



Inheriting Islam

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القاعدة

The Inheriting Qā'idah

Learning to read the Book of Allah — the letters,
their sounds, and the places in the mouth where all
of it is made.

WRITTEN BY

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بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

*In the name of Allah, the Most Merciful,
the Most Compassionate.*

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How this book works

The whole of the reading course, written down and given away. There is a printed qā'idah in almost every masjid in the country and most of them are good. This one exists so that all of it can be on the internet for free, set as live type rather than a scan, and written for the person we actually teach.

Who that is varies. A child at the very start. Someone who began once and stopped. Someone who has prayed for years and still cannot read the page they are praying from. The book does not assume which of those you are, and it does not talk down to any of them — it explains each thing once, plainly, and then gets out of the way.

What it does not do

It does not teach the Qur'an's meaning; not one translation appears in it. It does not name a single rule of tajwīd — it will make you hold a long vowel and bounce a sākin qāf, because those are how the letters actually sound, but the naming belongs to the second book. And it does not promise you a timeline. Anyone who gives you a number before hearing you read is guessing.

Every lesson has four parts

TEACHES

One thing. A lesson that looks like it teaches two is two lessons with one of them hidden.

ON THE PAGE

The drill material — set large, meant to be read off the sheet, not studied as a diagram.

OUT LOUD

What you read to your teacher. This is the part that is not optional.

THE GATE

What your teacher has to hear before you move on. Not a score — a thing you can either do or not do yet.

There is no failing a gate. There is only "not this week." The gates matter more than the lessons: chained end to end they are exactly the standard on the Qā'idah certificate, which means from lesson one you can see the whole road and where it stops.

Every real word in this book comes from Juz 'Amma, cited to the āyah it is taken from and set in Amiri as live type. Nothing here is a picture of somebody else's book.

Every lesson is one teaching page, then its drill. Read the teaching page once. The drill that follows runs one, two or three sheets depending on how much there is to practise, and it is where the reading is actually learned: a lesson is finished when the drill is easy, not when the teaching page is understood. Two things about the drill sheets are deliberate and both of them will feel wrong at first. **There is no transliteration on a drill page**, because a reader who needs the Latin underneath has not yet learned to read — it is on the teaching page only, and you should cover it there as soon as you can. And **many of the drill items are not words**. They spell nothing in any language. That is the point: a combination that means nothing cannot be recognised from memory, so the only way through it is to read it. You already know a great deal of Juz 'Amma by heart, and that knowledge will happily pretend to be reading if this book lets it.

PART ONE

The letters and their sounds

Lessons one to five. This is the part everyone underestimates. Most of the first weeks of the class are spent here — on the mouth, not on memorising a chart.

What you will be able to do

Five lessons, five things your teacher has to hear. Together they mean you can produce every sound in the Qur'an — which is not yet the same as reading it.

- | | | |
|---|--|--------------------------|
| 1 | Name any letter pointed at, out of order, and give its sound. | ☐ |
| 2 | Say roughly where in the five zones a given letter is made. | ☐ |
| 3 | Hear the difference in all eight pairs, and make it. | ☐ |
| 4 | Read a shuffled fathah row, the heavy letters darkening the vowel. | ☐ |
| 5 | Read a mixed-vowel grid with the right vowel every time, without hesitating. | ☐ |

Nothing here is a score and nothing is timed. Each line is either true yet or not true yet, and your teacher is the one who decides — not you, and not the page.

The twenty-eight, by family

Teaches. The letters, their names, and their sounds.

Alphabetical order is how the letters are listed. It is not how they are learned. Learned alphabetically, ب and ت and ث arrive one after another and blur into each other, and you spend a month counting dots. So learn them in families: each shares one skeleton and differs only in its dots.

THE BOWL

ب	bā'	b, as in <i>book</i>
ت	tā'	t — tongue on the back of the upper front <i>teeth</i>
ث	thā'	th, as in <i>think</i>

THE BELLY

ج	jīm	j, as in <i>jam</i>
ح	ḥā'	No English equivalent. A hard, breathy whisper from mid-throat
خ	khā'	The ch of Scottish <i>loch</i>

THE TWO SHORT PAIRS

د	dāl	d, tongue on the teeth
ذ	dhāl	th, as in <i>this</i>
ر	rā'	A tapped r, as in Spanish <i>pero</i>
ز	zāy	z, as in <i>zoo</i>

THE COMBS

س	sīn	s, as in <i>sun</i>
ش	shīn	sh, as in <i>shine</i>

THE HEAVY PAIRS — lesson 3 is entirely about these

ص	ṣād	A heavy s — the tongue humps and the sound darkens
ض	ḍād	A heavy d , made with the <i>side</i> of the tongue
ط	ṭā'	A heavy t
ظ	ẓā'	The heavy twin of ذ

THE THROAT PAIR

ع	'ayn	No English equivalent. A voiced squeeze in mid-throat
غ	ghayn	A gargle — close to a French r

ONE MORE SHARED SKELETON

ف	fā'	f
ق	qāf	A k made far back, against the soft palate

THE SINGLES — nothing to confuse them with

ا	alif	A carrier. It lengthens the vowel before it; no sound of its own
ك	kāf	k
ل	lām	l
م	mīm	m
ن	nūn	n
ه	hā'	h, as in <i>hat</i>
و	wāw	w
ي	yā'	y

NOT ONE OF THE TWENTY-EIGHT, BUT READ CONSTANTLY

ء	hamzah	The catch in the middle of <i>uh-oh</i> . A real letter, not a mark
---	--------	---

Out loud. Your teacher points at a letter; you say its name, then its sound. Out of order — because in order you are reciting a list, not reading.

THE GATE

You name any letter pointed at, out of order, and give its sound — without running the alphabet in your head to get there.

DRILL

The letters, out of order

STRAIGHT THROUGH right to left, then again faster

ا	ب	ت	ث	ج	ح	خ	د
ذ	ر	ز	س	ش	ص	ض	ط
ظ	ع	غ	ف	ق	ك	ل	م
	ن	ه	و	ي			

SHUFFLED — THREE TIMES the same twenty-eight, never in the same place

ا	ح	ز	ط	ق	ه	ت	د
ش	ع	ل	ي	ج	ر	ض	ف
ن	ب	خ	س	ظ	ك	و	ث
		ذ	ص	غ	م		
ث	ش	ك	ت	س	ق	ب	ز
ف	ا	ر	غ	ي	ذ	ع	و
د	ظ	ه	خ	ط	ن	ح	ض
	م	ج	ص	ل			

The letters, out of order

ا	ع	خ	م	ش	ب	غ	د
ج	ك	ز	ي	ظ	ح	ل	س
ذ	ه	ض	ث	ق	ر	و	ط
		ن	ص	ت	ف		
ش	ي	ض	ب	ظ	ث	غ	ح
ج	ف	خ	ك	ذ	م	ز	ه
ن	س	و	ص	ا	ط	ت	ع
		ق	د	ل	ر		

DOTS ONLY these differ by nothing else — say the name, not the family

خ	ح	ج	ي	ن	ث	ت	ب
ض	ص	ش	س	ز	ر	ذ	د
	ق	ف	غ	ع	ظ	ط	

خ غ ح ع ٥ ٤
الحلق

اللِّسَانُ

الشَّفَتَانِ

الجوف

الحيشوم

LESSON 2

DRILL

Where each one is made

THE THROAT deepest, middle, nearest — in that order

خ	غ	ح	ع	ه	ء
---	---	---	---	---	---

THE TONGUE back, middle, side, tip

ن	ل	ض	ي	ش	ج	ك	ق
ظ	س	ز	ص	ت	د	ط	ر
			ث	ذ			

THE TWO LIPS

م	ب	و	ف
---	---	---	---

THE EMPTY SPACE no contact at all

ي	و	ا
---	---	---

MIXED for each one: which zone?

ر	ن	س	و	ص	ا	ط	ت
ب	ظ	ث	غ	ح	ق	د	ل
ك	ذ	م	ز	ه	ش	ي	ض
		ع	ج	ف	خ		

Where each one is made

ص	ذ	ث	و	ك	ظ	س	خ
ه	ق	ط	ز	ح	ا	م	غ
ر	ج	ي	ل	ع	ش	د	ت
		ب	ن	ف	ض		
ل	س	ا	ع	خ	م	ش	ب
و	ط	ج	ك	ز	ي	ظ	ح
ت	ف	ذ	ه	ض	ث	ق	ر
		غ	د	ن	ص		

NEIGHBOURS these sit close together in the mouth — say both, twice

غ	خ	ء	ع	ه	ح	ك	ق
ث	ز	س	ص	ض	د	ت	ط
			ظ	ذ			

The sounds English does not have

Teaches. The eight contrasts that decide whether you sound like you were taught.

An English-speaking mouth arrives with most of the twenty-eight already installed. The rest get quietly swapped for the nearest English sound — and because the swap is *consistent*, it sounds fine to you. This lesson is the one a page genuinely cannot do for you.

