**Introduction to Tajweed (التجويد)**

**Linguistically:** To make better or improve. **Applied Definition:** Giving every letter of the Holy Quran its right (Makhraj and Sifat) without exaggeration or deficiency. The goal is to safeguard the tongue from mistakes (Lahn) when reciting Allah's words.

## MODULE 1: TYPES OF MISTAKES IN RECITATION (اللَّحْن)

BASIC KNOWLEDGE

| Category | Definition | Examples | Ruling |
|---|---|---|---|
| **Lahn Jaliyy (لحن جلي)** Clear / Obvious Error | Mistake that changes word meaning or violates Arabic grammar (e.g., swapping letters or vowels). | Changing أَنْعَمْتَ (An'amta) to أَنْعَمْتُ (An'amtu) or swapping ط with ت. | **Haram** (Forbidden) by consensus of scholars. |
| **Lahn Khafiyy (لحن خفي)** Hidden / Subtle Error | Mistake in perfect application of Tajweed rules without changing core vocabulary or grammar. | Leaving out Ghunnah on Noon Sakinah, omitting Ikhfa, or shortening Madd Tabee'i. | **Makruh** (Disliked / Avoided by Teachers). |

## MODULE 2: RULES OF NOON SAKINAH & TANWEEN (أَحْكَامُ النُّونِ السَّاكِنَةِ وَالتَّنْوِينِ)

CORE TAJWEED

Noon Sakinah (نْ) is a Noon free of vowels. Tanween (ـً ـٍ ـٌ) produces a silent Noon Sakinah sound at the end of nouns during continuous speech.

| Rule | Letters | How to Recite | Quranic Example |
|---|---|---|---|
| **1. Izhar (إظهار)** Clear Pronunciation | 6 Throaty Letters: ء ، هـ ، ع ، ح ، غ ، خ | Pronounce the Noon Sakinah clearly without extra Ghunnah or pause. | مَنْ آمَنَ ، مِنْ حَكِيمٍ |
| **2. Idgham (إدغام)** Merging / Assimilation | 6 Letters (يَرْمَلُونَ): With Ghunnah: ي ، ن ، م ، و Without Ghunnah: ل ، ر | Merge the Noon completely into the following letter with or without nasalisation. | مَن يَّقُولُ (Ghunnah) مِن لَّدُنْهُ (No Ghunnah) |
| **3. Iqlab (إقلاب)** Conversion | 1 Letter: ب | Convert the Noon Sakinah / Tanween into a hidden Meem (م) with Ghunnah. | مِنْ بَعْدِ (Mim sign: مْ) |
| **4. Ikhfa (إخفاء)** Concealment | Remaining 15 Letters: ت ، ث ، ج ، د ، ذ ، ز ، س ، ش ، ص ، ض ، ط ، ظ ، ف ، ق ، ك | Hide the Noon sound between Izhar and Idgham while maintaining 2-count Ghunnah. | مِنْ دُونِ ، أَنْفُسَكُمْ |

## MODULE 3: RULES OF MEEM SAKINAH (أَحْكَامُ الْمِيمِ السَّاكِنَةِ) — CORE TAJWEED

Meem Sakinah (مْ) has 3 specific rules depending on the letter following it.

| Rule Name | Target Letter | Explanation & Method | Quranic Example |
|---|---|---|---|
| **Ikhfa Shafawi (إخفاء شفوي)** Oral Concealment | ب (Ba) | Conceal the Meem with a light closure of lips and holding Ghunnah for 2 counts. | تَرْمِيهِم بِحِجَارَةٍ |
| **Idgham Shafawi (إدغام شفوي)** Oral Merging | م (Meem) | Merge the first Meem Sakinah into the second Meem with Shaddah and 2-count Ghunnah. | لَهُم مَّا يَشَاءُونَ |
| **Izhar Shafawi (إظهار شفوي)** Oral Clarity | All remaining 26 letters | Pronounce the Meem Sakinah clearly without extra nasalization. Be extra careful with ف & و. | أَنْعَمْتَ عَلَيْهِمْ |

## MODULE 4: RULES OF QALQALAH (أَحْكَامُ الْقَلْقَلَةِ) — ECHOING SOUNDS

### Definition of Qalqalah

Qalqalah refers to the echoing or bouncing sound produced at the articulation point when reciting one of its letters with a Suookn (ْ). Its 5 letters are grouped in the phrase: **قُطْبُ جَدٍّ** (ق ، ط ، ب ، ج ، د).

| Degree of Qalqalah | Condition | Strength & Recitation Style | Quranic Example |
|---|---|---|---|
| **Qalqalah Sughra (صغرى)** Minor Bouncing | Qalqalah letter in the middle of a word or sentence with original Sukoon. | Light bounce, smooth flow without stopping. | يَقْتُلُونَ ، يَجْعَلُونَ |
| **Qalqalah Kubra (كبرى)** Major Bouncing | Qalqalah letter at the end of a word when stopping (accidental Sukoon). | Strong, distinct echo upon stopping. | الْفَلَقِ ، وَتَبَّ |
| **Qalqalah Akbar (أكبر)** Strongest Bouncing | Qalqalah letter at the end of a word with a Shaddah (ّ) upon stopping. | Most prominent bounce with a brief hold before release. | الْحَقُّ ، الْحَجِّ |

