

Avoid mistakes in recitation



Compiled by
Rania Habib

May Allah bless everyone who contributed in
this work.

From sources used
Awn Almo'alem wa
Almot'alem book .
عَوْنُ الْمُعَلِّمِ وَ الْمُتَعَلِّمِ

The Letters of Maad (Alif ا ,waw و , yaa ي)

These letters are articulated from (Jawf) empty space in throat and oral cavity

1. Avoid exaggeration in opening the mouth when pronouncing Alif (ا) .
2. Avoid over stressing the lips while pronouncing WaW (و) maad.
3. Avoid over stressing on the middle of the tongue; also avoid being constrained in descending the lower jaw while pronouncing the Yaa (ي) .
4. Avoid trembling and shaking voice while reciting letters of Maad. This means that you should avoid fluctuating between raising and lowering your voice during recitation of Maad letters, ex.: **ولا الضَّالِّينَ**
5. Avoid changing the heavy sound of Alif to a light one before finishing the counts of the maad even if this Alif is followed by a light letter, ex.: **خَالِدِينَ**
6. Avoid mixing sound of Alif with sound of WaW . This means that you should avoid encircling the two lips during pronouncing the Alif , ex.: **الصَّالِحِينَ**
7. Avoid mixing sound of WaW with sound of Alif by avoiding improper encircling of the lips, ex.: **المَفْلُحُونَ**
8. Avoid mixing sound of Alif with sound of Yaa. Which is called Lesser Tilting (إمالة صغرى) by doing: About 75% of Alif sound : 25% of Yaa sound. Which means tilting the Fatha or the Alif to Kasra or Yaa a little bit, ex.: **مَالِك**
9. Avoid mixing sound of yaa with sound of Alif ,descend the lower jaw properly, ex.: **الرَّحِيم**
10. Avoid Heaviness in letters Waw and Yaa, because they are always light. Yet take care that letter Alif always follows its preceded letter in lightness and heaviness.
11. Avoid dropping the maad letter, or decrease its timing, as this may cause a change in the meaning of the word. Yet, give the maad letter its right time; the maad could be – at least - 2 counts (natural maad) or it could be of 4 or 5 or 6 counts according to the rule and type of maad.
12. Avoid improper lightness or improper heaviness in the letter preceding the Alif maad, as it is directly affecting the pronunciation of Alif maad, because Alif maad follows its precedent in lightness and heaviness. To get the Alif maad in a proper way, all what you have to do is to fulfill the makhraj of the letter preceding the Alif maad. If the precedent is a light letter, then lower the back of the tongue and don't change the state of the tongue during pronouncing Alif maad. In case the precedent is a heavy letter, keep the back of the tongue raised until finishing the Alif maad.
13. Avoid sharing Gunnah (nasal sound) while pronouncing letters of maad. This could be achieved by: * having a natural suitable opening between your jaws (neither big nor small) in Alif.* Putting your tip of the tongue toward the lower incisors (not toward the upper incisors). Proper encircling of lips in Waw, descending of the lower jaws in Yaa*push the sound forward directly toward the mouth and not toward the nasal cavity, ex.: **يَعْلَمُونَ**

The Hamza Letter (ء)

This letter is articulated from the deepest part of the throat.

1. Avoid vibrating the (ء) when it is sakinah (قلقة). The sound of Hamza should be cut after a short time (imprisonment of sound) due to closing the vocal cords completely ,ex.: السماء
2. Avoid exaggeration in pronouncing (ء) by avoiding too much stressing on the makhraj (which is the deepest part of the throat).
3. Avoid mixing sound of (ء) by any other throat letters; like haa (هـ) or aien (ع). Kindly take care that (هـ & ع) are near in makhraj. The right pronunciation is fulfilled by closing the vocal cords completely and don't let the sound passes between them.
Ex.: أعود
4. Avoid Tafkheem (تقخيم) of (ء) (Tafkheem means to make Hamza heavy) by raising the back of the tongue and produce echo sound. This mistake could happen specially when you start reading with heavy letter or a heavy letter is existing beside the letter (ء) .
Hamza (ء) is always a light letter ,ex.: أظلم
5. Avoid dropping (ء) by either improper closing of the makhraj (without fulfilling the makhraj) or by pronouncing Hamza with easiness. Specially in case of the existence of 2 Hamza(s) beside each other like in; أأنذرتهم .
Kindly note that there is one easiness in (ء) in Hafs reading in one word أعجبي .
6. Avoid sharing Gunnah (nasal sound) with letter (ء) and try to get the sound **ONLY** from the oral cavity not from the nasal cavity.