THE EASIER ONE FIRST, THEN THE ONE THAT COSTS YOU — except

خ and غ, where English gave you neither

ه	ح	ه is a sigh. ح is a squeeze — the throat narrows and the sound rasps
ء	ع	ء is a clean stop. ع is voiced and held — the same place squeezed rather than shut
ك	ق	Same shape of sound, made further back. ق is against the soft palate
خ	غ	Same place. خ is voiceless, غ is voiced
ت	ط	ط is heavy. The tongue flattens, the back rises, the vowel after it darkens
س	ص	ص is heavy — the same s, sounded inside a bigger room
د	ض	ض uses the <i>side</i> of the tongue against the molars. The hardest letter in Arabic
ذ	ظ	ظ is the heavy twin of ذ, not of ز

THE SAME EIGHT, INSIDE REAL WORDS

هُمْ 78:3	حِسَابًا 78:27
أَلَمْ 78:6	عَبَسَ 80:1
كَسَبَ 111:2	قُتِلَ 80:17
خُلِقَ 86:5	غَلَبَا 80:30
تَذَكَّرَ 80:11	نُطِفَتْ 80:19
سَبْعًا 78:12	صَفًّا 89:22
أَدْبَرَ 79:22	ضَرِيعَ 88:6
أَنْذَرْنَاهُمْ 78:40	يَنْظُرُ 78:40

Say them as a pair, never alone — your teacher reads these, you listen. The contrast is the lesson, not the reading.

Out loud — two directions, and you need both. Hearing: your teacher says one of a pair, you say which it was. Most people can produce a ح long before they can reliably *hear* one, and a sound you cannot hear is a sound you cannot fix when you drift.

Producing: you say both back to back until they are plainly two sounds and not one sound said twice.

THE GATE

For all eight pairs: you hear the difference when your teacher makes it, and you make the difference when you say it. Not perfectly — distinctly.

This is the lesson people quit on. ض in particular takes weeks and there is no trick: it is a movement your mouth has never made.

Nobody's ض is good in month one, and a teacher who tells you yours is fine when it is not has not done you a favour.

DRILL

The eight pairs

AS PAIRS light, then heavy — never one alone

غ	خ	ق	ك	ع	ء	ح	ه
ظ	ذ	ض	د	ص	س	ط	ت

REVERSED heavy first now, so the order stops carrying you

خ	غ	ك	ق	ء	ع	ه	ح
ذ	ظ	د	ض	س	ص	ت	ط

SHUFFLED SINGLES your teacher says one; you say which

ع	ذ	ط	ك	ظ	س	ق	ه
ص	خ	ح	د	غ	ء	ض	ت

The eight pairs

ع	س	ح	ت	ظ	خ	ض	ك
ص	ء	ط	ه	غ	ذ	ق	د

THE SAME SIXTEEN, WITH A FATḤAH a consonant cannot be said alone, so one is lent to you here — the mark itself is lesson four

حَ	سَ	عَ	دَ	قَ	ذَ	غَ	هَ
طَ	ءَ	صَ	كَ	ضَ	خَ	ظَ	تَ
ءَ	غَ	دَ	حَ	خَ	صَ	هَ	قَ
سَ	ظَ	كَ	طَ	ذَ	عَ	تَ	ضَ

AS PAIRS AGAIN, OUT LOUD say both; listen for the vowel darkening after the heavy one

هَ	حَ	ءَ	عَ	كَ	قَ	خَ	غَ
تَ	طَ	سَ	صَ	دَ	ضَ	ذَ	ظَ

Fathah — the letter opens

Teaches. The first of the three short vowels.

Until now the letters have had names but no voice. A letter alone is not a sound you can say — you cannot pronounce a bare ب any more than you can pronounce a bare English **b**. The small mark above it is what turns it into speech. A fathah is a short stroke above the letter, and it makes an **a**, as in *cat*.

Twenty-seven here, not twenty-eight. ا is missing on purpose and will be missing from every vowel drill in this book. It is a carrier with no sound of its own — there is nothing in it to open, close or round. Lesson nine is where it finally does its job.

بَ ba	تَ ta	ثَ tha	جَ ja	حَ ḥa	خَ kha	دَ da
ذَ dha	رَ ra	زَ za	سَ sa	شَ sha	صَ ṣa	ضَ ḍa
طَ ṭa	ظَ ẓa	عَ ‘a	غَ gha	فَ fa	قَ qa	كَ ka
لَ la	مَ ma	نَ na	هَ ha	وَ wa	يَ ya	

Watch the heavy letters. After ص ض ط ظ ق — and after غ خ — the fathah is not the **a** of *cat*. It darkens, closer to the **a** of *father*. You do not have to do anything to make that happen; it happens by itself if the letter is genuinely heavy. If your طَ sounds like *ta* and not *ṭa*, the problem is the ط, not the vowel.

Out loud. Straight down the rows, then the rows shuffled. Slowly. The goal is not speed — it is that no letter needs a pause before it while you remember which one it is.

DRILL

Fathah, everywhere

ALL TWENTY-SEVEN

بَ	تَ	ثَ	جَ	حَ	خَ	دَ	ذَ
رَ	زَ	سَ	شَ	صَ	ضَ	طَ	ظَ
عَ	غَ	فَ	قَ	كَ	لَ	مَ	نَ
هَ			وَ	يَ			

SHUFFLED, TWICE

بَ	خَ	سَ	ظَ	كَ	وَ	جَ	رَ
ضَ	فَ	نَ	ثَ	دَ	شَ	عَ	لَ
يَ	حَ	زَ	طَ	قَ	هَ	ثَ	ذَ
صَ			غَ	مَ			
حَ	شَ	فَ	وَ	خَ	صَ	قَ	يَ
دَ	ضَ	كَ	بَ	ذَ	طَ	لَ	ثَ
رَ	ظَ	مَ	ثَ	زَ	عَ	نَ	جَ
سَ			غَ	هَ			

Fathah, everywhere

TWO AT A TIME these spell nothing — that is the point

تَه	وَن	مَر	غَر	ذَن	بَد
سَو	جَد	يَذ	نَذ	قَب	زَر
مَت	عَد	خَر	يَن	هَد	كَو
يَث	مَو	فَق	رَق	بَو	وَر
		سَق	ثَو		
لَر	صَو	جَو	يَل	نَه	كَذ
وَو	مَر	فَذ	رَت	بَر	وَد
جَر	يَر	نَز	قَر	زَو	تَو
عَو	دَو	يَو	هَذ	لَد	شَد
		وَز	مَد		

Fathah, everywhere

تَمَّ	رَكَ	فَوَّ	نَتَّ	يَدَّ	جَتَّ
سَمَّ	كَرَّ	نَوَّ	يَمَّ	حَدَّ	عَدَّ
لَزَّ	وَذَّ	بَكَ	رَضَّ	فَرَّ	مَهَّ
يَتَّ	ثَرَّ	سَرَّ	قَوَّ	نَكَ	يَكَّ
		جَهَّ	صَدَّ		

THREE AT A TIME still not words — read straight through, no pausing

بَرَّتْ	خَلَّهْ	فَتَوَّ	كَوَهْ	مَوَّم
يَحَّتْ	جَوَّنْ	طَعَدَّ	قَسَنَّ	لَهَرَّ
وَسَوَّ	بَيَّوْ	سَبَّرَ	فَلَدَّ	لَرَّوْ
نَقَّتْ	يَنَّهُ	خَرَجَّ		

Kasrah and ɖammah

Teaches. The other two short vowels, and then all three mixed.

Three marks, and the letters start to sound like the words you have been standing in prayer with. **Fatḥah** is a stroke *above* — **a. Kasrah** is the same stroke *below* — **i**, as in *sit*. **ɖammah** is a small **و** above — **u**, as in *put*. The position tells you the sound. There is nothing else to it and there are no exceptions.

KASRAH

بِ	تِ	ثِ	جِ	حِ	خِ	دِ
bi	ti	thi	ji	hi	khi	di
ذِ	رِ	زِ	سِ	شِ	صِ	ضِ
dhi	ri	zi	si	shi	ṣi	ḍi
طِ	ظِ	عِ	غِ	فِ	قِ	كِ
ṭi	ẓi	‘i	ghi	fi	qi	ki
لِ	مِ	نِ	هِ	وِ	يِ	
li	mi	ni	hi	wi	yi	

ḌAMMAH

بُ	تُ	ثُ	جُ	حُ	خُ	دُ
bu	tu	thu	ju	hu	khu	du
ذُ	رُ	زُ	سُ	شُ	صُ	ضُ
dhu	ru	zu	su	shu	ṣu	ḍu
طُ	ظُ	عُ	غُ	فُ	قُ	كُ
ṭu	ẓu	‘u	ghu	fu	qu	ku
لُ	مُ	نُ	هُ	وُ	يُ	
lu	mu	nu	hu	wu	yu	

ALL THREE, ONE LETTER AT A TIME

بِ	بُ	بُ	ba · bi · bu
جِ	جُ	جُ	ja · ji · ju
سِ	سُ	سُ	sa · si · su
عِ	عُ	عُ	‘a · ‘i · ‘u
قِ	قُ	قُ	qa · qi · qu
مِ	مُ	مُ	ma · mi · mu

AND MIXED, AT RANDOM — this is the drill that matters

كِ	تُ	مَ	شِ	دُ	حَ
ki	tu	ma	shi	du	ḥa
رِ	ظُ	نَ	فِ	بُ	ثُ
ri	ẓu	na	fi	bu	tha
صِ	لُ	عَ	زِ	طُ	هَ
ṣi	lu	‘a	zi	ṭu	ha

THE GATE

You read a mixed-vowel grid aloud with the correct vowel every time — no hesitation before the letter, and no drift toward whichever vowel came last.

