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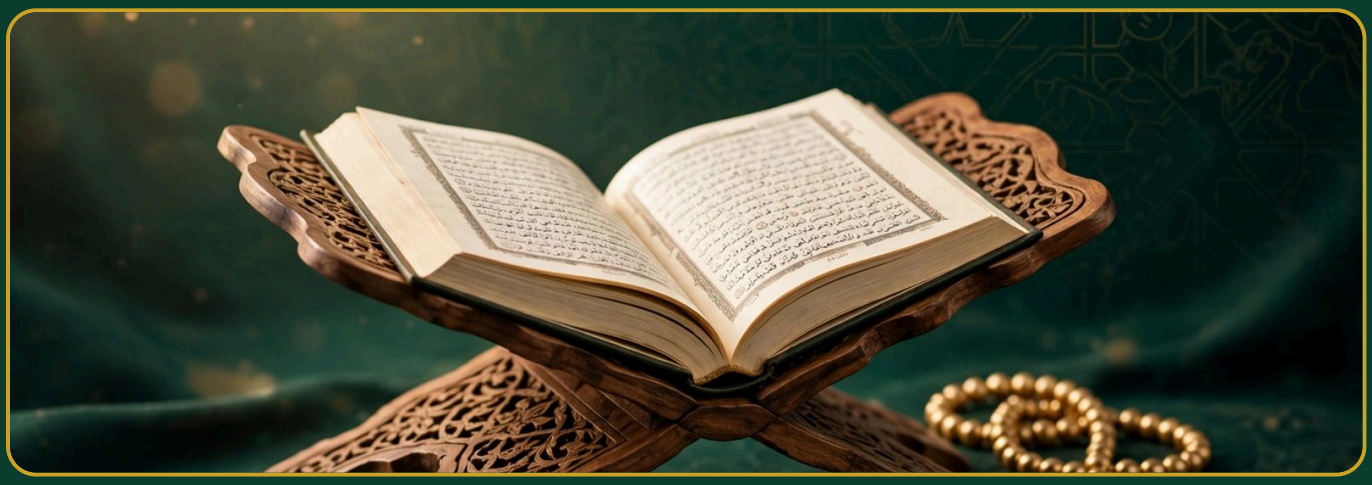
وَرَتِّلِ الْقُرْآنَ تَرْتِيلًا

“And recite the Quran with measured, clear recitation.” — Surah Al-Muzzammil 73:4

Tajweed Rules

Recite the Quran beautifully, rule by rule

A complete Tajweed reference for learners who can already read Arabic — Makharij, Sifaat, the rules of Noon and Meem Sakinah, Madd, Qalqalah, Ra, Laam and Waqf, with a Quran example and practice words for every rule.



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How to use this book

بِسْمِ اللَّهِ الرَّحْمَٰنِ الرَّحِيمِ Bismillah-ir-Rahman-ir-Raheem — In the name of Allah, the Most Gracious, the Most Merciful.

This book is the step after Noorani Qaida. The Qaida taught you to read the letters; Tajweed teaches you to read them **correctly** — every letter from its proper place in the mouth or throat, with its proper sound, so that one letter never slips into another and changes the meaning of a word.

Before you start

You should be able to read joined Arabic words slowly, with harakat, tanween, madd, sukoon and shadda. If that still feels hard, finish the free Noorani Qaida PDF from IQRA Quran Online first — Tajweed builds on it on every page.

How to practise

Read every example **out loud**, three times: once slowly, once at a natural pace, once while listening to your own sound. Tajweed is a skill of the mouth and the ear — silent reading does not build it. Ten to fifteen minutes a day beats one long session.

Three honest warnings

1. Counts in this book (2 counts, 4–5 counts) are measured against your own Madd Asli — one count is roughly the time to open or close a finger. 2. Transliteration is only a guide; sounds like ع, ح and ق cannot be written in English letters. 3. A book can show you a rule, but only a listening teacher can hear whether you applied it — that is what the free trial on the back page is for.

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CHAPTER 1

What is Tajweed?

Giving every letter its right — its correct place, and its correct sound.

The word **Tajweed** comes from the Arabic تجويد, meaning to make something excellent and precise. In recitation it means: pronouncing every letter from its **Makhraj** (point of articulation) and giving it all of its **Sifaat** (characteristics), without exaggeration and without carelessness.

The Quran was revealed with this precision, taught by Jibreel to the Prophet Muhammad (peace be upon him), and passed from teacher to student, mouth to ear, in an unbroken chain. When Allah says وَرَتِّلِ الْقُرْآنَ تَرْتِيلًا — "recite the Quran with measured recitation" (73:4) — Tarteel is exactly this: clear letters, correct lengths, and pauses in the right places.

Why it matters

A small slip can change a word completely. Reading قَلْب (qalb — heart) with a light Kaaf instead of the deep Qaaf gives "kalb" — a dog. Reading عَلِيم ('Aleem — All-Knowing) with a plain Alif loses the throat letter 'Ayn, one of Allah's names. Tajweed protects the words of the Quran from exactly these changes.

