the pronunciation of letter ج followed by the vowel "i (kasra).
	ر	Alveolar Letters	It is articulated by touching the tip and upper side of the tip of the tongue to the palate. It is sometimes pronounced heavily, and sometimes lightly depending on the vowels.
	س	Alveolar Letters	It is articulated by touching the front of the tongue to the palate. It is pronounced softly by slightly opening the mouth.
	ن	Alveolar Letters	It is articulated by touching the tip of the tongue to the palate. It is pronounced softly.
	ت	Palatal Letters	The tip of the tongue touches the gums behind the upper front two teeth. It is a strongly, clearly, and highly pronounced letter.
	د	Palatal Letters	It is articulated by touching the tip of the tongue to the gums of the upper front teeth. It has a strong sound and is always pronounced heavily.
	ط	Palatal Letters	It is articulated by moving the tip of the tongue to the back of the upper front teeth. It has a strong sound and is always pronounced heavily. When it is followed by the vowel "i (kasra)", its pronunciation is similar to the pronunciation of letter ج followed by the vowel "i (kasra).
	ز	Alveolar Saffir (Whistling) Letters	This letter is pronounced by touching the tip of the tongue to the lower front teeth. It creates a slight whistling sound. It is always pronounced lightly.
	س	Alveolar Saffir (Whistling) Letters	This letter is pronounced by touching the tip of the tongue to the lower front teeth. It creates a slight whistling sound. It is always pronounced lightly.
ص	Alveolar Saffir (Whistling) Letters	This letter is pronounced by touching the tip of the tongue to the lower front teeth. It creates a slight whistling sound. It is always pronounced heavily. When it has followed by the vowel "i (kasra)", it is pronounced as if starting with a heavy sound and ending light sound. This is due to the fact that vowel "i" makes the sound of a letter lighter.	
ث	Lispingly pronounced (Inter Dental) Letters	It is articulated by touching the upper side of the tip of the tongue to the edge of the upper front teeth where a small part of the tip of the tongue comes out of the mouth. It is a very soft and lispingly pronounced letter.	
ذ	Lispingly pronounced (Inter Dental) Letters	It is a letter pronounced lispingly by placing the tip of the tongue between the front teeth. It is always a highly and softly pronounced letter.	
ظ	Lispingly pronounced (Inter Dental) Letters	It is articulated by inserting the tip of the tongue slowly to the back of the front teeth. It is always pronounced heavily. When it is followed by the vowel "i (kasra)", it is pronounced as if starting with a heavy sound and ending with a light sound. This is due to the fact that vowel "i" makes the sound of the letter lighter.	
LIPS AREA	ب	Two-Lip Letters (Shafatayn)	It is articulated by strongly closing the lips. It is a clearly, manifestly, and highly pronounced letter.
	م	Two-Lip Letters (Shafatayn)	It is articulated by lightly closing the lips. It is always pronounced in a high sound coming from the nasal passage.
	و	Two-Lip Letters (Shafatayn)	It is articulated by keeping the lips slightly open and closing the two sides of the lips (similar to a kissing movement).
	ف	Two-Lip Letters (Shafatayn)	It is articulated by exhaling air after touching the inner side of the lower lip to the edge of the upper front incisor. It is a light sounded letter.
JAWF	اوى	Letters of Jawf (Hawa)	When the letters (اوى) are used in the Qur'an as the letters of elongation (huruf al-madd), they are articulated with the empty part of the throat and the mouth (jawf).

**P.S.** one of the places from which the letters are articulated is the nasal cavity.



# ABRIDGED TAJWĪD



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**LETTERS OF ELONGATION (HURUF AL-MADD) AND TYPES OF MADD**

Madd means **lengthening or elongating**. In the science of tajwīd, the phrase huruf al-madd refers to the letters that cause the elongation of the sound of previous letters.

There are three letters of elongation (huruf al-madd): (ا-و-ى)

1) Letter Alif (ا): This letter always comes without a vowel and when the previous letter is with the vowel "a (fatha)", it causes the **elongation of the sound of that letter**.

