

# The Mudood which you can make two, four or six

## Harakaat long:

There are some Mudood<sup>1</sup> which you can make Two, Four or Six Harakaat long. However, the length you choose should remain consistent (same) whenever that same Madd reoccurs in that recitation. These Mudood are:

1. Al-Madd Al-Aarid Li Sukoon
2. Al-Madd Al-Leen

## Al-Madd Al-Aarid Li Sukoon:

This Madd occurs when you stop on a word, and the Madd letter (ا و ي) is the second to last letter of this word. In addition to this, there must be similar sounding Harakah before that Madd letter. For example, a Dhammah must come before a Waaw, or Kasrah before a Yaa for this Madd to be applied.

A good example for this Madd is Surah Fatiha because we stop with “Al-Madd Al-Aarid Li Sukoon” at the end of every Ayah in it. We say:

الْحَمْدُ لِلَّهِ رَبِّ الْعَالَمِينَ

So we can make the sound “eee” at end of “aalameen”; two, four or six Harakaat long.

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<sup>1</sup> Mudood is the plural of Madd.

## Al-Madd Al-Leen:

This Madd occurs when you stop on a word, and the second to last letter is Waaw or Yaa, and there is a Fatha before this Waaw or Yaa. Good examples are in Surah Quraysh. We say:

لَا يَلَا فِ قُرَيْشٍ

So the sound “aayy” at the end of the word Quraayysh can be two, four or six Harkaat long.

Therefore, these two Madds, Al-Madd Al-Aarid Li Sukoon and Al Madd Al-Leen both can be recited 2 or 4 or 6 Harakaat long. But whichever length you choose, you should keep it that length every time same Madd comes again in that recitation. But in separate recitation at another time, you can choose a different length and maintain it for that recitation.

## The Noon and Meem Mushaddad:

If there is a Shaddah/Tashdeed<sup>2</sup> on top a Noon or Meem then you must make the Ghunnah (nasal sound) two counts (Harakaat) long. A good example is Surah Al-Naas.

قُلْ أَعُوذُ بِرَبِّ النَّاسِ (١) مَلِكِ النَّاسِ (٢) إِلَهِ النَّاسِ (٣)

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<sup>2</sup> Tashdeed is a little “W” (◌ّ) symbol which sits on top of a letter. It is an indication that the letter under it is double. For example if it sits on top of a ب then it means there are two Baas underneath it. Therefore we will need to pronounce it with double strength.

The Shaddah also makes the previous letter join with the letter it sits on top of; just like a Sukoon does.

# The Rules of Noon Saakin & Tanween

A Noon Saakin is the Noon with a Sukoon on top.

Tanween is what you call Fatha, Kasrah or Dhammah if they are doubled.

There are four rules of Noon Saakin and Tanween. They are:

1. Izhaar
2. Ikhfaa
3. Idghaam
4. Iqlaab / Qalb

## Izhaar:

Izhaar means to make clear. This rule is all about pronouncing the Noon Saakin and Tanween, and its letters clearly without any nasal or merging sound. The letters of Izhaar are (six) the same as The Throat Letters which are:

خ غ ح ع ه ء

The rule simply is; **If any of the six letters of Izhaar come after a Noon Saakin or Tanween, then you must recite the Noon Saakin or Tanween and the letter clearly without any nasal or merging sound.**