The three speeds of recitation

Level	Name	How it sounds
Tahqeeq	Slow and exact	Every rule given its full measure. The speed of learning and of careful prayer.
Tadweer	Medium	Between the two — full rules at a flowing pace. The most common speed in Taraweeh.
Hadr	Fast	Quick reading for review, but the rules still apply — madd is shortened to its minimum, never dropped.

The goal of this book

Not speed, and not showing off a beautiful voice. The goal is **accuracy a listener can trust**: letters that are recognisable, lengths that are measured, and stops that respect the meaning. Beauty follows accuracy — it never replaces it.

CHAPTER 2 • MAKHARIJ

Where every letter comes from

Makhraj means the exact place a letter exits. There are 5 main areas, divided into 17 points.

If two letters share a shape but sound different, they almost always differ in Makhraj. Learn these five areas first — every later chapter refers back to them.

Area	Arabic name	What comes from it
1. The throat	Al-Halq	6 letters, from 3 points: ء هـ ع ح غ خ
2. The tongue	Al-Lisaan	18 letters, from 10 points — the largest area
3. The two lips	Ash-Shafataan	4 letters: ف ب م و
4. The nasal cavity	Al-Khayshoom	The Ghunnah (nasal sound) of Noon and Meem
5. The mouth cavity	Al-Jawf	The 3 Madd letters: ا و ي when they lengthen a sound

A test that never fails

To find any letter’s Makhraj, put a Fatha before it, add a Shadda, and say it slowly: أَبّ, أَقّ, أَعّ. The place where the sound is cut off — where it “lands” — is its Makhraj. Try it for every letter in this chapter.

How to read the next two pages

Page 5 covers the throat and the back of the tongue — the deep letters that English does not have. Page 6 covers the rest of the tongue, the lips, the nasal cavity and the mouth cavity. Keep a mirror nearby if you can: tongue and lip positions are easier to fix when you can see them.

CHAPTER 2 • MAKHARIJ DETAIL

The throat and the back of the tongue

Three points in the throat, then the deepest part of the tongue.

The throat — 3 points, 6 letters

Point	Letters	Feel it
Deepest throat (Aqsal-Halq)	ء ه	Hamzah is a short stop of air; Ha is a breathy push from the chest.
Middle throat (Wasat al-Halq)	ع ح	‘Ayn is squeezed and voiced; Haa is the same place, whispered and sharp.
Upper throat (Adnal-Halq)	غ خ	Closest to the mouth — a gargling friction at the top of the throat.

These six are also the **Izhar letters** of Chapter 4 — when Noon Sakinah meets one of them, it is pronounced clearly. Learn them once, use them twice.

The back of the tongue — the deep letters

Point	Letter	Feel it
Deepest tongue rises to the soft palate	ق	Qaaf — a deep, heavy “k” from the very back. Never read it as Kaaf.
Slightly forward of Qaaf	ك	Kaaf — the clear, light “k” of English.
Middle tongue to the hard palate	ج ش ي	Jeem, Sheen and Ya (when Ya is not a Madd letter).

Say the difference out loud

حَال	عَيْن	كَلْب	قَلْب
haal - condition (sharp Haa)	‘ayn - eye (throat ‘Ayn)	kalb - dog (light Kaaf)	qalb - heart (deep Qaaf)

Remember

English has no ‘Ayn and no deep Haa, so these two letters need the most repetition. If your ‘Ayn sounds like a plain “a”, the throat squeeze is missing.

CHAPTER 2 • MAKHARIJ DETAIL

Tongue tip, lips, nose and mouth cavity

The remaining tongue points, then the last three areas.

The tongue — side, edge and tip

Point	Letters	Feel it
Side of the tongue against the upper molars	ض	Daad — the heaviest letter; the tongue presses wide. Arabic is called the language of Daad.
Edge of the tongue tip against the gums	ل ن ر	Laam (front edge), Noon (slightly wider), Ra (tip curled a little back).
Tip of the tongue at the roots of the upper front teeth	ت د ط	Ta, Dal, and the heavy Taa.
Tip near the edges of the front teeth — with a whistle	ص س ز	Saad (heavy), Seen, Za — the Safeer letters of page 8.
Tip touching the edges of the upper front teeth	ظ ذ ث	The tongue tip shows slightly: heavy Zaa, Dhal, Tha.

Lips, nasal cavity, mouth cavity

Area	Letters	Feel it
Inner lower lip + tips of upper front teeth	ف	Fa — the only letter made this way.
Both lips together	ب م و	Ba (dry, lips part), Meem (with Ghunnah), Waw (lips rounded, not closed).
Nasal cavity (Al-Khayshoom)	ن م	Not a letter point — the home of Ghunnah, the 2-count nasal hum (page 17).
Mouth cavity (Al-Jawf)	ا و ي	The Madd letters float in the open mouth — pure lengthened sound, no contact point.