بَاتَ قَالَ صَامَ

2) Letter Waw (و): This letter always comes without a vowel and when the previous letter to it is with the vowel "u (damma)", it causes the **elongation of the sound of that letter**.

كُونُوا يَقُولُ تَبْدُونَ

3) Letter Ya (ي): This letter always comes without a vowel and when the previous letter to it is with the vowel "i (kasra)", it causes the **elongation of the sound of that letter**.

فِيهِ قِيلَ يَسِيرُ

The madd occurs due to a reason. The reason that causes madd are the above mentioned letters of madd. The elongation caused by these letters are of two types:

**a) Madd Asli or Madd Tabi'i (Original or Natural Elongation)**

This is the type of madd that cannot be separated from the letters of madd. When the letters of the madd comes after a letter (and when there is no hamza or sukūn as a secondary reason of madd), it causes the elongation of the sound of that letter for the **duration of one vowel count**. This elongation is called **"Madd Asli (Original Elongation)"** or **"Madd Tabi'i (Natural Elongation)."**

أَوْذِينَا أَوْتِينَا نُوحِيهَا

**\*The duration of one vowel count:** is approximately the duration of raising one finger.

**b) Madd Far'i (Secondary Elongation):**

Madd far'i takes place when there is another reason, such as that the hamza or the sukūn extend the duration of the elongation of madd asli. When a ؤ / ة comes after a letter elongated by a letter of the madd, they cause the extension of elongation more than the count of a vowel.

يَا أَيُّهَا الَّذِينَ يَشَارُ

(وَلَا الضَّالِّينَ = وَلَا الضَّالِّينَ)

(يَعْلَمُونَ = يَعْلَمُونَ)

Types of Madd Far'i: 1. Madd Muttasil; 2. Madd Munfasil; 3. Madd Lazim; 4. Madd Arid; 5. Madd Lin

**1. MADD MUTTASIL**

Muttasil means adjoined or attached. If the hamza (ء) as a secondary reason of the madd comes after the letters of the madd in the same word, this state is called madd muttasil. It extends the elongation to four-vowel counts.

جَاءَ نَشَأَ جِيءَ

**2. MADD MUNFASIL**

Munfasil means separated or being apart. If one of the letters of the madd (اوى) comes at the end of a word, and the next word starts with a hamza (أ), this state is called **madd munfasil**. It may extend the elongation between one and four-vowel counts.

إِنَّا أَعْطَيْنَا يَا أَيُّهَا تَوَبُّوا إِلَى اللَّهِ

**3. MADD LAZIM**

The term lazim means necessary or required. If a lazim sukūn (the sukūn ة which is always pronounced) comes after the letters of the madd in a word, this state is called **madd lazim**. This madd requires the elongation of the sound for four-vowel count. There are four types of madd lazim:

Madd Lazim Kalima al-Musakkala (Madd lazim in a word with shadda)

(الْحَاقَّةُ = الْحَاقَّةُ) (دَابَّةٌ = دَابَّةٌ)

Madd Lazim Kalima al-Muhaffafah (Madd lazim in a word with jazm)

الَّذِينَ

Madd Lazim Harf al-Musakkala (Madd lazim in a letter with shadda)

(طَسَمَ = طَا سِين مِيم) = طَا سِيمِيم

(الْتَمَّ = الْتَمَّ لَام مِيم) = الْتَمَّ لَامِيم

Madd Lazim Harf al-Muhaffafah (Madd lazim in a letter with jazm)

(صَسَّ = صَاك) (نَن = نُون)

**4. MADD ARID**

The word arid means something that did not exist but comes into existence later. If the letters of the madd are followed by a sukūn arid (the sukūn that appears when the recitation stops at a certain place, but disappears when the recitation continues), this type of madd far'i is called **Madd Arid**. Madd Arid may be elongated up to four-vowel counts. There are three types:

- If it takes place in a word ending with the vowel "a (fatha)" as in the case **يَعْلَمُونَ**, then there are three possibilities of recitation: **Tūl** (4 vowel count), **Tawassut** (2-3 vowel count) and **Qasr** (1 vowel count).