The Haa Letter(هـ)

This letter is articulated from the deepest part of the throat

1. Avoid heaviness (full mouth) during pronouncing (هـ) letter, and lower the back of the tongue especially if it is beside a heavy letter. For example; the name of Allah (الله سبحانه وتعالى) lower your tongue quickly to pronounce the (هـ) after this heavy Lam (لام). Another example; in the word مُطَهَّرَةٌ the (هـ) here is light between two heavy letters.
2. Avoid weakness in sound of (هـ) due to its week characteristics. To appear the sound of (هـ) properly, you have to stress more on its makhraj ; the deepest part of the throat by making the two vocal cords nearer to vibrate and produce the sound.
3. Avoid exaggeration in pronouncing the (هـ) by articulating it from the chest instead of the throat.
4. Avoid dropping the (هـ) letter or changing into Alif when stopping on it at the end of the word. For example; الْبَيْتَ - الْحُطْمَ. If the (هـ) letter is preceded by a vowel of Fat-ha, you should appear the articulation point of (makhraj) of (هـ) by narrowing the two vocal cords (to make them closer to each other – not far from each other).
5. Avoid pronouncing (ح) instead of (هـ) or mixing the sound of (ح) with (هـ). This sometimes happens due to much air rushes out with less sound , Then the letter pronounced from the middle of the throat instead the deepest part, ex.: اهْدُنَا
6. Avoid pronouncing letter Aein (ع) instead of Haa (هـ). This may happen because the two articulation points are beside each other. So, while pronouncing the letter (هـ) stick to the deepest part of the throat and don't go to the middle of the throat (the articulation point of letter Aein). Clarify the makhraj of letter (هـ) and give its right and consider the characteristics of (هـ) specially if it is followed by (ع) like in ; وَاللَّهُ عَلِيمٌ
7. Avoid dropping or merging (هـ) if it is repeated in one word or between two words, like in (وَجُوهُهُمْ) - example of (هـ) following (هـ) in one word) and (فِيهِ هُدًى - example of (هـ) following (هـ) in two words).

The Aien Letter (ع)

This letter is articulated from the middle part of the throat.

1. Avoid cutting the sound of (ع), as in Hamza letter , depending on the deepest part of the throat instead of the middle part of the throat and closing the vocal cords, ex.: **واسمَع**
2. Avoid running of sound of (ع) in case of Sukoon, depending on the upper part (the closest part) of the throat. (ع) is characterized by its moderate sound; partially running sound and partially imprisoned.
3. Avoid pronouncing (ع) as a heavy letter. Don't raise the back of the tongue while pronouncing (ع) (avoid making full mouth-Tafkheem **تفخيم**) (ع) is always a light letter, ex.: **العالمين**
4. Avoid pronouncing (ح) instead of (ع) as both have the same makhraj, but (ع) is more stronger than (ح) and more depending on the makhraj and with apparent sound.
5. Avoid vibration of (ع) (**قلقلة** Qalqalah). When (ع) is Sakinah, give the moderate sound of (ع) because letter (ع) is from letters of moderation (moderation letters are: ر ، م ، ع ، ن ، ل). (ع) is not from letters of vibration **قلقلة** (Qalqalah letters are: د ، ج ، ب ، ط ، ق), ex.: **اعلم**
6. Avoid imprisonment of (ع) sound when it is Sakinah or Mushadadah by changing it into strong letter,ex.: **يدع**
7. Avoid merging (ع) when followed by another (ع) or any other letter of throat because they are near in makhraj , as in **تطلع على الأفدة**

The haa letter (ح)

This letter is articulated from the middle part of the throat.