Self-test before you move on

Cover the middle column and name the Makhraj of each letter from its sound alone. The two pairs students mix up most are **Qaaf / Kaaf** and **Saad / Seen**.

CHAPTER 3 • SIFAAT

Characteristics with opposites

Makhraj says where a letter is born. Sifaat say how it sounds when it comes out.

Five pairs of opposite characteristics cover most letters. A letter always has exactly one side of each pair — learning the pairs is the fastest way to fix a letter that “sounds wrong” without knowing why.

Pair	Side 1	Side 2
Breath	**Hams** — breath flows, voice rests. Letters: ف ح ث هـ ش خ ص س ك ت (“fa-hath-thahu shakhsun sakat”)	**Jahr** — breath is held back, voice is strong. All the remaining letters.
Strength	**Shiddah** — sound is locked, then released. Letters: ء ج د ق ط ب ك ت (“ajid qutb jad” — the Qalqalah letters are inside this set)	**Rikhwah** — sound flows freely. Between them sits **Tawassut**: ل ن ع م ر (“lin ‘umar”) — neither locked nor fully flowing.
Heaviness	**Isti’la** — the back of the tongue rises; the sound is heavy and full. Letters: خ ص ض غ ط ق ظ (“khuss daght qiz”)	**Istifal** — the tongue stays down; the sound is light and thin. All the remaining letters.
Covering	**Itbaq** — the tongue covers the palate; the heaviest sounds of all: ص ض ط ظ	**Infitah** — the tongue stays open from the palate. All the remaining letters.
Ease	**Idhlaq** — letters that slip out easily from the tongue tip or lips: ف ر م ن ل ب (“firr min lubb”)	**Ismat** — letters held a moment before release. All the remaining letters.

The one idea to keep

Heavy letters (the 7 of Isti’la) fill the mouth: خ ص ض غ ط ق ظ. The 4 with Itbaq — ص ض ط ظ — are the heaviest of the heavy. Every other letter is **light** by default, except Laam and Ra, which change — Chapter 8 covers exactly when.

CHAPTER 3 • SIFAAT

Characteristics without opposites

Seven extra sounds that belong to only a few letters — and give those letters their character.

Characteristic	Letters	What you hear
Safeer — the whistle	ص س ز	A sharp hissing as air escapes between the tongue tip and the teeth.
Qalqalah — the echo	ق ط ب ج د	A small bounce when the letter is sakinah. Full chapter on page 15.
Leen — softness	و ي	Waw or Ya sakinah after a Fatha glides softly: خَوْف (khawf), بَيْت (bayt).
Inhiraf — the slant	ل ر	The sound leans away from the letter's own point — one reason Laam and Ra need care.
Takreer — the trill	ر	The tongue tip vibrates slightly. One light tap — an exaggerated roll is an error.
Tafasshi — the spread	ش	Air spreads through the whole mouth — Sheen is the only letter with this.
Istitalah — the stretch	ض	The side of the tongue stretches along the molars — Daad is the only letter with this, and the hardest to master.

Listen for the characteristic

- ضَالِّين — daalleen - Istitalah in Daad (1:7)
- خَيْر — khayr - Leen in Ya
- شَمْس — shams - Tafasshi in Sheen
- سَلَام — salaam - Safeer in Seen

Remember

You do not need to memorise the Arabic names of the Sifaat to recite well — you need to **hear** them. But when a teacher says "your Saad needs more Itbaq", this page is what they mean: press the tongue up, fill the mouth, and the heavy Saad appears.

CHAPTER 4 • NOON SAKINAH AND TANWEEN

Four rules, decided by one letter

Look at the letter after a sakinah Noon or a Tanween — that one letter chooses the rule.

Noon Sakinah is a Noon with sukoon, or with no vowel of its own: مِنْ, عَنْ, أَنْعَمْتَ. **Tanween** — the double Fatha, Kasra or Damma from the Qaida — ends in the same hidden “n” sound, so both follow the same four rules.

Rule	Trigger letters	What happens	Page
Izhar — clear	ء ه ع ح غ خ	Pronounce the Noon clearly, no Ghunnah stretch	9
Idgham — merging	ي ر م ل و ن	The Noon merges into the next letter	10
Iqlab — changing	ب	The Noon becomes a hidden Meem, with Ghunnah	11
Ikhfa — hiding	The other 15 letters	The Noon is hidden — neither clear nor merged, with Ghunnah	11

Rule 1 — Izhar Halqi: the clear Noon

The six triggers are the **throat letters** from page 5. They sit far from the Noon’s point at the tongue tip, so the Noon stays fully clear — say the “n”, then the throat letter.