- If it happens in a word ending with vowel "i (kasra)" as in the case **يَوْمَ الدِّيْنِ**, then there are four possibilities of recitation: **Tūl**, **Tawassut**, **Qasr**, and **Rawm** (**rawm** means to express the vowel by a hidden voice).

- If it happens in a word ending with vowel "u (damma)" as in the case **نَسْتَعِينُ**, then there are seven possibilities of recitation: **Tūl**, **Tawassut**, **Qasr**, **Tūl** with **Ishām** (**ishmām** means to close the lips after sukūn) **Tawassut** with **Ishām**, **Qasr** with **Ishām**, and **Rawm**.

**5. MADD LĪN**

If the letters waw (و) or ya (ي) (letters of līn) come with no vowel (with sukūn), the letter coming before them is with the vowel "a (fatha), and the letter coming after them is with no vowel (with sukūn), then this state is called **madd līn**. The elongation of madd līn is permissible. There are two types of madd līn:

- If the letters of līn are followed with a lazim sukūn, it can be recited in two ways either tūl or tawassut.

As in the case of letter 'ayn in this word (كَيْفِيض = كَاف هَا يَ اَيْنَ صَاد)

- If the letters of līn are followed with an arid sukūn, it can be recited in 3, 4, or 7 ways as in the case of madd arid.

(مِنْ حَوْفٍ = مِنْ حَوْفٍ)

(وَلَا نَوْمٍ = وَلَا نَوْمٍ)

**THE RULES RELATED TO NŪN SAKIN AND TANWĪN**

The signs written as double fatha (↖), double asra (↗), or double damma (↘) are called tanwīn. If the letter nūn comes with no vowel (with sukūn) (ن), it is called **nūn sakin**.

**1) IKHFA**

If one of the letters of ikhfa comes after the tanwīn or the nūn sakin, it creates the state known as **ikhfa**. To implement ikhfa, the sound of the nūn should come through the nasal passage (ghunnah) and be elongated for one and a half vowel count. There are fifteen letters of ikhfa:

ت-ث-ج-د-ذ-ز-س-ش-ص-ض-ط-ظ-ف-ق-ك

أَنْتَ أَنْزَلْنَا مِنْ شَرِّ قَوْلًا كَرِيمًا

**2) IZHAR**

If one of the letters of izhar comes after the tanwīn or the nūn sakin, it creates the state known as **izhar**. In Izhar, the sound of the nūn should be clearly pronounced. The letters of izhar are as follows:

ا ح خ ع غ ه

مَنْ آمَنَ مَنْ خَشِيَ سَمِيعَ عَلِيمٍ

**3) IQLĀB**

If the letter ba (ب) comes after the tanwīn or the nūn sakin, it creates the state known as **iqḷāb**. In iqlāb, the sound of the nūn is transformed into the sound of the letter mim (م) coming from the nasal passage (ghunnah).

(مِنْ بَعْدٍ = مِمَّعِدٍ)

(صُمُّ بُكْمٌ = صُمُّمٌ بُكْمٌ)

**4) IDGHĀM**

**a. Idghām Ma'a al-Ghunnah**

If one of the letters of the word (يمتو) comes after the tanwīn or the nūn sakin, it creates the state called **Idghām Ma'a al-Ghunnah**. The sound of the tanwīn or the nūn sakin will be mixed into the sound of aforementioned letters and pronounced with ghunnah (sound coming from nasal cavity).

خَيْرًا يَرَهُ حَبَلٍ مِنْ مَسَدٍ

مِنْ نَارٍ سِنَةٌ وَلَا نَوْمٌ

However, if the nūn sakin is in the same word with the letter waw (و) or ya (ي), then that brings about the state of izhar.

فَيُنَوِّنُ صِنَوَانٌ فِي الدُّنْيَا

**b. Idghām bi la Ghunnah**

If one of the letters (لر) comes after the tanwīn or the nūn sakin, it creates the state called **Idghām bi la-Ghunnah**. The sound of tanwīn or nūn sakin will be mixed into the sound of the aforementioned letters and double their sound, but pronounced without ghunnah.