You have now finished part one, and it is worth saying what that means: you can produce every sound in the Qur'an. What you cannot do yet is read them joined together, which is the whole of part two.

Three vowels, mixed

بَ	تَ	ثَ	جَ	حَ	خَ	دَ	ذَ
رَ	زَ	سَ	شَ	صَ	ضَ	طَ	ظَ
عَ	غَ	فَ	قَ	كَ	لَ	مَ	نَ
		هَ	وَ	يَ			

بُ	تُ	ثُ	جُ	حُ	خُ	دُ	ذُ
رُ	زُ	سُ	شُ	صُ	ضُ	طُ	ظُ
عُ	غُ	فُ	قُ	كُ	لُ	مُ	نُ
			هُ	وُ	يُ		

Three vowels, mixed

ONE LETTER, ALL THREE

بَ	بِ	بُ	جَ	جِ	جُ	سَ	سِ
سُ	عَ	عِ	عُ	قَ	قِ	قُ	مَ
مُ	نَ	نِ	نُ	فَ	فِ	فُ	
		كَ	كِ	كُ			

MIXED AT RANDOM no pattern to lean on

بَ	خَ	سُ	ظَ	كَ	وُ	جَ	رَ
ضُ	فَ	نِ	تُ	دَ	شِ	عُ	لَ
يَ	حَ	زَ	طَ	قُ	هَ	ثَ	ذُ
		صَ	غَ	مُ			
دَ	غَ	تَ	صِ	نُ	ذَ	فِ	ثُ
ضَ	هَ	رُ	قَ	جَ	طَ	وَ	زَ
كُ	حَ	ظَ	يُ	سَ	لَ	خَ	عَ
		بَ	شُ	مَ			

Three vowels, mixed

TWO AT A TIME not words

تِهْ	وْنْ	مِرْ	غِرْ	ذِنْ	بِْ
سِوْ	جِدْ	يِذْ	نِذْ	قِبْ	زِرْ
مِتْ	عِذْ	خِرْ	يِنْ	هِدْ	كِوْ
يِثْ	مِوْ	فِقْ	رِقْ	بِوْ	وِرْ
		سِقْ	ثِوْ		
لُرْ	صِوْ	جِوْ	يِلْ	نِهْ	كُذْ
وِوْ	مِرْ	فِذْ	رِتْ	بِرْ	وِدْ
جِرْ	يِرْ	نِرْ	قِرْ	زِوْ	تِوْ
عِوْ	دِوْ	يِوْ	هِذْ	لِذْ	شِذْ
		وِرْ	مِذْ		

PART TWO

Joining and reading words

Lessons six to thirteen. Part one gave you every sound in the Qur'an. This part turns them back into reading — and it is the part people most often rush, because the letters feel finished and they are not.

What you will be able to do

Eight lessons. This is the part that turns letters back into reading. Take it slowly — it is the one people most often hurry through.

- | | | |
|----|--|--------------------------|
| 6 | Name a letter in any of its four shapes, and count the letters in a word with a gap in it. | ☐ |
| 7 | Read an unseen three-letter word, joined, without being prompted through it. | ☐ |
| 8 | Read all three tanwīn endings, and never sound the silent seat-alif. | ☐ |
| 9 | Hold a long vowel for two counts, and read the small standing alif as a full one. | ☐ |
| 10 | Cut a sākin letter clean, and bounce the five without adding a vowel. | ☐ |
| 11 | Read aw and ay as glides rather than long vowels. | ☐ |
| 12 | Hold every doubled letter, with the ghunnah passing the pinched-nose test. | ☐ |
| 13 | Read ﺝ correctly against unseen words, deciding from the page and not from a list. | ☐ |

Nothing here is a score and nothing is timed. Each line is either true yet or not true yet, and your teacher is the one who decides — not you, and not the page.

One letter, four shapes

Teaches. That a letter changes shape depending on where it stands, and is still the same letter.

Lesson one gave you the letters standing alone — which is the shape they are almost never in. That is not a gap in lesson one. Every qā'idah begins that way, because you cannot learn a shape that is holding hands on both sides before you know the shape itself. But it does mean a real word can arrive looking like nothing you have seen. It is not new. It is the same twenty-eight, joined.

ALONE	OPENING	MIDDLE	CLOSING	
ب	ب	ب	ب	bā'
ج	ج	ج	ج	jīm
س	س	س	س	sīn
ع	ع	ع	ع	'ayn
ك	ك	ك	ك	kāf
م	م	م	م	mīm
ه	ه	ه	ه	hā'
ي	ي	ي	ي	yā'

The middle shape is the one that looks unfamiliar, and it is unfamiliar for a mechanical reason: it is the letter with its front and back removed so it can hold hands on both sides. Everything distinctive about it — the dots, the loop, the tail — is still there.

SIX LETTERS NEVER JOIN TO THE LETTER AFTER THEM

و ز ر ذ د ا

They join on the right and refuse on the left. That is why words appear to have gaps in the middle of them, and why you have been unable to tell where one word ends. **It is not a space. It is a .**

THE GAP, IN REAL WORDS

مَهْدًا after the د

78:6

بَرْدًا after the ر and the د

78:24

أَزْوَاجًا after the ز, أ and the و

78:8

أَوْتَادًا after the و, أ and the د

78:7

One gap, then two, then three, then four.

Two things you will see before this book explains them. Many words begin **أ** — read it as a plain alif for now; lesson thirteen is about what it really does. And some end **ة**, which is a hā' wearing the two dots of a tā'; lesson fourteen gives it its name. Neither will stop you counting letters or naming shapes today.

Out loud. Your teacher shows a letter in one of its four shapes; you name it. Then a real word, and you say how many letters are in it. That second drill is what breaks the gap problem — you cannot count the letters in **أَزْوَاجًا** until you have stopped believing the gaps are spaces.

THE GATE

You name any letter shown in any of its four shapes, and you correctly count the letters in a word containing a non-connector.

DRILL

One letter, four shapes

NAME THE LETTER, WHATEVER SHAPE IT IS IN

ALONE	OPENING	MIDDLE	CLOSING
ب	ب	ب	ب
ت	ت	ت	ت
ث	ث	ث	ث
ج	ج	ج	ج
ح	ح	ح	ح
خ	خ	خ	خ
س	س	س	س
ش	ش	ش	ش
ص	ص	ص	ص
ع	ع	ع	ع

One letter, four shapes

NAME THE LETTER, WHATEVER SHAPE IT IS IN continued

ALONE	OPENING	MIDDLE	CLOSING
غ	غ	غ	غ
ف	ف	ف	ف
ق	ق	ق	ق
ك	ك	ك	ك
ل	ل	ل	ل
م	م	م	م
ن	ن	ن	ن
ه	ه	ه	ه
ي	ي	ي	ي

One letter, four shapes

SHAPES OUT OF CONTEXT these are fragments, not words — just name the letter

ف	پ	م	ك	ه	ع	س	ب
ش	غ	ل	ص	ت	ن	ج	ق
			ح	خ			

COUNT THE LETTERS — DO NOT READ THESE YET the gaps inside them are non-connectors, not spaces

نَوْمُكُمْ	وَجَعَلْنَا	الْأَرْضَ	الْعَظِيمِ
فَتَاتُونَ	الْفَصْلِ	فَوْقَكُمْ	وَبَنَيْنَا
كَانَتْ	الْجِبَالُ	فَكَانَتْ	وَفُتِحَتْ

The first real words

Teaches. Reading a whole word, joined, unprompted.

Nine words. Every one is a real word from Juz ‘Amma, every one is exactly three letters, and every letter carries a plain short vowel — no long vowels, no sukūn, no shaddah, nothing you have not been taught. **This is the first page of this book that is actually the Qur'an.**

عَبَسَ

‘abasa
80:1

رَفَعَ

rafa‘a
79:28

فَعَلَ

fa‘ala
89:6

جَمَعَ

jama‘a
104:2

كَسَبَ

kasaba
111:2

حَسَدَ

ḥasada
113:5

بَخَلَ

bakhila
92:8

قَتَلَ

qutila
80:17

خُلِقَ

khuliqa
86:5

The small words underneath are transliterations, and they are scaffolding — cover them as soon as you can. What is above them is the Book.