ء ه ع ح غ خ

مِنْ هَادٍ
min haad - any guide (13:33)

مِنْ خَوْفٍ
min khawf - from fear (106:4)

أَنْعَمْتَ
an‘amta - You blessed (1:7)

غَفُورٌ حَلِيمٌ
ghafoorun haleem - Tanween + Haa (2:225)

عَلِيمٌ حَكِيمٌ
‘aleemun hakeem - Tanween + Haa (4:26)

مَنْ عَمِلَ
man ‘amila - whoever does (41:46)

The mistake to avoid

Do not stretch a Ghunnah on an Izhar Noon. A short, clean “n” is correct — the long nasal hum belongs to Idgham, Iqlab and Ikhfa.

CHAPTER 4 • NOON SAKINAH AND TANWEEN

Rule 2 — Idgham: the merging Noon

The Noon disappears into the next letter — with a nasal hum for four letters, without it for two.

ي ر م ل و ن

Idgham with Ghunnah — complete merging, nasal sound stays

Triggers: **Ya, Noon, Meem, Waw** (“yanmu”). The Noon merges fully, the next letter is doubled, and a 2-count Ghunnah is held through the merge.

مَن يَقُولُ
may-yaqool - whoever says (2:8)

مِن نِّعْمَةٍ
min-ni‘mah - any blessing (16:53)

مِن وَلِيٍّ
miw-waliyy - any protector (42:31)

وُجُوهٌ يَوْمَئِذٍ
wujoohuy-yawma-idh - faces that day (75:22)

Idgham without Ghunnah — complete merging, no nasal sound

Triggers: **Laam and Ra**. The Noon merges completely and even the Ghunnah goes — the result is a pure, doubled Laam or Ra.

مِن رَّبِّهِمْ
mir-rabbihim - from their Lord (2:5)

مِن لَّدُنْهُ
mil-ladunhu - from Him (18:2)

غَفُورٌ رَّحِيمٌ
ghafoorur-raheem - Tanween + Ra (2:173)

One exception to know

Idgham only happens **across two words**. Inside a single word, the Noon stays clear even before these letters — as in الدُّنْيَا (ad-dunya), بُنْيَان (bunyaan) and صِنْوَان (sinwaan). This is called Izhar Mutlaq.

CHAPTER 4 • NOON SAKINAH AND TANWEEN

Rules 3 and 4 — Iqlab and Ikhfa

One letter changes the Noon; fifteen letters hide it.

Rule 3 — Iqlab: the Noon becomes a Meem

Trigger: **Ba** only. The Noon (or Tanween) turns into a hidden Meem: close the lips lightly, hold a 2-count Ghunnah, then release into the Ba. In many Mushafs a tiny Meem is printed in its place: مِنْۢ بَعْدِ.

سَمِيعٌۢ بَصِيرٌ
samee'um-baseer - Tanween + Ba (31:28)

أَنۢبِئْهُم
ambi'hum - inform them (2:33)

مِن بَعْدِ
mim-ba'd - after (2:27)

لَيُنۢبَذَنَّ
layumbadhann - he will be thrown (104:4)

Rule 4 — Ikhfa Haqeeqi: the hidden Noon

Triggers: the **15 letters** left after Izhar, Idgham and Iqlab take theirs. The tongue moves *towards* the next letter's point but does not touch the Noon's point — the Noon is neither fully said nor fully merged, and a 2-count Ghunnah fills the gap. The Ghunnah is heavier before the heavy letters and lighter before the light ones.

ت ث ج د ذ ز س ش ص ض ط ظ ف ق ك

أَنفُسَكُمْ
anfusakum - yourselves (2:54)

مَن كَانَ
man kaana - whoever is (11:15)

كُنتُمْ
kuntum - you were (2:23)

أَنزَلَ
anzala - He sent down

عِندَ
'inda - with / near

مَنصُورًا
mansoora - helped (17:33)

The mistake to avoid

The most common Noon error in the whole Quran is reading Ikhfa as Izhar — a clear, tongue-tip "n". In Ikhfa the tongue tip must stay **off** the gum. If your listener can hear a clean "n", it was not Ikhfa.

CHAPTER 5 • MEEM SAKINAH

Three rules for a sakinah Meem

Same idea as Noon Sakinah, but the Meem is decided by only three cases — and it all happens at the lips.

Rule	Trigger	What happens
Ikhfa Shafawi — labial hiding	ب	Hide the Meem into the Ba with a 2-count Ghunnah; lips meet lightly, without pressure.
Idgham Shafawi — labial merging	م	The Meem merges into the following Meem, which is doubled, with a full 2-count Ghunnah.
Izhar Shafawi — labial clarity	The other 26 letters	Pronounce the Meem clearly from closed lips — no hiding, no merging.