(مِنْ رَبِّيهِمْ = مِرْرَبِّيهِمْ = مِرْرَبِّيهِمْ)

غَفُورٌ رَحِيمٌ مِنْ لَدُنَّا

**OTHER TYPES OF IDGHĀM**

The types of idghām in terms of closeness of the places of articulation of the letters

**1) IDGHĀM MITHLAYN:** If two letters whose places of articulation and qualities are same come one after another in a form where the first one is without a vowel and the second one is with a vowel, reciting them in a joined and doubled (shadda) form is called **idghām mithlayn**. If the two letters in question are mim and mim or nūn and nūn, then it becomes **idghām mithlayn ma'a al-ghunnah**, while if two letters are any other letter than these two, it becomes **idghām mithlayn bi la ghunnah**.

عَنْ نَفْسٍ لَكُمْ مَا كَسَبْتُمْ

(يُنذِرُكُمْ = يُنذِرُكُمْ) (قَدْ دَخَلُوا = قَدْ دَخَلُوا)

**2) IDGHĀM MUTANAJISAYN:** If two letters whose places of articulation are same but the qualities are different come in succession in a form where the first one is without a vowel and the second one is with a vowel, then that creates the state known as **idghām mutanajisayn**. When performing the idghām mutanajisayn, the first letter is transformed into the second one and pronounced as the doubled form of the same letter. There are three types of idghām mutanajisayn in terms of the places of the articulation of the letters:

a. The letters (م, ب). When reciting, these two letters are united in each other (idghām), but in order to do so, the letter ba must come before the letter mim. When this rule is implemented, the letter ba is transformed into the letter mim.

(يَا بُنَيَّ اذْكَبْ مَعَنَا يَا بُنَيَّ اذْكَبْنَا)

b. The letters (ط, د, ت). When reciting, these three letters are unified with each other (idghām).

(قَدْ تَبَيَّنَ = فَتْ تَبَيَّنَ = فَتَبَيَّنَ)

(أَخَطْتُ = أَحَشْتُ = أَحَشْتُ)

c. The letters (ظ, ذ, ث). When reciting, these three letters are unified with each other (idghām).

(إِذْ ظَلَمُوا = إِظْ ظَلَمُوا = إِظْلَمُوا)

(يَلْهَثُ ذَلِكَ = يَلْهَثُ ذَلِكَ = يَلْهَثُ ذَلِكَ)

**3) IDGHĀM MUTAQARIBAYN:** If two letters whose either places of articulation or their qualities are similar or both places of articulation and the qualities are similar come in succession in a form where the first one is without a vowel and the second one is with a vowel, the that creates the state known as **Idghām Mutaqaribayn**. The letters of Idghām Mutaqaribayn are of two groups:

a) The letters ق, ك, ق. When reciting, these three letters are unified with each other (idghām).

(الْمَ نَحَلْنَاكُمْ = الْمَ نَحَلْنَاكُمْ = الْمَ نَحَلْنَاكُمْ)

2) The letters ر, ل, ه. When reciting, these three letters are unified with each other (idghām).

(قُلْ رَبِّ = قُولُ رَبِّ = قُولُ رَبِّ)

(بَلْ رَفَعَهُ اللَّهُ = بَلْ رَفَعَهُ اللَّهُ = بَلْ رَفَعَهُ اللَّهُ)

Types of Idghām in terms of the letter ل in the prefix (ال)

**1) IDGHĀM AL-SHAMIYYA**

If one of the letters of shams comes after the prefix (ال), which is also known as lam al-ta'rif, the letter ل in the prefix (ال) is not read. This is called **Idghām al-Shamiyya**. There are 14 letters of shams:

ت ث د ذ ز س ش ص ض ط ظ ن

وَالشَّمْسِ

**2) IZHĀR AL-QAMARRIYYA**

If one of the letters of izhār al-qamariyya comes after the prefix (ال), which is also known as lam al-ta'rif, the letter ل in the prefix (ال) is read. This is called **izhār al-Qamariyya**. There are 14 letters of izhār al-qamariyya:

ا ب ج ح خ ع غ ف ق ك م و ه ي

وَالْقَمَرِ

**THE STATES OF THE LETTER MIM (م)**

Three different situations of tajwīd take place depending on the letter that comes after the letter mim (م) without a vowel.