Out loud. Each word slowly, letter by letter first — ‘a · ba · sa — then joined at normal speed. Then the nine shuffled, and finally a word your teacher chooses that is not on this list.

THE GATE

You read an **unseen** three-letter word, joined, at a normal pace, without being prompted through it letter by letter.

That gate is a milestone and it should be named as one. The certificate at the end of this book asks for exactly this against harder material. If you can do it here, the rest of the book is detail.

DRILL

Three letters at a time

THE NINE, SHUFFLED no transliteration this time

خُلِقَ	فَعَلَ	قُتِلَ	عَبَسَ	كَسَبَ
	جَمَعَ	بَخَلَ	رَفَعَ	حَسَدَ

NOW ONES THAT ARE NOT WORDS you cannot recognise these — you have to read them

جَعَرَ	وَيْدَ	مَنْتَ	كَلَهَ	عَيْرَ
بَوَّنَ	هَوَّلَ	لَمَدَ	قَرَّبَ	صَوَّدَ
يَقْدَ	نَشَرَ	لَدَّرَ	فَعَوَّ	ذَلَمَ
	كَفَّرَ	عَوَّدَ	حَيَّفَ	
فِيلَ	شُرِبَ	تُورَ	وُنَهَ	مُرِكَ
فُسِبَ	دِيلَ	بُعِلَ	هُلِقَ	لُكِّدَ
عُلِهَ	حُسِنَ	يُسِنَ	نُبِدَ	لُتِبَ
	وُلِرَ	لِيلَ	كُتِرَ	

Three letters at a time

نَوَفُ	لَعْرُ	فَوَفُ	سَيِّدُ	تَعَذُّ
مَيِّدُ	كَيْلُ	فَجْوُ	خَيْفُ	بِرْه
لَوْفُ	قَوْرُ	طَعْوُ	حَبْرُ	يَدُو
	سَجْرُ	تَحْفُ	وَعُو	
خَرُو	يُورِ	نَمْدُ	لَسْمُ	فَلْمُ
جَوْدُ	وَيُو	مَنُو	كَوْرُ	عِيْمُ
بِيرُ	هُوَه	لَنْتُ	قَرُكُ	صَوْلُ
	لَذِبُ	فَقْوُ	رَبْرُ	

REAL THREE-LETTER WORDS YOU HAVE NOT BEEN GIVEN some you will know; read them anyway rather than remembering them

خُلِقَ	قُرِئَ	قُتِلَ	عَبَسَ	رَفَعَ
جَمَعَ	خَشِيَ	بَخِلَ	فَعَلَ	صُحِفَ
		حَسَدَ	كَسَبَ	

Tanwīn

Teaches. The doubled vowel at the end of a word, and the silent alif that sits under one of them.

Tanwīn is the short vowel written twice, and it adds an **n** to the end of the word. That is all it is, and it only ever happens at the end of a word.

بُ fatḥatayn says **-an**

بِ kasratayn says **-in**

بِ dammatayn says **-un**

The one trap. Fatḥatayn is almost always written on an alif — ا — and **that alif is silent**. It is a seat for the mark, not a sound. مِهْدًا is *mihādan*, not *mihādā*. This catches every single beginner, and it catches them for months if nobody says it out loud.

FATHATAYN — read only the ending for now; almost all of these also carry a long vowel, which is the next lesson

مِهْدًا أَوْتَادًا سُبَاتًا لِبَاسًا مَعَاشًا سِرَاجًا بَرْدًا حِسَابًا
78:27 78:24 78:13 78:11 78:10 78:9 78:7 78:6

KASRATAYN

شَيْءٍ ضَرِيعٍ جُوعٍ عَلَقٍ
96:2 88:7 88:6 78:29

DAMMATAYN

أَحَدٌ وَاجِفَةٌ كَرَّةٌ نَارٌ
90:20 79:12 79:8 89:25

THE GATE

You read all three tanwīn endings correctly, and you never pronounce the seat-alif of fatḥatayn as a long vowel.

DRILL

Tanwīn

FATHATAYN ON ITS SEAT every one ends -an; not one ends in a long ā

بَا	تَا	ثَا	جَا	حَا	خَا
دَا	ذَا	رَا	زَا	سَا	شَا
صَا	ضَا	طَا	ظَا	عَا	غَا
فَا	قَا	كَا	لَا	مَا	نَا
هَّا		وَا	يَا		

KASRATAYN

بِ	خِ	سِ	ظِ	كِ	وِ	جِ	رِ
ضِ	فِ	نِ	تِ	دِ	شِ	عِ	لِ
يِ	حِ	زِ	طِ	قِ	هِ	ثِ	ذِ
صِ		غِ	مِ				

Tanwīn

DAMMATAYN

و	ف	ش	ح	ه	غ	س	ج
ب	ك	ض	د	ي	ق	ص	خ
ث	م	ظ	ر	ت	ل	ط	ذ
			ن	ع	ز		

THE ONES YOU CAN READ WHOLE TODAY nearly every other tanwīn word carries a long vowel, which is next lesson

أَحَدٌ	كَبَدٌ	طَبَقًا	قَتَرَةٌ
	عَلَقٍ	لِأَحَدٍ	رَقَبَةٍ

Tanwīn

TANWĪN ON A CLOSED SYLLABLE not words

جَرًّا	رَقًّا	ضَجًّا	فَطًّا	نَوًّا
تَزًّا	دَكًّا	شَجًّا	عَطًّا	لِيًّا
يَسًّا	حَلًّا	زَخًّا	طَعًّا	قَبًّا
هَشًّا	ثَمًّا	ذَدًّا	صَغًّا	غَتًّا
مَصًّا	بَنًّا	خَدًّا	سَفًّا	ظَنًّا

وَهَّا

كَضَّا

ثَدِّ	ظِضِّ	تَكِّ	طِثِّ	بِزِّ	ضِجِّ
يِنِّ	صِجِّ	وِصِّ	شِقِّ	هِتِّ	سِرِّ
نِظِّ	زِمِّ	مِجِّ	رِشِّ	لِفِّ	ذِبِّ
كَذِّ	دِطِّ	قِلِّ	نِجِّ	فِسِّ	حِجِّ

غَهْ

The long vowels

Teaches. That a long vowel is its short vowel *held*, and the small alif that is said but not written full size.

Each short vowel has a long partner, and the long one is not a different sound. It is the same sound held for about twice as long. Say *ba*, then say *ba* and do not stop — that is *bā*.

SHORT		LONG		MADE BY
بَ	ba	بَا	bā	fatḥhah followed by ا
بِ	bi	بِي	bī	kasrah followed by ي
بُ	bu	بُو	bū	ḍammah followed by و

The pattern is exact: the letter that lengthens always matches the vowel before it. If they do not match, it is not a long vowel — it is something else, and lesson eleven is about that.

IN REAL WORDS

كَانَ	kāna	78:17
يَقُولُ	yaqūlu	89:24
فِيهِ	fīhi	78:3
الْعَظِيمِ	al-‘aẓīm	78:2
يَذُوقُونَ	yadhūqūn	78:24
يَرْجُونَ	yarjūn	78:27
سَيَعْلَمُونَ	saya‘lamūn	78:4

THE SMALL STANDING ALIF

Sometimes the alif is written as a tiny vertical stroke above the letter instead of full size beside it — بَ. It is said exactly like a full alif. It is not a decoration and it is not optional.

الرَّحْمَنِ ذُكِّ كِتَبًا إِلَىٰ

78:39 78:29 78:39 78:37

You say الرَّحْمَنِ every day — it opens the basmalah as well as standing here. Now you can see why the ā in the middle of it is there.

THE GATE

You hold a long vowel for about two counts — plainly longer than a short vowel, and plainly not stretched to three or four — and you read the small standing alif as a full one.

You have just done your first piece of tajwīd, and this book is not going to name it. How long a vowel is held is a measured thing with a rule attached; the tajwīd book gives it its name and its number. For now: hold it, and let your teacher tell you when the length is right.