Read the three side by side

لَكُم مَّا فِي الْأَرْضِ

lakum-maa - Idgham: for you what is on earth (2:29)

تَرْمِيهِم بِحِجَارَةٍ

tarmeehim-bihijaarah - Ikhfa: striking them with stones (105:4)

أَمْ لَمْ تُنذِرْهُمْ

am lam tundhirhum - Izhar before Laam (2:6)

أَطْعَمَهُم مِّن جُوعٍ

at'amahum-min joo' - Idgham: fed them against hunger (106:3)

وَهُمْ يَنْهَوْنَ

wa hum yanhawn - Izhar before Ya (6:26)

Extra care: Waw and Fa

Before و and ف the Meem must be **especially** clear, because their points sit so close to the lips that the Meem easily slips into hiding. Hear it in Al-Fatiha itself: عَلَيْهِمْ وَلَا ('alayhim wa laa — 1:7) — a clean, closed-lip Meem, then the Waw.

CHAPTER 6 • MADD

Madd Asli and the two hamzah Madds

Madd means lengthening. One count is about the time it takes to close a finger — every length in this book is measured against it.

Madd Asli (Tabee'i) — the natural Madd: 2 counts

A Madd letter — Alif after Fatha, Waw sakinah after Damma, Ya sakinah after Kasra — with **no Hamzah and no Sukoon after it**. It is never shortened below 2 and never stretched beyond 2.

قَالَ
qaala - he said (Alif)

يَقُولُ
yaqoolu - he says (Waw)

قِيلَ
qeela - it was said (Ya)

نُوحِيهَا
nooheehaa - all three in one word (11:49)

Everything below is **Madd Far'i** — a Madd that grows longer because a Hamzah or a Sukoon comes after the Madd letter.

Madd Muttasil — Hamzah in the same word: 4–5 counts (obligatory)

السَّمَاء
as-samaa' - the sky

جَاءَ
jaa'a - came (89:22)

سِيءَ بِهِمْ
see'a bihim - distressed by them (11:77)

وَجِيءَ
wa jee'a - and it will be brought (39:69)

Madd Munfasil — Hamzah in the next word: 4–5 counts (permitted)

بِمَا أُنزِلَ
bimaa unzila - in what was revealed (2:4)

إِنَّا أَعْطَيْنَاكَ
innaa a'taynaak - We granted you (108:1)

يَا أَيُّهَا
yaa ayyuhaa - O you who… (2:21)

قُوا أَنفُسَكُمْ
qoo anfusakum - protect yourselves (66:6)

How to tell them apart

Look at where the Hamzah sits. Same word as the Madd letter — **Muttasil**, and its length is not optional. Start of the next word — **Munfasil**. Keep one length for both through a whole recitation sitting; consistency is part of the rule.

CHAPTER 6 • MADD

Madd Lazim, Madd Aarid and Madd Leen

When a Sukoon — permanent or caused by stopping — follows the Madd letter, the Madd grows.

Madd Lazim — permanent Sukoon after the Madd: 6 counts (necessary)

الْحَاقَّةُ

al-haaqqah - the Certain Reality (69:1)

الضَّالِّينَ

ad-daalleen - those astray (1:7)

الم

Alif Laaam Meeem - the opening letters (2:1)

الطَّامَّةُ

at-taammah - the Greatest Calamity (79:34)

Madd Aarid Lis-Sukoon — Sukoon only because you stop: 2, 4 or 6 counts

نَسْتَعِينْ

nasta'een - stopping at 1:5

الرَّحِيمْ

ar-raheem - stopping at 1:3

الْعَالَمِينْ

al-'aalameen - stopping at 1:2

Choose one length — 2, 4 or 6 — and keep it for every Aarid stop in the same sitting. If you continue reading instead of stopping, the Madd returns to its natural 2 counts.

Madd Leen — Waw or Ya sakinah after Fatha, then a Sukoon: 2, 4 or 6 counts

الْبَيْت

al-bayt - the House, when stopping (106:3)

قُرَيْش

Quraysh - when stopping (106:1)

خَوْف

khawf - fear, when stopping (106:4)

وَالصَّيْف

was-sayf - and summer, when stopping (106:2)

All the Madds at a glance

Madd	Cause	Length
Asli / Tabee'i	No Hamzah or Sukoon after it	2 counts
Muttasil	Hamzah in the same word	4–5 counts
Munfasil	Hamzah in the next word	4–5 counts
Lazim	Permanent Sukoon after it	6 counts
Aarid Lis-Sukoon	Sukoon caused by stopping	2, 4 or 6 counts
Leen	Leen letter, then a Sukoon at a stop	2, 4 or 6 counts

CHAPTER 7 • QALQALAH

The echoing letters

Five strong letters cannot sit still with a Sukoon — they bounce. That bounce is Qalqalah.

ق ط ب ج د

Remembered as “Qutb Jad” — the same five letters sit inside the Shiddah set on page 7, which is why their sound is locked and must be released with an echo.

Qalqalah Sughra — the small echo, in the middle of a word

The letter carries an original Sukoon and reading continues. The echo is light — a release, not a new syllable, and never a full vowel.