1. Avoid mixing sound of (ح) with Aien (ع) or let it be merged in Aien if they are followed by each other ,as in فاصفح عنهم. You have to well appear (ح) with running of breath and it is weaker than (ع).
2. Avoid pronouncing heavy (ح) if it is followed by a heavy letter ,as in أحاط.
3. Avoid merging (ح) if it's either followed by same letter of (ح) or any other letter of throat ,as in فسبحه here letter ح is followed by Haa- another throat letter) or (as in لا أبرح حتى - ح letter here is followed by same letter of ح).
4. Avoid pronouncing (خ) instead of (ح) . Don't move upward toward the makhraj of (خ) which is articulated from the closest part of the throat (the upper part of the throat). Kindly take care that letter (ح) is articulated from the middle part of the throat.
5. Avoid pronouncing Haa ه instead of (ح). Clarify the makhraj of (ح) and don't go deeper downward to makhraj of Haa, which is articulated from the deepest part of the throat. Run the breath more in (ح) and go to the middle of the throat directly without going down elsewhere.
6. Avoid vibration in letter (ح). Run the sound of ح as in الرحمن because it is from the letters of Softness (رخاوة) .

The Ghain Letter (غ)

This letter is articulated from the closest part of the throat.

1. Avoid pronouncing (غ) as light, because it is a heavy letter that has the characteristic of elevation (elevate the back of the tongue) producing echo sound. Otherwise, if you downgrade / lower your tongue while pronouncing letter (غ) , it will be pronounced as a light letter; which is an incorrect pronunciation, ex.: غافر
2. Avoid vibration of letter (غ) (قلقة) in case of (غ) Sakinah, because it is not from letters of vibration قلقة (letters of vibration are: د، ج، ب، ط، ق). Don't cut the (غ) sound quickly; yet, give time for (غ) Sakinah (resume the Ghain sound), ex.: لا تُرَغ
3. Avoid encircling the lips when pronouncing (غ) with Fat-ha to increase Tafkheem. This is a misconception; no role for lips in Tafkheem or Heaviness. The lips have nothing to do with the process of Tafkheem(heaviness) or Tarqeeq(lightness).
4. Avoid mixing letter (غ) with (ق) letter. Clarify the makhraj of (غ) from the closest part of the throat, not from the deepest part of the tongue. Avoid closing the makhraj or sticking the tongue to the soft palate to increase its heaviness, because it will be mixed with sound of (ق) .
5. Avoid pronouncing (خ) instead of (غ) because both of them is coming out of the same makhraj. Kindly take care specially if (غ) is followed by letter (ش) (take care of the difference in pronunciation between يغشى and يخشى). (غ) is deeper a little bit than (خ) in makhraj. Meaning that it is more toward the middle of the throat. Letter (غ) is from the place of the gargle . (غ) is an audible مجهزة / apparent letter. It is more stronger than letter (خ), so, don't let air go through with letter (غ) while pronouncing it.
6. Avoid merging (غ) if it is repeated (i.e: if it is followed by another Ghain – 2 Ghain letters are located beside each other, as in: ومن يبتغى غير

The khaa Letter (خ)

This letter is articulated from the closest part of the throat.

1. Avoid vibration of letter (خ) in case of Sukoon. This is mistakenly happened by cutting the sound quickly and disturb the sound in the makhraj producing the vibration of (خ), ex.: **و اِخْتَارَ**
2. Avoid snoring (excessive sound of خ).
3. Avoid pronouncing (ح) instead of (خ). This is mistakenly happened by not clarifying the makhraj and pronouncing it near to the middle of the throat.
4. Avoid pronouncing Ghain (غ) instead of (خ) and run the breath in letter (خ). Kindly note that the (خ) and Ghain (غ) are sharing the same makhraj, yet, the (خ) makhraj is closer to the mouth and it is a little bit in an upper point than that of letter Ghain (غ), ex.: **يَغْشَى** pronounced wrong **يَخْشَى**.
5. Avoid exaggeration in Tafkheem. Especially when letter (خ) is with Kasrah , or Sakinah preceded by Kasrah, because it is in the least degree of Tafkheem (التفخيم النسبي), ex: **خَفَافًا**.