If another letter mim with a vowel comes after the letter mim (م) without a vowel, it becomes **idghām mithlayn ma' al-ghunnah**; if the letter ba (ب) comes after it, it creates the situation called **ikhfa of the lips**; all other cases besides these two create the state called **izhār**.

عَلَيْهِمْ مُؤَصَّدَةٌ مَالَهُمْ بِهِ لَكُمْ دِينُكُمْ

izhār ikhfa of the lips idghām mithlayn ma' al-ghunnah

**SAKTAH**

In certain places, stopping the recitation of the Qur'an without breathing for a couple of seconds is called **sakta**. There are four places of sakta in the Holy Qur'an:

1. In chapter al-Kahf (18) between the verses 1 and 2

عَوِجًا قَبِيْمًا

2. In chapter Ya Sin (36) in the 52<sup>nd</sup> verse

مِنْ مَرْقَدِنَا هَذَا

3. In chapter al-Qiyamah (75) in the 27<sup>th</sup> verse

وَقِيلَ مَنْ رَاقٍ

4. In chapter al-Mutaffifin (83) in the 14<sup>th</sup> verse

كَلَّا بَلْ رَانَ

**QALQALAH**

If one of the letters of qalqalah comes in the middle or at the end of a word without a vowel, reciting it in an emphatic manner is called **qalqalah**. The letters of qalqalah are as follows:

ق ط ب ج د

يَدْخُلُونَ شِقَاقَ نَدْعُو نَجْرِي

**P.S.** If the letters of qalqalah comes in the doubled form (with shaddah) (الْحَاقَّةُ), the rule of qalqalah is not applied. However, if the reciter stops exactly on the doubled qalqalah letter (وَتَّب), then the rule of qalqalah should be observed.

**LAFZATULLAH (THE WORD اللَّهُ)**

1) If the vowel of the letter coming before the word الله is "u (damma)" or "a (fatha)", the letter (ل) in the word الله should be read in an emphatic manner.

هُوَ اللَّهُ نَصْرُ اللَّهِ

2) If the vowel of the letter coming before the word الله is "i (kasra)", the letter (ل) in the word الله should be read in a non-emphatic manner.

بِاللَّهِ لِلَّهِ

**THE RULES ABOUT THE LETTER RA**

The letter ra (ر) is recited in an emphatic manner in five cases:

1. If the vowel of the letter ra (ر) is "u (damma)" or "a (fatha)",

غَفُورٌ رَحِيمٌ

2. If the letter ra (ر) is without a vowel and the vowel of the letter coming before it is "u (damma)" or "a (fatha)",

وَأَنْحَرُ مُرْدِفِينَ

3. If the letter ra (ر) and the letter before it are without vowels and the vowel of the letter coming before them is "u (damma)" or "a (fatha)",

الْصُّدُورُ وَالْعَصْرُ الْقُدْرُ

4. If the letter ra (ر) is without a vowel and the vowel of the letter before it is a temporary "i (kasra)",

(ارْجِعِي = يَا ابْتِهَا النَّفْسَ الْمُطْمَئِنَّةَ ارْجِعِي)

(ارْكَبْ = يَا بُنَيَّ ارْكَبْ مَعَنَا)

**Temporary kasra (kasra al-aridi)** means the kasra which appears when the recitation starts exactly where it is but disappears when it is recited together with the words coming before it.

5. If the letter ra (ر) is without a vowel and the vowel of the letter before it is an "i (kasrah)" and the letter coming after the letter ra (ر) is one of the letters of isti'la (ح ص ض غ ط ظ), the letter ra is recited in an emphatic manner.