قَبْلُ
qablu - before

أَبْوَاب
abwaab - doors

يَجْعَلُ
yaj‘alu - he makes / places

قَدْ أَفْلَحَ
qad aflaha - he has succeeded (23:1)

Qalqalah Kubra — the strong echo, at a stop

When you stop on a Qalqalah letter, its Sukoon is caused by the stop and the echo is stronger — the clearest bounce in the word. Practise on the short surahs you already know:

الْفَلَقْ
al-falaq - the daybreak, stopped (113:1)

أَحَدْ
ahad - the One, stopped (112:1)

الْعِقَابْ
al-‘iqaab - the punishment, stopped (40:3)

مُحِيطْ
muheet - Encompassing, stopped (85:20)

Two mistakes to avoid

1. **Adding a vowel:** أَحَدْ is “ahad” with a bounce on the Dal — not “a-ha-da”. The echo is the letter releasing, not an extra “a”. 2. **Echoing a moving letter:** if the letter has Fatha, Kasra or Damma, there is no Qalqalah at all — أَحَدٌ read through (not stopping) has none.

CHAPTER 8 • RA, LAAM AND GHUNNAH

The rules of Ra — heavy or light

Ra is the letter that changes most. Its own vowel decides first; if it is sakinah, the vowel before it decides.

Tafkheem — Ra is heavy (full mouth, back of tongue raised)

Case	Example
Ra carries Fatha or Damma	رَبِّ (Rabb — 1:2) الرُّسُلُ (ar-rusul — 2:253)
Ra sakinah, letter before it has Fatha or Damma	الْعَرْش (al-‘arsh — 7:54) قَرْيَة (qaryah — a town)
Ra sakinah after the Kasra of Hamzat al-Wasl	ارْجِعِي (irji‘ee — return! 89:28) — that Kasra is borrowed, so it does not lighten the Ra

Tarqeeq — Ra is light (thin, tongue down)

Case	Example
Ra carries Kasra	رِجَال (rijaal — men, 24:37) فِرْعَوْن (Fir‘awn)
Ra sakinah, letter before it has a true Kasra	مِرْيَة (miryah — doubt, 11:17)
Stopping on Ra, with a Ya sakinah or a Kasra before it	قَدِيرْ (qadeer — All-Powerful, stopped) بَصِيرْ (baseer — All-Seeing, stopped)

Keep it simple at this stage

Fatha or Damma near the Ra — heavy. Kasra near the Ra — light. A small number of words allow both readings and are learned case by case with a teacher (for example فِرْق in 26:63); do not guess those — ask. And keep the trill of page 8 to a single light tap: a rolling, rattling Ra is as wrong as a flat one.

CHAPTER 8 • RA, LAAM AND GHUNNAH

The Laam of Allah, and Ghunnah

One Laam in the language changes its weight — and one nasal sound runs through half of this book.

The Laam in the name of Allah — اللَّه

Only the Laam of the name **Allah** changes. The letter *before* it decides: this is called Taghleez (heaviness) and Tarqeeq (lightness) of the Laam.

Reading	When	Examples
Heavy (Tafkheem)	Letter before it has Fatha or Damma	قَالَ اللَّهُ (qaalallaah — 3:55) هُوَ اللَّهُ (huwallaah — 59:22) عَبْدُ اللَّهِ (‘abdullaah — 72:19)
Light (Tarqeeq)	Letter before it has Kasra	بِسْمِ اللَّهِ (bismillaah — 1:1) لِلَّهِ (lillaah — 1:2) قُلِ اللَّهُمَّ (qulillaahumma — 3:26)

Every other Laam in the Quran is light by default — including the Laam of words like الَّذِي and الْحَمْدُ. The heavy Laam belongs to the name of Allah alone.

Ghunnah — the nasal sound of Noon and Meem

Ghunnah is a sound that comes out through the **nose** (Al-Khayshoom, page 6), held for **2 counts**. Pinch your nose while saying إِنَّ — if the sound stops, that blocked part was Ghunnah. It is a built-in characteristic of Noon and Meem, and it becomes fullest in these places, in order of strength:

Where	Strength	Example
Noon or Meem with Shadda	Fullest	إِنَّ (inna) ثُمَّ (thumma — 2:29) عَمَّ (‘amma — 78:1) وَالنَّاسِ (wan-naas — 114:6)
Idgham with Ghunnah	Full	مَن يَقُولُ (2:8 — page 10)
Ikhfa and Iqlab (Noon and Meem)	Clear	كُنتُمْ (2:23) تَرْمِيهِم بِحِجَارَةٍ (105:4)
Izhar positions	Basic only — no stretch	أَنْعَمْتَ (1:7) — the Noon’s natural sound, nothing added

Remember

Ghunnah is measured like Madd: 2 counts, no more. Stretching it to 3 or 4 is as much an error as skipping it — both change the balance of the verse.

CHAPTER 9 • WAQF

Stopping signs, and how to stop

Where you pause changes what a verse means. The Mushaf marks the safe places — learn these six signs first.