The Qaf Letter (ق)

This letter is articulated from the deepest part of the tongue with what lies opposite to it the soft palate.(the soft part from the roof of the mouth)

1. Avoid pronouncing heavy (ك) instead of (ق) , because they have the same makhraj from the posterior part of the tongue, closer to the throat. (ق) is a heavy letter. Thus, you should raise the back of the tongue appearing the feature of heaviness. Take care specially if letter (ق) comes beside the letter (ك) as in **خَلَقَكُمْ**
2. Avoid pronouncing (ق) with kasrah as (كِ). Kindly take care that (ق) with kasrah is in its least degree of heaviness (kasrah affects the feature of heaviness and causes it to be in its least degree), yet, it is still coming out of the same makhraj, (ق) with kasrah is not emitted from any makhraj other than that of (ق), ex.: **المُسْتَقِيم** not **المُسْتَكِيم**
3. Avoid exaggeration in pronouncing (ق) with kasrah by raising your tongue more, because the kasrah is affecting the sound of (ق) causing it to be in the least degree of heaviness.
4. Avoid pronouncing the (g) sound instead of (ق) sound. Clarify the makhraj of (ق) well by raising the back of the tongue, keeping it sticking to the fleshy part in the roof of the mouth.
5. Avoid mixing the sound of (ق) by (غ) or (خ) . The sound of (ق) is coming from the back of the tongue with complete closing of the makhraj, while the (غ) and (خ) is coming from the throat, yet, take care that it is close to the makhraj of the (ق),as instead of pronouncing **قَالَ** say **خَالَ**.
6. Avoid running of breath in (ق) instead of vibration (قلقله) when it is sakinah. Bounce the letter in its makhraj strongly to appear the sound of vibration (قلقله Qalqalah), ex.: **أَفْرَأَ**
7. Avoid turning the (قلقله Qalqalah) into fat-ha or kasrah or dammah by accompanying jaws or sharing mouth movements in the process of pronouncing (ق) with vibration (قلقله), ex.: stopping on **الْفَلَقْ** by pronouncing it wrong **الْفَلَقَ** by opening your mouth.
8. Avoid dropping the first letter (ق) sakinah if it is (ق) mushadad. (ق) mushadad means one (ق) sakinah and another “voweled ق”. In this case; you should stop on the (ق) sakinah for a short time without Qalqalah (قلقله) then stop on the last” voweled ق “ by sukoon with Qalqalah(قلقله), like stopping on **الحَقُّ**
9. Avoid raising almost all the tongue with being adhered to the roof of the mouth while pronouncing (ق) . Because this will make the (ق) mistakenly appear like (ط) . Just raise only the back of the tongue to pronounce a correct (ق).

The Kaf Letter (ك)

This letter is articulated from the deepest part of the tongue with what lies opposite to it the hard palate.(the beginning of the hard part of the roof of the mouth under letter Qaf)

1. Avoid pronouncing letter (ك) as a heavy letter (تفخيم Tafkheem) specially if it is followed by a heavy letter or by Alif . Instead, you should pronounce it as a light letter by lowering the back of the tongue, ex.: كَاطِمِينَ - كَاطُودَ
2. Avoid vibration (Qalqalah قَلْقَلَة) of the (ك) , (ك) is not from the (قَلْقَلَة) letters. After pronouncing (ك) - which is a strong letter - by complete closing of the makhraj, you should open the makhraj and get breath out of it, ex.: تَكْذِيبَ
3. Avoid too much breath to flow out in pronouncing “ كَاف ساكنة ” Kaf with sukoon.
4. Avoid pronouncing sound (g) instead of letter (ك) , You should raise the back of the tongue and complete closing the makhraj of the (ك) opposite to the roof of the mouth between soft and hard palate.

The jeem Letter (ج)

This letter is articulated from the middle part of the tongue and the roof of the mouth that lies opposite to it.