## MODULE 5: HEAVY (TAFKHEEM) AND LIGHT (TARQEEQ) LETTERS — PHONETICS

7 Permanent Heavy Letters (Isti'laa): **خُصَّ ضَغْطٍ قِظْ** (خ ، ص ، ض ، غ ، ط ، ق ، ظ). Elevated tongue back.

## MODULE 6: RULES OF MADD (أَحْكَامُ الْمَدِّ - ELONGATION)

ADVANCE TAJWEED

Madd means lengthening the sound of a Madd letter (ا ، و ، ي). Primary Madd (Madd Asli / Tabee'i) is 2 counts. Secondary Madd (Madd Far'i) extends to 4, 5, or 6 counts due to Hamzah (ء) or Sukoon (ْ).

| Type of Madd | Cause / Condition | Duration | Quranic Example |
|---|---|---|---|
| **Madd Tabee'i (طبيعي)** Natural Madd | Madd letter without Hamzah or Sukoon after it. | 2 Counts (Harakat) | قَالَ ، قِيلَ ، يَقُولُ |
| **Madd Muttasil (متصل)** Connected Mandatory | Madd letter followed by Hamzah in the **SAME** word. | 4 or 5 Counts | جَاءَ ، السَّمَاءِ |
| **Madd Munfasil (منفصل)** Separated Permissible | Madd letter at end of word, Hamzah at start of **NEXT** word. | 4 or 5 Counts | إِنَّا أَعْطَيْنَاكَ |
| **Madd 'Aarid li-Sukoon (عارض للسكون)** | Madd letter followed by a temporary Sukoon due to stopping. | 2, 4, or 6 Counts | الْعَالَمِينَ ، الرَّحِيمِ |
| **Madd Lazim (لازم)** Compulsory Madd | Madd letter followed by an original Sukoon or Shaddah in one word. | 6 Counts (Mandatory) | الضَّالِّينَ ، الحَاقَّةُ |
| **Madd Leen (لين)** Softness Madd | و or ي Sakinah preceded by Fatha, stopping on next letter. | 2, 4, or 6 Counts | خَوْفٍ ، بَيْتٍ |

## MODULE 7: ARTICULATION POINTS (مَخَارِجُ الْحُرُوفِ)

TEACHER MASTERY

| Main Area (Makhraj) | Specific Exit Points | Associated Letters |
|---|---|---|
| **1. Al-Jawf (الجوف)** Empty space in mouth/throat | Unobstructed oral cavity for lengthened vowel sounds. | ا ، و ، ي (Madd Letters) |
| **2. Al-Halq (الحلق)** The Throat | Deep throat (Bottom), Middle throat, Top throat. | ء هـ (Bottom) \| ع ح (Middle) \| غ خ (Top) |
| **3. Al-Lisan (اللسان)** The Tongue | 10 specific sub-outlets involving back, middle, sides, & tip of tongue. | ق ، ك ، ج ، ش ، ي ، ض ، ل ، ن ، ر ، ط ، د ، ت ، ص ، ز ، س ، ظ ، ذ ، ث |
| **4. Al-Shafatain (الشفتان)** The Lips | Inside lower lip with top teeth, or closing both lips together. | ف ، ب ، م ، و |
| **5. Al-Khashoom (الخيشوم)** Nasal Cavity | Nasal passage producing the Ghunnah sound. | Sound of ن and م during Ghunnah. |

## MODULE 8: PERMANENT CHARACTERISTICS OF LETTERS (صِفَاتُ الْحُرُوفِ)

ADVANCED ANALYSIS

### Characteristics with Opposites (Sifat Mutadhaddah)

Every Arabic letter possesses at least 5 characteristics that define its exact acoustics:

| Characteristic A | Opposite Characteristic B | Key Letters & Explanation |
|---|---|---|
| **Hams (هَمْس)** - Air Flow | **Jahr (جَهْر)** - Air Trapped | Hams letters: فَحَثَّهُ شَخْصٌ سَكَتْ (Breath flows out). |
| **Shiddah (شِدَّة)** - Sound Trapped | **Rikhawah (رَخَاوَة)** - Sound Flow | Shiddah letters: أَجِدُ قَطٍ بَكَتْ (Sound cuts off abruptly). Intermediate: لِنْ عُمَر. |
| **Isti'laa (إِسْتِعْلَاء)** - Heavy/Elevated | **Istifal (إِسْتِفَال)** - Light/Lowered | Isti'laa: خُصَّ ضَغْطٍ قِظْ (Back of tongue rises to roof). |
| **Ithbaq (إِطْبَاق)** - Tongue Adhered | **Infitah (إِنْفِتَاح)** - Open Tongue | Ithbaq: ص ، ض ، ط ، ظ (Tongue compresses against roof). |

## MODULE 9: RULES OF STOPPING (الْوَقْفُ وَالِابْتِدَاءُ)

RECITATION ETIQUETTE

| Stopping Sign | Meaning & Rule | Recitation Action |
|---|---|---|
| ۘ (Waqf Lazim) | Mandatory Stop | Must stop. Continuing changes the sacred meaning. |
| ج / ط (Waqf Ja'iz) | Permissible Stop | Allowed to stop or continue smoothly. |
| لا (Waqf Mamnoo') | Forbidden Stop | Do not stop here unless out of breath; restart prior word. |
| ∴ ∴ (Mu'anaqah) | Embracing Stop | Stop at ONE of the two three-dot places, not both. |

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