Sign	Name	What to do
مـ	Waqf Lazim	Stop — it is necessary. Continuing would join two meanings wrongly.
ط	Waqf Mutlaq	Stop — the meaning is complete here.
ج	Waqf Jaiz	You may stop or continue — both are correct.
ز	Waqf Mujawwaz	Stopping is allowed, but continuing is better.
ص	Waqf Murakhkhas	Continuing is better; stop only if you need breath.
لا	La Waqf	Do not stop here — the meaning is unfinished.

Editions differ slightly in the signs they print (some use small superscript marks such as صلے and قلى). The principle never changes: a verse ending is always a safe place to stop.

How to stop on a word — four changes

Ending	At a stop it becomes	Example
Any vowel on the last letter	Sukoon — the vowel is dropped	الْعَالَمِينَ → الْعَالَمِينْ (with Madd Aarid, page 14)
Ta Marbutah ة	A soft Ha with Sukoon	رَحْمَةٌ → رَحْمَهْ (rahmah)
Tanween of Fatha	A long Alif — Madd of 2 counts	هُدًى → هُدَا (hudaa) كِتَابًا → كِتَابَا (kitaabaa)
Tanween of Kasra or Damma	Dropped completely — last letter sakinah	كِتَابٌ → كِتَابْ (kitaab)

If you run out of breath in the wrong place

It happens to every reader. Do not gasp and push on — go back a few words to where the meaning restarts cleanly, and read the phrase again in full. Returning to a good beginning is always better than a stop that breaks the meaning.

FIX IT

Common mistakes clinic

Eight errors account for most of what a teacher corrects in the first months. Each one below names the error, why it happens, and the fix — find yours, and work on one at a time.

#	The mistake	What it sounds like	The fix
1	**Ikhfa read as Izhar**	A clear tongue-tip “n” in كُنتُمْ	Lift the tongue tip off the gum and let the sound go to the nose (page 11).
2	**Ghunnah too short — or too long**	إِنَّ clipped to one beat, or stretched to four	Count it against two finger-taps, every time (page 17).
3	**Madd Asli stretched**	قَالَ held for 4 counts like a Muttasil	Natural Madd is exactly 2. Save the long holds for pages 13–14.
4	**A vowel added to Qalqalah**	أَحَدْ read as “a-ha-da” at a stop	The echo is a release, not a syllable. Bounce the letter, add nothing (page 15).
5	**Heavy and light swapped**	ط read as ت; ص read as س	Raise the back of the tongue and fill the mouth for the 7 Isti’la letters (page 7).
6	**Throat letters flattened**	ع read as a plain “a”; ح read as ه	Return to page 5 — squeeze the middle throat for ‘Ayn, sharpen the breath for Haa.
7	**Endings swallowed**	The last letter of a stopped word disappears	Give the final sakinah letter its full sound — especially Qalqalah and Hams letters (page 18).
8	**Stopping at “La”**	A pause mid-meaning because the breath ran out	Plan your breath at verse ends and ط / ج signs; if you must stop, go back and restart the phrase (page 18).

The pattern behind all eight

Almost every Tajweed error is a **length** error or a **place** error — a sound held too long or too short, or a letter made in the wrong place. When something sounds wrong and you cannot name it, ask those two questions first. The next two pages let you hunt for all eight in real verses.

PRACTICE VERSES

Surah Al-Fatiha, rule by rule

Read each line slowly. The labels under it name every rule at work — check yourself against the chapters.

بِسْمِ اللَّهِ الرَّحْمَٰنِ الرَّحِيمِ

Bismillah-ir-Rahman-ir-Raheem — In the name of Allah, the Most Gracious, the Most Merciful. (1:1)

Laam of Allah: light, after Kasra · Madd Asli in Ar-Rahmaan · Ra heavy: Fatha + Shadda · Haa sakinah: whispered Hams

الْحَمْدُ لِلَّهِ رَبِّ الْعَالَمِينَ

Alhamdu lillahi Rabbil-'aalameen — All praise is for Allah, Lord of the worlds. (1:2)

Laam of Allah: light, after Kasra · Ra heavy: Fatha · 'Ayn from the middle throat · Stop: Madd Aarid on 'aalameen

الرَّحْمَٰنِ الرَّحِيمِ

Ar-Rahman-ir-Raheem — The Most Gracious, the Most Merciful. (1:3)

Ra heavy: Fatha + Shadda · Madd Asli twice · Stop: Madd Aarid on Raheem

إِيَّاكَ نَعْبُدُ وَإِيَّاكَ نَسْتَعِينُ

Iyyaaka na'budu wa iyyaaka nasta'een — You alone we worship, and You alone we ask for help. (1:5)

Shadda on Ya: press, no Ghunnah · 'Ayn: middle throat · Stop: Madd Aarid on nasta'een

How to use these pages

First read the line for its rules, label by label. Then read it again as one flowing verse, keeping the rules but dropping the analysis. That second reading — correct *and* flowing — is the whole point of Tajweed.