1. Avoid pronouncing letter (ج) with running sound. You should hold the sound of (ج) because it is apparently strong, depending on the makhraj completely.
2. Avoid pronouncing sound (ش) instead of (ج). You should completely close the makhraj, stick to the roof of the mouth, so as no air to pass, ex.: شاء not جاء
3. Avoid pronouncing sound (د) instead of (ج). Don't raise the tip of the tongue while you are pronouncing letter ج . Only the middle of the tongue is to be raised in pronouncing letter (ج).
4. Avoid pronouncing (ز) instead of (ج) if it is sakinah followed by letter (ز). Kindly take care that both (ج) and (ز) may mistakenly merge together producing (ز) with shaddah. Don't move the tip of the tongue toward the lower teeth ,like in; رَجَزًا
5. Avoid cutting the sound of (ج) sakinah without making the vibration (Qalqalah قلقله). Letter (ج) is from the vibration letters (قلقله),ex.: أَجْرَمُوا
6. Avoid pronouncing (ج) as a heavy letter, especially when it is followed by one of the heavy letters or by Alif, ex: الفَجَّار - لا جَرَم
7. Avoid, in case of stopping on (ج) mushaddadah , dropping the first (ج) . Instead, give the right time for the first (ج) , then give vibration (Qalqalah قلقله) for the second (ج) – here it is named greater vibration (قلقله كبرى), ex.: الحَجُّ

The Sheen Letter (ش)

This letter is articulated from the middle part of the tongue and the roof of the mouth that lies opposite to it.

1. Avoid cutting the sound of (ش) when it is sakinnah by closing the makhraj like in letter (ج) . You should run the sound of (ش) while it is sakinnah or in case of being the first letter in case of mushaddad .ex: الشَّيْطَان - اشْتَرَوْا
2. Avoid tafkheem of (ش) especially if it is preceded or followed by heavy letters, ex: شَطَطًا
3. Avoid vibration (Qalqalah قَلْقَلَة) of (ش) sakinnah. It is not a strong letter from letters of vibration (قَلْقَلَة) . Run the sound of (ش) and open between your upper and lower teeth to release the sound smoothly.
4. Avoid the sound of whistling while pronouncing letter (ش) , by keeping the tip of the tongue away from makhraj of the (س) (meaning to keep the tip of the tongue away from the plates of the lower front teeth),ex: الشَّمْسُ

The Yaa Letter (ي)

This letter is articulated from the middle part of the tongue and the roof of the mouth that lies opposite to it.

1. Avoid merging (ي) madd with (ي) voweled when they follow each other; ex.: الَّذِي يُوسُوسُ , give the madd its 2 counts properly(reinforced madd مد التمكنين), then pronounce the (ي) with dammah.
2. Avoid dropping one of the (ي) if it is repeated in one word or between 2 words, as in the word أَحْيَيْنَا .
3. Avoid blowing out air during pronouncing (ي) . It is an apparent letter not a whispered one.
4. Avoid vibration (قَلْقَلَة) while pronouncing (ي) sakinnah and give its sound as a running sound (رَخَاوَة) .
5. Avoid stretching the sound of (ي) sakinnah. Run the sound without exaggeration ; like in إِيَّاكَ .
6. Avoid closing the makhraj and cutting the sound of (ي) , because it could appear like (ج) as they are sharing the same makhraj of the middle of the tongue.
7. Avoid incomplete proper kasrah when (ي) is with kasrah. You should descend your lower jaw to fulfil a complete proper kasrah (to pronounce it properly as “yee” not “yea”).
8. Avoid sharing ghunnah (nasal sound) with letter (ي) . You should raise the middle of the tongue to pronounce letter Yaa while pushing the sound toward the opening of the mouth not toward the nasal cavity.

The Daad Letter (ض)

This letter is articulated from one of the back sides or edges of the tongue and what lies opposite to of the upper molars left or right, it can be also from both sides.