DRILL

Short, then long

HELD TWICE AS LONG say the short one, then the long one, back to back

ثَا	ثَ	تَا	تَ	بَا	بَ
خَا	خَ	حَا	حَ	جَا	جَ
رَا	رَ	ذَا	ذَ	دَا	دَ
شَا	شَ	سَا	سَ	زَا	زَ
	ضَا	ضَ	صَا	صَ	

Short, then long

ALL THREE LENGTHENINGS the letter always matches the vowel before it

وَا	كََا	ظَا	سَا	خَا	بَا
تَا	نَا	فَا	ضَا	رَا	جَا
حَا	يَا	لَا	عَا	شَا	دَا
ذَا	ثَا	هَا	قَا	طَا	زَا
		مَا	غَا	صَا	
سِي	جِي	نِي	عِي	زِي	ثِي
وِي	فِي	شِي	حِي	هِي	غِي
ضِي	دِي	يِي	قِي	صِي	نَحِي
تِي	لِي	طِي	ذِي	بِي	كِي
		مِي	ظِي	رِي	

Short, then long

دُو	مُو	شُو	بُو	عُو	خُو
فُو	ذُو	نُو	صُو	تُو	غُو
جُو	قُو	رُو	هُو	ضُو	ثُو
ظُو	حُو	كُو	زُو	وُو	طُو
		لُو	سُو	يُو	

REAL WORDS

مَعَاشًا	لِبَاسًا	سُبَاتًا	فِيهِ
وَنَبَاتًا	مَاءً	سِرَاجًا	شِدَادًا
مَاءًا	سَرَابًا	مِيقَتًا	كَانَ
شَرَابًا	وَلَا	يَذُوقُونَ	فِيهَا
		حَمِيمًا	جَزَاءً

Short, then long

THE SMALL STANDING ALIF said exactly like a full one

كِتَابًا	بِأَيِّتِنَا	مِيقَتَنَا	مَهْدًا
خَشَعَةً	تُرْبًا	إِلَى	ذَلِكَ
مُوسَى	أَتَاكَ	وَحِدَةً	عِظْمًا
وَعَصَى	فَأَرَاهُ	طَغَى	نَادَاهُ

AND THE TANWĪN WORDS FROM LAST LESSON you could not finish these before; now you can

عَذَابًا	وَفَاقًا	شَرَابًا	سَرَابًا
طَبَقًا	سَعِيرًا	مَثَابًا	مَفَازًا
	كُفُوفًا	نَارًا	
نَعِيمٍ	أَنْعِيمٍ	قَتْرَةً	وَاجِفَةً
شَدِيدٍ	أَلِيمٍ	بِعَذَابٍ	كَادِحٍ
وَلَيَالٍ	طَعَامٍ	خَشَعَةً	لَشَدِيدٍ

Sukūn

Teaches. The mark that means *no vowel here*, and the five letters that bounce when it lands on them.

A sukūn is a small circle above a letter — بْ — and it means the letter has no vowel. You say the consonant and stop; it closes the syllable. This is what lets syllables stack into real words: أَلَمْ is *alam*, not *alama*.

THE PLAIN SUKŪN

أَلَمْ	<i>alam</i>	78:6
هُمْ	<i>hum</i>	78:3
يَوْمَ	<i>yawma</i>	78:17
الْأَرْضِ	<i>al-arḍa</i>	78:6
نَوْمَكُمْ	<i>nawmakum</i>	78:9
فَوْقَكُمْ	<i>fawqakum</i>	78:12
الْفَصْلِ	<i>al-faṣl</i>	78:17
كَانَتْ	<i>kānat</i>	78:21

THE FIVE THAT BOUNCE

د ج ب ط ق		
قِ أَقْسِمُ	<i>the ق</i>	81:15
طِ بَطِشْ	<i>the ط</i>	85:12
بِ سَبْعًا	<i>the ب</i>	78:12
جِ نَجْعَلِ	<i>the ج</i>	78:6
دِ أَدْبَرُ	<i>the د</i>	79:22
بِ أَذْهَبُ	<i>the ب again, at the end of the word</i>	79:17

The bounce is not a vowel. This is the whole difficulty. أَذْهَبُ ends with a rebound on the **b**; it does not end in *-bi* or *-bu*. If someone can hear which vowel you added, you have added one.

THE GATE

You cut a sākin letter cleanly with no vowel leaking after it, and the five bounce audibly without picking up a vowel.

DRILL

Sukūn — the letter stops

CLOSED SYLLABLES not words; cut the second letter clean

تَهْ	وَنْ	مَرْ	غَرْ	ذَنْ	بَدْ
سَوْ	جَدْ	يَدْ	نَدْ	قَبْ	زَرْ
مَتْ	عَدْ	خَرْ	يَنْ	هَدْ	كَوْ
يَثْ	مَوْ	فَقْ	رَقْ	بَوْ	وَرْ
		سَقْ	ثَوْ		
لِرْ	صِرْ	جِرْ	يِلْ	نِهْ	كَزْ
وِوْ	مِرْ	فِذْ	رِتْ	بِرْ	وِدْ
جِرْ	يِرْ	نِرْ	قِرْ	زِرْ	تِوْ
عِوْ	دِوْ	يِوْ	هِذْ	لِذْ	شِذْ
		وِرْ	مِذْ		

Sukūn — the letter stops

جُتْ	يُدْ	نُتْ	فُوْ	رُكْ	تُمْ
عُدْ	حُدْ	يِمْ	نُوْ	كُرْ	سُمْ
مُهْ	فُرْ	رُضْ	بُكْ	وُدْ	لُزْ
يُكْ	نُكْ	قُوْ	سُرْ	ثُرْ	يُتْ
		صُدْ	جُهْ		

THE FIVE THAT BOUNCE and only these five

تَقْ	بَدْ	بَجْ	بَبْ	بَطْ	بَقْ
سَطْ	سَقْ	تَدْ	تَجْ	تَبْ	تَطْ
مَبْ	مَطْ	مَقْ	سَدْ	سَجْ	سَبْ
نَجْ	نَبْ	نَطْ	نَقْ	مَدْ	مَجْ
نَدْ					

Sukūn — the letter stops

REAL WORDS

أَلَمْ	هُمْ	الْعَظِيمِ	بِسْمِ
أَزْوَاجًا	أَوْتَادًا	الْأَرْضِ	نَجْعَلِ
فَوْقَكُمْ	وَبَنِينَا	نَوْمَكُمْ	وَجَعَلْنَا
الْفَصْلِ	يَوْمَ	الْأَفَافَا	سَبْعًا
	أَفْوَاجًا	فَتَاتُونَ	

REAL WORDS WITH A BOUNCE IN THEM

سَبَحًا	أَبُوبًا	سَبْعًا	نَجْعَلِ
أَذْهَبَ	زَجَرَةً	أَبْصَرَهَا	سَبَقًا
يُذَرِّكَ	لَعِبَرَةً	أَدَبَرِ	الْكُبْرَى
شَقَقْنَا	صَبِينَا	يَقْضِ	فَأَقْبَرَهُ

The soft pairs

Teaches. **وَّ** and **يَّ** — a fathah followed by a sākin wāw or yāʾ.

Lesson nine said a long vowel needs the lengthening letter to *match* the vowel before it. Here they do not match, and the result is neither short nor long: it is a glide, two sounds running together. **وَّ** is **aw**, as in *how*. **يَّ** is **ay**, as in *hay*.

What English will do to you. English flattens these into pure long vowels — *aw* becomes *oh*, *ay* becomes *ey*. **يَوْمَ** is *yawm*, two sounds sliding together. It is not *yome*. This is the commonest accent error in the recitation of English speakers, and it is invisible to the person making it.

وَّ

أَوْتَادًا نَوْمَكُمْ فَوْقَكُمْ يَوْمَ الْيَوْمِ فِرْعَوْنَ

79:17

78:39

78:17

78:12

78:9

78:7

خَوْفٍ

106:4

يَّ

الْيَلِّ وَبَيْنَنَا بَيْنَهُمَا شَيْءٌ عَلَيْكَ

80:7

78:29

78:37

78:12

78:10

Out loud. Say each word twice — once the English way you would naturally say it, once correctly — so you can hear your own error. That is not a joke; it is the fastest way to fix this one, because the error is inaudible to you until it is placed next to the correct version.

THE GATE

You read **وَّ** and **يَّ** as two sounds glided together, not as single long vowels — and held to the same short length throughout.

DRILL

The soft pairs

AW two sounds glided, never ō

خَوَّ	حَوَّ	جَوَّ	ثَوَّ	تَوَّ	بَوَّ
شَوَّ	سَوَّ	زَوَّ	رَوَّ	ذَوَّ	دَوَّ
غَوَّ	عَوَّ	ظَوَّ	طَوَّ	ضَوَّ	صَوَّ
نَوَّ	مَوَّ	لَوَّ	كَوَّ	قَوَّ	فَوَّ
		يَوَّ	وَوَّ	هَوَّ	

AY two sounds glided, never ē

نَحَيَّ	حَيَّ	جَيَّ	ثَيَّ	تَيَّ	بَيَّ
شَيَّ	سَيَّ	زَيَّ	رَيَّ	ذَيَّ	دَيَّ
غَيَّ	عَيَّ	ظَيَّ	طَيَّ	ضَيَّ	صَيَّ
نَيَّ	مَيَّ	لَيَّ	كَيَّ	قَيَّ	فَيَّ
		يَيَّ	وَيَّ	هَيَّ	

The soft pairs

ALTERNATING the ear stops predicting

وَوَ	كَيَّ	ظَوَّ	سَيَّ	خَوَّ	بَيَّ
تَوَّ	نَيَّ	فَوَّ	ضَيَّ	رَوَّ	جَيَّ
حَوَّ	يَيَّ	لَوَّ	عَيَّ	شَوَّ	دَيَّ
ذَوَّ	ثَيَّ	هَوَّ	قَيَّ	طَوَّ	زَيَّ
		مَيَّ	غَوَّ	صَيَّ	

AGAINST THE LONG VOWELS glide, then hold — they are not the same

سُوْ	سَوَ	تُوْ	تَوَ	بُوْ	بَوَ
نُوْ	نَوَ	مُوْ	مَوَ	كُوْ	كَوْ
حُوْ	حَوَ	لُوْ	لَوَ	فُوْ	فَوَ

The soft pairs

REAL WORDS

فَوْقُكُمْ	وَبَيْنَا	نَوْمُكُمْ	أَوْتَادًا
الْيَوْمُ	بَيْنَهُمَا	أَحْصَيْنَاهُ	يَوْمَ
لَيْلَهَا	فِرْعَوْنَ	يَوْمَئِذٍ	يَلِيَّتِي
عَلَيْكَ	أَوْ	يُرَوْنَهَا	الْحَيَاةِ
الْمَوءُودَةُ	عَلَيْهَا	وَزَيْتُونًا	بِأَيْدِي
شَيْطَانٍ	بِقَوْلِ	الْغَيْبِ	لَقَوْلُ

Shaddah

Teaches. One letter, written once, said twice.