PRACTICE VERSES

Al-Ikhlas, Al-Falaq and Ayat al-Kursi

Three passages most students already know by heart — now read them with the rules switched on.

قُلْ هُوَ اللَّهُ أَحَدٌ

Qul huwallaahu ahad — Say: He is Allah, the One. (112:1)

Laam of Allah: heavy, after Fatha **Stop on Ahad: Qalqalah Kubra on Dal**

اللَّهُ الصَّمَدُ

Allaahus-samad — Allah, the Eternal Refuge. (112:2)

Saad: heavy, with Itbaq **Stop on As-Samad: Qalqalah Kubra on Dal** **Laam Shamsiyyah: Saad doubled**

قُلْ أَعُوذُ بِرَبِّ الْفَلَقِ

Qul a‘oodhu bi-rabbil-falaq — Say: I seek refuge with the Lord of the daybreak. (113:1)

‘Ayn in a‘oodhu: middle throat **Madd Asli: the Waw of a‘oodhu** **Stop on al-Falaq: Qalqalah Kubra on Qaaf**

مِن شَرِّ مَا خَلَقَ

Min sharri maa khalaq — From the evil of what He created. (113:2)

Ikhfa: Noon hidden before Sheen, with Ghunnah **Ra light: Kasra** **Madd Asli in maa**

اللَّهُ لَا إِلَٰهَ إِلَّا هُوَ الْحَيُّ الْقَيُّومُ

Allaahu laa ilaaha illaa huwal-hayyul-qayyoom — Allah — there is no god but He, the Ever-Living, the Sustainer of all. (2:255, opening)

Madd Munfasil: laa ilaaha, 4–5 counts **Madd Asli: the Waw of al-Qayyoom** **Ya with Shadda in al-Hayy: press it fully**

Your turn, without labels

Cover the labels and read each verse again, naming the rules silently as you meet them. When you can do that for a verse you have **not** practised — any page of the Mushaf — the rules have become recitation, not memory. That is the finish line of this book, and the starting line of learning with a teacher.

CHECK YOURSELF

Self-check checklist and progress tracker

Tick a box only when you can do it in a verse you have **never practised** — not just in the examples printed in this book.

- ☐ I can point to the Makhraj of any letter, including the 6 throat letters, without looking (Ch. 2)
- ☐ I can hear and produce the difference between heavy and light letters — ق/ك, ص/س, ط/ت (Ch. 3)
- ☐ Given any Noon Sakinah or Tanween, I can name the rule — Izhar, Idgham, Iqlab or Ikhfa — from the next letter alone (Ch. 4)
- ☐ My Ikhfa has no clear “n” in it, and my Ghunnah lasts exactly 2 counts (Ch. 4, 8)
- ☐ I apply the 3 Meem Sakinah rules, with extra clarity before Waw and Fa (Ch. 5)
- ☐ My Madd lengths are consistent: Asli 2, Muttasil and Munfasil 4–5, Lazim 6 (Ch. 6)
- ☐ My Qalqalah bounces without adding a vowel, stronger at a stop than mid-word (Ch. 7)
- ☐ I make Ra and the Laam of Allah heavy or light by the vowel next to them (Ch. 8)
- ☐ I stop only at safe signs, drop the final vowel correctly, and turn Ta Marbutah into Ha (Ch. 9)
- ☐ I have read pages 20–21 aloud, labels covered, with no rule missed

Progress tracker

Learner’s name: _____ **Started on:** _____

Done	Chapter	Record
☐	1–3. Foundations — Tajweed, Makharij, Sifaat	Date: _____ Teacher / Parent initials: _____
☐	4. Noon Sakinah and Tanween	Date: _____ Teacher / Parent initials: _____
☐	5. Meem Sakinah	Date: _____ Teacher / Parent initials: _____
☐	6. Madd	Date: _____ Teacher / Parent initials: _____
☐	7. Qalqalah	Date: _____ Teacher / Parent initials: _____
☐	8. Ra, Laam and Ghunnah	Date: _____ Teacher / Parent initials: _____
☐	9. Waqf + practice verses read aloud	Date: _____ Teacher / Parent initials: _____

بَارَكَ اللَّهُ فِيكَ

Baarakallahu feek — May Allah bless you

Certificate of Completion

This is to celebrate that

Learner’s full name

has completed **Tajweed Rules** with IQRA Quran Online — Makharij and Sifaat, the rules of Noon and Meem Sakinah, Madd, Qalqalah, the rules of Ra and Laam, Ghunnah and Waqf.

Teacher’s signature

Date

Print this page and write the learner’s name. Completing the rules is an achievement — keeping them alive in daily recitation, and one day passing them to another learner, is the real goal.

NEXT STEP

Keep reading — with a teacher beside you

This book gives you the rules. A live teacher turns them into recitation — hearing the ‘Ayn that is still flat, the Madd that is quietly stretching, the Ikhfa that still shows a clear “n” — and correcting them in the moment, the way Tajweed has always been passed on: mouth to ear.

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