1. Avoid pronouncing letter (ظ) instead of letter (ض) because they share almost all the characteristics together, yet, the makhraj is different, so, when pronouncing (ض) raise the tongue upward more , not toward the upper teeth. Also note that the adhesion of the (ض) is more than the letter (ظ). Kindly consider that altering a letter with another changes the meaning, like in " ولا الضَّالِّينَ " means “ who are astraying “ – while “ ولا الظَّالِّينَ “ means “who are staying” as it is clear now, the 2 meanings are completely different.
2. Avoid vibration or bouncing (قلقله) of (ض) sakinah instead of running the sound ,ex: يَنْضُضْنَ
3. Avoid pronouncing heavy (د) instead of (ض) . This may happen because of raising the tip of the tongue toward the gums instead of raising the back edges of the tongue toward the molars (makhraj of ض) ,ex: يَضِلْ
4. Avoid closing your jaws and pressing with the upper molars on the lower molars. In other words; sticking the edges of the tongue between the two closed jaws, will cause the sound of (ض) to not be released accordingly, as the sound will be cut.
5. Avoid cutting the sound of (ض) sakinah by leaving the makhraj quickly without completing the sound. ex: نَقِضْ
6. Avoid lightness of (ض) if it comes beside a light letter. You should give the (ض) its heaviness and adhering characteristics, as not to be affected by light letters, ex: واخْفِضْ
7. Avoid encircling the lips while pronouncing letter (ض) . There is no role for the lips in pronouncing the heavy letters or letter (ض), the only exception is when you are pronouncing the letter (ض) with vowel of dammah.
8. Avoid merging (ض) in letter (ظ) . Like in أَنْقَضَ ظَهْرَكَ or merging (ض) in (ط) like in, فَمَنْ اضْطُرْ or merging letter (ض) in (ت) like in أَفْضَتْكُمْ . Kindly take care that in pronunciation; the tongue always tends to merge the harder letter into the easier one.
9. Avoid cutting the sound of (ض) sakinnah in case of mushaddad. You have to give the running sound of (ض) sakinah (the first ض)with its heaviness before being transferred to the next (ض)

The Laam Letter (ل)

This letter is articulated from the nearest part of the sides of the tongue and the end of its tip and what lies opposite to it of the gums of the first right two upper premolars to the first left two upper premolars.

1. Avoid vibration or bouncing (Qalqalah قَلْقَلَة) of (ل) sakinnah, but give the time of moderation (not too short time, not too long time)
2. Avoid exaggeration in appearing clear (ل) by overhanging your tongue on makhraj of (ل) for long time.
3. Avoid merging clear (ل) into the following letter; like in ; جَعَلْنَا – أَنْزَلْنَا or to merge the (ل) of definite article into the following letter; like in ; الْجَنَّة – الْجِبَال
4. Avoid sharing ghunnah in (ل), yet, fulfil the sound of (ل) during pronunciation without a weak dependence on the makhraj.
5. Avoid heaviness in pronouncing the (ل) especially, if it is followed by a heavy adhering letter; like (ط) in; وَلَيَتَأْطَفْ or if (ل) comes between two heavy letters, like in خَلَقْنَا. Kindly note that (ل) is heavy in the name of “Allah” (الله سبحانه وتعالى) preceded by fatha or dammah.
6. Avoid dropping the first (ل) in case of mushaddad. You should give the time of moderation for (ل) sakinah, like in لِلَّذِينَ
If you stop on mushaddad, indicating that the letter is divided into two letters, both of them will become a sakin letter on stopping, so, there is necessity of an accent نَبْر on this last letter actually beginning on the letter preceding it, to point out to the listener that this one is actually two letters, like in فَطَلَّ

The Noon Letter (ن)

This letter is articulated from tip of the tongue touching the gums of the two top front teeth.

1. Avoid exaggeration in giving long time for ghunnah on clear(ن) sakinnah. Only moderate time due to partial running of sound.
2. Avoid vibration (Qalqalah قَلْقَلَة) for clear (ن) sakinnah. It is neither a strong letter nor a letter of vibration, it is a letter of moderation (توسط), so, we stay on the makhraj , giving its moderate time, ex: أَنْعَمْتَ
3. Avoid hiding the clear (ن) when it is followed by letters of throat (ء-ه-ع-ح-غ-خ) by keeping the tip of the tongue touching the gums of the two upper incisors ,ex: مِنْهَا - مِنْ خَوْفٍ
4. Avoid heaviness (Tafkheem تَفْخِيم) of letter (ن) . especially, if it is followed by (أَلِف) or a heavy letter, like in; نَاطِرَةُ النَّارِ or preceded by a heavy letter , like in ; the clear noon of tanween مَرِيضًا أو ,Or noon preceded the name of Allah with heavy laam مِّنَ اللَّهِ Instead, kindly lower the back of the tongue to pronounce it light.
5. Avoid giving short time for most complete ghunnah of (ن) mushaddad (double ن) . For the (ن) mushaddad give the long time of most complete ghunnah if you continue recitation or stopping ,ex: تَمَنُّونَ - فَاتَمَّهِنَّ
6. Avoid closing the lips while pronouncing (ن) because it will appear as (م) instead. Kindly note that letters (م) and (ن) have similar characteristics.
7. Avoid waving the sound of (ن) mushaddad with tune. instead, give the right time of most complete ghunnah without waving the sound up and down with tune. Kindly note that aforementioned is for makhraj of appeared and mushaddad (ن) , this is not applied for hidden or merged (ن) .