مِرْصَادًا فِرْقَةً قِرْطَاسٍ

The letter ra (ر) is recited in a non-emphatic manner in four cases:

1) If the vowel of the letter ra (ر) is an "i (kasrah)",

بِالْبَرِّ رَجَالٌ يُرِيدُ

2) If the letter ra (ر) is without a vowel and the vowel of the letter coming before it is an "i (kasra)"

مِرْفَقًا اسْتَعْفَرُ لَهُمْ فِي مِرْيَةٍ

3) If the letter ra (ر) and the letter before it are without vowels and the vowel of letter coming before them is an "i (kasra)",

بَصِيرٌ قَدِيرٌ حِجْرٌ

4) If the letter ra (ر) is without a vowel and the letter before it is a (ق), one of the letters of līn,

خَيْرٌ سَيْرٌ

In three cases, the letter ra (ر) can be recited in either an emphatic or non-emphatic manner:

1) If the letter ra (ر) is without a vowel and the vowel of the letter coming before it is an "i (kasra)" and the letter coming after the letter ra (ر) is a qaf (ق),

كُلُّ فِرْقٍ

2) If the letter ra (ر) is without a vowel and the letter coming before it is a (ص) or a (ط) and the vowel of the letter coming before it is an "i (kasra)",

عَيْنَ الْقَطْرِ مِنْ مِصْرٍ

3) If the reciter stops the recitation on the following letters in the Holy Qur'an, the letter ra (ر) can be recited in either an emphatic or non-emphatic manner:

إِدَائِسِرٌ فَاسِرٌ أَنْ أَسِرٌ

**THE RECITATION OF THE LETTER LITTLE NŪN (نِ)**

The tanwīn existing in the letter coming before the letter little nūn (نِ) will be removed and it will be recited with its vowel:

Recitation when stopped	Recitation when continued	Written Form
أَحَدٌ اللَّهُ	أَحَدِ اللَّهِ	قُلْ هُوَ اللَّهُ أَحَدٌ اللَّهُ

**RECITATION OF MADD AND QASR**

The words with the sign madd (م) underneath them should be recited in an elongated manner,

وَجَاؤُ دَاوُدَ مُتَكَبِّرٌ

The words with the sign qasr (ق) underneath them should be recited in a shortened manner,

سَلَاسِلًا وَلَا أَنَا أُولَئِكَ

**PRONOUN**

It is the pronoun (ه) which appear at the end of the words and does not belong to the root of the word. In accordance with its state in that specific word, it can be recited in an elongated or a shortened manner as follows:

- If the letter before the pronoun (ه) is with a vowel, then the pronoun (ه) will be elongated for a vowel count.

إِنَّهُ بِهِ لَهُ عِنْدَهُ

If the pronoun is with a vowel "u (damma)" it is considered that there is a letter و before it; if the pronoun is with a vowel "i (kasra)" it is considered that there is a letter ي before it

However, if the letter ha (ه) is part of the root of the word as in the words **لَمْ يَنْشُدْ**, then it will not be elongated.

- If the letter before the pronoun (ه) is with no vowel, then the pronoun (ه) will not be elongated and will be recited in a short manner.

عَلَيْهِ فِيهِ إِلَيْهِ خُدُوهُ

There is one exception to this rule, which is in chapter Furqan verse 69. The pronoun (ه) in the phrase **فِيهِ مَهَانًا** is recited in an elongated manner.

- If there is a hamza after the pronoun (ه), it becomes madd al-munfasil and it should be elongated more than the count of one vowel.

مِنْ عِلْمِهِ إِلَّا بِمَا شَاءَ

This is because there is a hidden letter of the madd after the pronoun (ه) and the existence of a hamza causes the emergence of madd al-munfasil.

- If there is a letter without a vowel after the pronoun (ه), the pronoun (ه) is not elongated.

كُرْسِيُّهُ السَّمَوَاتِ = كُرْسِيُّهُ السَّمَوَاتِ

**THE SIGNS OF WAQF (STOPPING)**

**م** It means that the meaning is complete and the sentence ended, so it necessitates the ceasing of the recitation.

**ط** It means that the meaning is complete, so it is necessary to stop the rec