A shaddah is a small mark above a letter — ّ — and it means the letter is doubled. You land on it, hold it, and release: the first half closes the syllable before it, the second half opens the one after. English does this and never writes it. Say *unnamed*, or *bookkeeper* — the **n** and the **k** are each held long enough to belong to both syllables. That is a shaddah.

عَمَّ ʿamma 78:1	وَهَّاجًا wahhājan 78:13
ثُمَّ thumma 78:5	ثَجَّاجًا thajjājan 78:14
إِنَّ inna 78:17	أَلْحَقُّ al-ḥaqq 78:39
كَاللَّ kallā 78:4	رَبِّكَ rabbika 96:1
جَهَنَّمَ jahannama 78:21	

SHADDAH WITH TANWĪN — double the letter, then add the **n**

جَبَّ شَرًّا 99:8 78:15

AND ONE TO LISTEN TO RATHER THAN ANALYSE

عَمَّ جَهَنَّمَ إِنَّ 78:17 78:21 78:1

On ّ and ّ, doubling produces a held sound that runs through the nose. That nasal hold has a name — **ghunnah** — and it is the one technical term this book uses, because there is no plainer English for it and you will need the word. Pinch your nose and say عَمَّ. If nothing changes, it is not there.

THE GATE

You audibly hold every doubled letter, and the ghunnah on ّ and ّ passes the pinched-nose test.

DRILL

Shaddah — said twice

LAND, HOLD, RELEASE not words

أَبَّ	أَتَّ	أَثَّ	أَجَّ	أَحَّ	أَخَّ
أَدَّ	أَذَّ	أَرَّ	أَزَّ	أَسَّ	أَشَّ
أَصَّ	أَضَّ	أَطَّ	أَظَّ	أَعَّ	أَغَّ
أَفَّ	أَقَّ	أَكَّ	أَلَّ	أَمَّ	أَنَّ
أَهَّ		أَوَّ	أَيَّ		
إِبَّ	إِخَّ	إِسَّ	إِظَّ	إِكَّ	إِوَّ
إِجَّ	إِرَّ	إِضَّ	إِفَّ	إِنَّ	إِتَّ
إِدَّ	إِشَّ	إِعَّ	إِلَّ	إِيَّ	إِحَّ
إِزَّ	إِطَّ	إِقَّ	إِهَّ	إِثَّ	إِذَّ
إِصَّ		إِغَّ	إِمَّ		

Shaddah — said twice

أَشُّ	أَحُّ	أَهُ	أَغُّ	أُسُّ	أَجُّ
أَيُّ	أَقُّ	أَصُّ	أَخُّ	أَوْ	أُفُّ
أُطُّ	أُذُّ	أُبُّ	أُكُّ	أُضُّ	أُدُّ
أُثُّ	أُمُّ	أُظُّ	أُرُّ	أُتُّ	أُلُّ
	أُنُّ	أَعُّ	أَزُّ		

WITH AND WITHOUT the difference has to be audible

أَنَّ	أَنَ	أَتَّ	أَتَ	أَبَّ	أَبَ
أَلَّ	أَلَ	أَرَّ	أَرَ	أَمَّ	أَمَ
أَدَّ	أَدَ	أَسَّ	أَسَ	أَكَّ	أَكَ

THE GHUNNAH LETTERS pinch your nose — it should change

أُمَّ	أَمَّ	أَمَّ	أَنَّ	أَنِ	أَنْ
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Shaddah — said twice

REAL WORDS

عَمَّ	الرَّحِيمِ	الرَّحْمَنِ	اللَّهِ
ثُمَّ	كَلَّا	الَّذِي	النَّبِيِّ
ثَجَّاجًا	وَهَّاجًا	النَّهَارَ	الَّيْلَ
إِنَّ	وَجَنَّتِ	حَبًّا	لِنُخْرِجَ
لِلطُّغَيْنِ	جَهَنَّمَ	وَسِيرَتِ	الْصُّورِ
وَعَسَّاقًا	إِلَّا	لَا	لِبَثْنِ

ال — the sun and the moon

Teaches. The definite article — *the* — which begins a very large share of the words in the Qur'an, and behaves two different ways.

ال on the front of a word is *the*. Its alif is a starter: you pronounce it when you begin speaking there, and skip straight over it when you are continuing from the word before. The lām is the interesting half — sometimes you say it and sometimes it vanishes into the next letter, and **the page tells you which, every time.**

WHAT YOU SEE

WHAT YOU DO

A sukūn on the lām — اَلْ

Say the lām

a **moon** letter follows

No sukūn on the lām, and a shaddah on the next letter

Skip the lām; double the next letter

a **sun** letter follows

You do not have to memorise which fourteen letters are which. **You have to look at the lām.** Checked against every definite-article word in Juz 'Amma, this holds without exception.

MOON — THE LĀM IS SAID

الْعَظِيمِ	al-'aẓīm	78:2
الْأَرْضِ	al-arḍ	78:6
الْفَصْلِ	al-faṣl	78:17
الْجِبَالِ	al-jibāl	78:20
الْيَوْمِ	al-yawm	78:39
الْمَرَّةِ	al-mar'	78:40
الْكُبْرَى	al-kubrā	79:20

SUN — THE LĀM GOES; THE NEXT LETTER DOUBLES

الرَّحْمَنِ	ar-raḥmān	78:37
النَّبَاِ	an-naba'	78:2
النَّهَارِ	an-nahār	78:11
الصُّورِ	aṣ-ṣūr	78:18
السَّمَاءِ	as-samā'	78:19
الرُّوحِ	ar-rūḥ	78:38
النَّاسِ	an-nās	83:2

One case that looks like an exception and is not. When the word itself begins with ل, the article's lām and the word's lām are written as a *single* lām carrying the shaddah — there is no sukūn and no separate doubled letter, because the doubled letter *is* the lām.

الَّذِي الَّيْلِ الَّذِينَ الَّتِي
78:3 83:2 89:8 78:10

Read *alladhī*, *al-layl*. These are among the most frequent words in the Qur'an, so they are worth recognising on sight.

THE GATE

You read ال correctly against unseen words, both ways, deciding from the page — and you start and continue the alif correctly.

Sun and moon, unsorted

DECIDE FROM THE LĀM no list to remember — the mark on the page tells you

اللَّهُ	الرَّحْمَنُ	الرَّحِيمُ	الرَّحِيمُ
الرَّحِيمُ	الرَّحِيمُ	الرَّحِيمُ	الرَّحِيمُ
الرَّحِيمُ	الرَّحِيمُ	الرَّحِيمُ	الرَّحِيمُ
الرَّحِيمُ	الرَّحِيمُ	الرَّحِيمُ	الرَّحِيمُ
الرَّحِيمُ	الرَّحِيمُ	الرَّحِيمُ	الرَّحِيمُ
الرَّحِيمُ	الرَّحِيمُ	الرَّحِيمُ	الرَّحِيمُ
الرَّحِيمُ	الرَّحِيمُ	الرَّحِيمُ	الرَّحِيمُ
الرَّحِيمُ	الرَّحِيمُ	الرَّحِيمُ	الرَّحِيمُ
الرَّحِيمُ	الرَّحِيمُ	الرَّحِيمُ	الرَّحِيمُ
الرَّحِيمُ	الرَّحِيمُ	الرَّحِيمُ	الرَّحِيمُ

Sun and moon, unsorted

THE SAME WORDS AGAIN, SHUFFLED

الرَّادِفَةُ	الْكَافِرُ	الَّيْلُ	الْأَرْضُ
النَّهَارُ	الْمُعَصِرُ	الصَّاحَةُ	الْإِنْسُ
اللَّهُ	الْجَحِيمُ	الطَّامَةُ	الْحَافِرَةُ
الدُّنْيَا	الْمُقَدَّسِ	الصُّورِ	الْفَصْلِ
السَّمَاءُ	الْجِبَالُ	الرَّحْمَنِ	الْحَيَوَةُ
الرَّحِيمِ	الْمَأْوَى	النَّفْسِ	الْأَيَّةِ
السَّاعَةِ	الْكُبْرَى	السَّمَوَاتِ	الْيَوْمِ
الرُّوحُ	الْحَقُّ	النَّبَاِ	الْهُوَى
الَّذِي	الْعَظِيمِ	الذِّكْرَى	الْأَعْلَى
السَّبِيلِ	الْآخِرَةِ	الرَّاجِفَةُ	الْمَرءِ

THE LÂM WORDS one lām on the page, two in the mouth

الَّتِي	الَّذِينَ	الَّيْلِ	الَّذِي
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Reading fluency

Lessons fourteen to sixteen. You can read a marked word. This part is about the muṣḥaf's own conventions, what a word does when you stop on it, and then reading things you have never seen — which is the certificate.

What you will be able to do

Three lessons, and the last one is the certificate. Nothing in it is withheld from you until the day — you have been reading its pieces since lesson one.

- | | | |
|-------|--|--------------------------|
| 14 | Read a line carrying a round circle, a standing alif and a tied tā' — sounding only what is there. | ☐ |
| <hr/> | | |
| 15 | Stop correctly on any word your teacher chooses, without being told what the ending does. | ☐ |
| <hr/> | | |
| 16 | Read unseen text aloud: joining the letters, sounding them from their places, stopping correctly, and reading without prompting. | ☐ |
| <hr/> | | |

Nothing here is a score and nothing is timed. Each line is either true yet or not true yet, and your teacher is the one who decides — not you, and not the page.

What is written and not said

Teaches. Three conventions of the muṣḥaf that make a word look different from how it sounds.

Everything so far has been read exactly as marked. There are three places where the page and the sound part company — and all three are marked *systematically*, so once you know the sign there is nothing left to guess.

1 • THE ALIF THAT IS WRITTEN AND NEVER SAID

A small round circle above an alif — ا — means the letter is not pronounced at all. Ever. Not when you stop, not when you continue. Reading it aloud is simply an error. It turns up mostly on the alif that follows a plural verb ending in wāw.

كَانُوا وَكَذَّبُوا فَذُوقُوا قَالُوا ءَامَنُوا كَفَرُوا

84:22

83:29

79:12

78:30

78:28

78:27

There are sixty-one of these in Juz ‘Amma. Once you have seen the circle three times you will never read one again.

2 • THE ALIF THAT IS SAID AND BARELY WRITTEN

The reverse case, from lesson nine: the small standing stroke ب, said as a full long ā.

الرَّحْمَنِ ذَلِكَ كِتَابًا إِلَى

78:39

78:29

78:39

78:37

Round circle: written, not said. Small stroke: said, not written. They are opposites and they look nothing alike, so the only way to confuse them is never to have been told.

3 • THE TIED TĀ' — ۞

A ه with two dots above it. While you are continuing it is a **t**. It becomes an **h** when you stop on it, which is the next lesson.

وَاجِفَةٍ wājifatun

79:8

كَرَّة karratun

79:12

زَجْرَةٍ zajratun

79:13

تَذْكِرَةٍ tadhkiratun

80:11

الْجَنَّة al-jannata

79:41

هُمَزَةٍ humazatin

104:1

One mark in your muṣḥaf that is not in this book. Open it at almost any tanwīn word and you will find a small mīm tucked under or over the ending, or the two strokes of the tanwīn set out of line with each other. It is an instruction to the reciter about the nūn sound the tanwīn carries — the second book's whole middle section. It is not a letter and there is nothing in it for you to read, so it has been left out here rather than left in to be puzzled over. Nothing else in this book has been changed from the muṣḥaf.

THE GATE

You read a line containing a round-circle alif, a small standing alif and a tied tā' — without stumbling, and without pronouncing what is not there.

DRILL

Written, and not said

THE ROUND CIRCLE the alif is not pronounced. Ever.

قَالُوا	فَذُوقُوا	وَكَذَّبُوا	كَانُوا
لَصَالُوا	أَكْثَلُوا	أُولَئِكَ	يَلْبَثُوا
أَنْقَلَبُوا	مَرُّوا	ءَامَنُوا	أَجْرَمُوا
وَعَمِلُوا	كَفَرُوا	يَدْعُوا	أُرْسِلُوا
	يُؤْمِنُوا	نَقَمُوا	

THE SMALL STANDING ALIF said, though it is barely written

أَزْوَاجًا	وَخَلَقْنَاهُمْ	مِهْدًا	الرَّحْمَنِ
أَبَوًّا	مِيقَاتًا	وَجَنَّتِ	الْمُعْصِرَاتِ
أَحْصَيْنَاهُ	بَيَاتِنًا	لَبِثِينَ	لِللَّطَّاعِينَ
السَّمَوَاتِ	كَذِبًا	وَأَعْنَابًا	كِتَابًا
	إِلَى	ذَلِكَ	

Written, and not said

THE TIED TĀ' a t while you carry on

خِشْعَةٌ	وَاجِفَةٌ	الرَّادِفَةُ	الرَّاجِفَةُ
خَاسِرَةٌ	كَرَّةٌ	نَخْرَةٌ	الْحَافِرَةُ
الْآخِرَةُ	الْأَيَّةُ	وَحْدَةٌ	زَجَرَةٌ
الْجَنَّةُ	الْحَيَوَةُ	الطَّامَةُ	لَعِبَرَةٌ
	عِشْيَةٌ	السَّاعَةُ	

ALL THREE, MIXED nothing announced

أَزْوَجًا	وَخَلَقْنٰكُمْ	مِهْدًا	الرَّحْمَنِ
أَبَوًّا	مِيقَتًا	وَجَنَّتِ	الْمُعْصِرَتِ
وَكَذَّبُوا	كَانُوا	لُبَّيْنِ	لِللَّطْعَيْنِ
فَذُوقُوا	كِتَبًا	أَحْصَيْنَاهُ	بِأَيْتِنَا
أَنْذَرْنٰكُمْ	السَّمَوَاتِ	كَذَّبًا	وَأَعْنَابُ
وَالنَّشِطِ	وَالزَّرْعِ	تُرْبًا	يَلِيتَنِي

Written, and not said

LONGER ONES the same three conventions, in words with more in them

لِّلطَّغِينِ	الْمَعْصِرِ	وَخَلَقْنَكُمْ	الرَّحْمَنِ
فَذُوقُوا	أَحْصِيْنِهٖ	بِأَيِّتِنَا	وَكَذَّبُوا
أَنذَرْنَكُمْ	وَالْمَلٰٓئِكَةِ	السَّمٰوٰتِ	وَأَعْنَابُ
وَالسَّبْحِ	وَالنَّشْطِ	وَالزَّرْعِ	يَلِيْتَنِ
	فَالْمَدْبِرِ	فَالسَّبْقِ	

Stopping

Teaches. What happens to the end of a word when you stop on it.

Every word so far has been read in its continuing form. But you have to breathe, and the Qur'an is read in phrases — which means most words you read aloud are read *at a stop*. The rule underneath all of it is one sentence: **you do not stop on a vowel**. Whatever the last mark is, it goes quiet.

1 · A SHORT VOWEL AT THE END SIMPLY DROPS

أَحَدٌ <i>aḥadun</i>	→	أَحَدٌ <i>aḥad</i>
نَارٌ <i>nārun</i>	→	نَارٌ <i>nār</i>
الْفَصْلُ <i>al-faṣli</i>	→	الْفَصْلُ <i>al-faṣl</i>

2 · DAMMATAYN AND KASRATAYN DROP WITH IT

كَرَّةٌ <i>karratun</i>	→	كَرَّةٌ <i>karrah</i>
ضَرِيعٌ <i>ḍarī'in</i>	→	ضَرِيعٌ <i>ḍarī'</i>

Case three feels backwards, and it is worth saying why it is not: the alif was always there. While you continue, the -an ending covers it. When you stop, the ending goes and the alif is what is left.

3 · FATĤATAYN IS THE EXCEPTION — IT BECOMES A LONG Ā

مِهْدًا <i>mihādan</i>	→	مِهْدًا <i>mihādā</i>
بَرْدًا <i>bardan</i>	→	بَرْدًا <i>bardā</i>
سِرَاجًا <i>sirājan</i>	→	سِرَاجًا <i>sirājā</i>

4 · THE TIED TĀ' BECOMES A HĀ'

هُمَزَةٌ <i>humazatin</i>	→	هُمَزَةٌ <i>humazah</i>
تَذْكِرَةٌ <i>tadhkiratun</i>	→	تَذْكِرَةٌ <i>tadhkirah</i>

AND THE BOUNCE COMES BACK

If the letter you stop on is one of the five from lesson ten, it bounces — and at a stop the bounce is bigger than it was mid-word.

أَذْهَبَ شَقَقْنَا أَقْسِمُ
81:15 80:26 79:17

One last sign — the oval zero. A small oval above an alif — ا — is the mirror of the round one: **said only when you stop, and skipped when you continue.** It occurs exactly twice in the whole of Juz 'Amma, and both are the same word — اَنَا — at 79:24 and 109:4. Continuing, it is *ana*, short. Stopping on it gives *anā*.

THE GATE

You stop correctly on any word your teacher chooses — including a fatḥatayn and a tied tā' — without being told what the ending does.

DRILL

Stop on every one

READ EACH WORD AS THOUGH A BREATH ENDED THERE the continuing form is printed; you say the stopping form

DAMMATAYN AND KASRATAYN

وَجَنَتْ	شَيْءٍ	وَاجِفَةً	كَرَةً
نُطْفَةٍ	يَوْمَئِذٍ	قَتْرَةٍ	قُوَّةٍ
لِيَوْمٍ	مُعْتَدٍ	أَثِيمٍ	نَعِيمٍ

FATHATAYN the one that becomes a long ā

الْفَأْفَأُ	سَرَابًا	شَرَابًا	وَفَاقًا
عَذَابًا	مَفَازًا	مَثَابًا	خَلَقًا
سَعِيرًا	مَسْرُورًا	طَبَقًا	نَارًا
لُبْدًا	يُسْرًا	عَبْدًا	جَمْعًا
	طَيْرًا	كُفْرًا	

THE TIED TĀ' becomes a hā'

الرَّاجِفَةُ	الرَّادِفَةُ	وَاجِفَةً	خَشِيعَةً
الْحَافِرَةُ	نَحْرَةً	كَرَةً	خَاسِرَةً
زَجْرَةً	وَحْدَةً	آلَايَةً	آلَاخِرَةَ
لَعِبْرَةً	الطَّامَّةَ	الْحَيَوَةَ	

Stop on every one

AND A BOUNCE AT THE END

لِنُخْرِجَ	حَدَّائِقَ	وَكَوَاعِبَ	الْحَقُّ
قُلُوبٌ	بِالْوَادِ	أَذْهَبُ	فَكَذَّبَ
أَشَدُّ	وَأَخْرَجَ	بَعْدَ	أَخْرَجَ
وَحَدَّائِقَ	ذَنْبٍ	عِنْدَ	

ANYTHING AT ALL every one of these is a word you could have to stop on

اللَّهُ	الرَّحْمَنِ	الرَّحِيمِ	النَّبِيِّ
الْعَظِيمِ	الَّذِي	مُخْتَلِفُونَ	سَيَعْلَمُونَ
نَجْعَلِ	الْأَرْضَ	مَهْدًا	وَالْجِبَالَ
أَوْتَادًا	وَخَلَقْنَكُمْ	أَزْوَاجًا	وَجَعَلْنَا
نَوْمَكُمْ	سُبَاتًا	الَّيْلَ	لِبَاسًا
النَّهَارَ	مَعَاشًا	وَبَنَيْنَا	فَوْقَكُمْ
سَبْعًا	شِدَادًا	سِرَاجًا	وَهَاجًا
	وَأَنْزَلْنَا	الْمُعْصِرَاتِ	

Unseen

Teaches. Nothing new. This lesson is the certificate.

Every lesson before this one taught a piece. This one asks you to read text you have never seen, with no piece announced in advance — which is a different skill from knowing all the pieces, and the only skill anybody outside this class can actually observe.

Five rungs, easiest first. You move up when a rung is comfortable, not merely possible. Each is read **cold**: your teacher chooses the passage, you have not drilled it, and nobody tells you what is in it.

RUNG	WHAT IT IS	WHAT IT ADDS
1	The short sūrahs at the very end of the juz	Short āyāt, frequent stops, familiar sound
2	Short sūrahs you do not already know by heart	Removes memory as a crutch
3	Mid-length sūrahs from the middle of the juz	Longer breath units, stops chosen mid-āyah
4	The opening of the juz — an-Naba', an-Nāzi'āt	Longer āyāt, denser vocabulary
5	An unseen page from outside Juz 'Amma	Proves it was reading, not familiarity with one juz

Rung two is the honest one. Most people who pray already know the last ten sūrahs by heart. Reading them from the page *looks* like reading and can be almost entirely recall. A sūrah you have never memorised is the first time you find out where you actually are. Expect it to feel like a step backwards. It is not.

THE GATE — AND THIS ONE IS THE CERTIFICATE

You read unseen text aloud before your teacher: joining the letters, sounding them from their places, stopping correctly, and reading without prompting.

That is the wording on the Qā'idah certificate, and it has been the destination since lesson one. Nothing has been withheld and there is no final exam you have not seen — the gate at the end of every lesson in this book was a piece of this sentence.

What comes next. The tajwīd book. You can read; that book is about reading correctly — the articulation points in full, the lengthenings by their measure, and the rulings of nūn and mīm. Several things this book made you *do* without naming them get their names there, and the first thing you will find is that you have been doing tajwīd since lesson nine.

Read it whole

FIVE SŪRAHS, ENTIRE nothing here is drilled anywhere else in this book

Sūrat al-‘Aṣr

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

وَالْعَصْرِ ① إِنَّ الْإِنْسَانَ لَفِي خُسْرٍ ② إِلَّا الَّذِينَ ءَامَنُوا وَعَمِلُوا الصَّالِحَاتِ وَتَوَّصَوْا بِالْحَقِّ وَتَوَّصَوْا
بِالصَّبْرِ ③

Sūrat al-Kawthar

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

إِنَّا أَعْطَيْنَكَ الْكَوْثَرَ ① فَصَلِّ لِرَبِّكَ وَأَنْحَرْ ② إِنَّ شَانِئَكَ هُوَ الْأَبْتَرُ ③

Sūrat al-Ikhlāṣ

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

قُلْ هُوَ اللَّهُ أَحَدٌ ① اللَّهُ الصَّمَدُ ② لَمْ يَلِدْ وَلَمْ يُولَدْ ③ وَلَمْ يَكُنْ لَهُ كُفُوًا أَحَدٌ ④

Read it whole

Sūrat al-Falaq

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

قُلْ أَعُوذُ بِرَبِّ الْفَلَقِ ① مِنْ شَرِّ مَا خَلَقَ ② وَمِنْ شَرِّ غَاسِقٍ إِذَا وَقَبَ ③ وَمِنْ شَرِّ النَّفَّاثِ فِي الْعُقَدِ ④ وَمِنْ شَرِّ حَاسِدٍ إِذَا حَسَدَ ⑤

Sūrat an-Nās

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

قُلْ أَعُوذُ بِرَبِّ النَّاسِ ① مَلِكِ النَّاسِ ② إِلَهِ النَّاسِ ③ مِنْ شَرِّ الْوَسْوَاسِ الْخَنَّاسِ ④ الَّذِي يُوَسْوِسُ فِي صُدُورِ النَّاسِ ⑤ مِنَ الْجِنَّةِ وَالنَّاسِ ⑥

Stop at the end of every āyah. Then read all five again, stopping only where your teacher tells you to — which will not be where the āyāt end. That is the difference between reciting and reading.

The letters that are read by name

Not part of the course. Nothing in this appendix appears anywhere in Juz ‘Ammah, which is why it is not a lesson.

It is here because the moment you finish this book you will open the muṣḥaf at page one, and the first thing you meet after al-Fātiḥah is this:



Twenty-nine sūrahs open with a short run of disconnected letters. They are read **by name**, one letter at a time — never joined into a word, never read as sounds. **آلَم** is read *alif · lām · mīm*. It is not read *alam*.

They are letters, not a word. You are not failing to see a word. There is no word there.

Most of them are held long. Every one of these names except *alif* contains a long vowel, and in these openings that vowel is held — noticeably longer than an ordinary long vowel. *Alif* is the exception and is said short, because its name has no long vowel in it.

The measure of that hold is a tajwīd matter and the tajwīd book gives it its number. For now, knowing that they are read by name and that most are stretched is enough to read the first line of al-Baqarah without stopping — which is the entire purpose of this page.



The Inheriting Qā'idah

Written for whoever cannot read it yet — the child at the beginning, and the person who has prayed for years and never learned. There is no shame in starting here. It is where everyone starts.

THE TEXT

Every Arabic word used as drill material is a real word from Juz 'Amma, cited to the āyah it comes from and set from the Uthmani text rather than transcribed by hand.

THE TYPE

Amiri for the Arabic, Cormorant Garamond and Source Sans for the English — the same faces the rest of Inheriting Islam is set in. Live type throughout, not a scan of anybody's book.

WHAT IT IS NOT

Not a translation, not a tajwīd manual, and not an ijāzah. It teaches you to read. The second book teaches you to read correctly.