The Raal Letter (ر)

This letter is articulated from tip of the tongue touching the gums of the two top front teeth.

1. Avoid pronouncing letter (غ) instead of letter (ر). The (غ) sound comes out from the closest part of the throat, while ر sound comes out from the tip of the tongue with the gums of the two front top incisors. You should raise your tip of the tongue towards the gums.
2. Avoid heaviness (Tafkheem تفخيم) in pronouncing letter (ر) when it is light (Tarqeeq ترقيق). Specially if letter (ر) is preceded by a heavy letter, like in ; بِمُصِيطَر or in case of mushadad with kasra ,like in ; ذُرِّيَّة
3. Avoid pronouncing a light (ر) instead of a heavy (ر) if it meets a case in which it should be pronounced as a heavy (ر), as in the words: مَرَّيْم – الرَّحْمَن
4. Avoid pronouncing (ر) as a strong letter, by hitting it strongly and closing the makhraj completely. This will cause cutting out the sound of (ر). Yet, the sound of (ر) has a partial running, with a moderate time in (ر) sakinnah.
5. Avoid putting the tip of the tongue away from the makhraj of (ر) toward the middle of the palate instead of the front after letter (ن) directly.
6. Avoid repetition of letter (ر) more than one time , this mistake due to the tight articulation point and complete closing the whole tip of the tongue with the gums without leaving any space in the middle of the tip, so as to let part of the sound passes . This space prevents trilling of the tongue.
7. Avoid dropping the first (ر) sakinnah in case of mushaddad (double letter). First , pronounce (ر) sakinnah by staying a moderate time on it, then pronounce the vowled (ر). Kindly note that (ر) sakinnah follows vowled (ر) in lightness and heaviness.
Important note; In case you stop on letter (ر) mushaddad, indicating that the letter is divided into two letters, both of them will become a sakin letter on stopping, so, there is necessity of an accent ثَبَر on this last letter actually beginning on the letter preceding it, to point out to the listener that this one is actually two letters, ex.: مُسْتَقَرَّ

The Daal Letter (د)

This letter is articulated from the top side of the tip of the tongue and the gum line (root) of the two front upper incisors.

1. Avoid mixing sound of (د) with sound of (ت) , because they come out of same makhraj, yet, they differ in characteristics. Put the tip of your tongue on the gum line without moving the tongue down toward the opening of the mouth, in order not to release air. Releasing of air when coincides with the above position of the tongue, will articulate sound of (ت) instead of the intended sound of (د) .
2. Avoid heaviness of (د) specially if proceeded by heavy letter , like in صُدُور . Lower the back of the tongue, while pronouncing (د) because (د) is a light letter.
3. Avoid cutting the sound of (د) sakinnah without making vibration or bouncing of the letter(قلقله Qalqalah) because letter (د) is one of the five letters of vibration (قلقله Qalqalah), so bounce it with strength on its makhraj to produce the vibrating sound of (د) like on stopping at the end of the word أحد or in the middle of the word like in القدر.
4. Avoid pronouncing clear (د) when it is sakinnah if it is followed by voweled (ت) – meaning to be followed by letter (ت) with fatha, dammah or kasrah. Because in this case, it is a complete merging; which means that (د) is fully inserted in (ت) and becomes (ت) mushaddah, like in عَبْدُكُمْ .
5. Avoid dropping first (د) sakinnah in case of (د) mushaddah. You should pronounce the first (د) clearly, giving its short time of strength, without vibration, then pronounce the second voweled (د) . In case of stopping on the mushaddad, stop on the second (د) by greater Qalqalah. like in أَشَدُّ .
6. Avoid merging (د) sakinnah in (ض) if they followed each other to make (ض) with shaddah as in , فَذَضُّوا . You should pronounce the first (د) with Qalqalah then pronounce (ض) with fat-ha giving its characteristics.

The taa Letter (ت)

This letter is articulated from the top side of the tip of the tongue and the gum line (root) of the two front upper incisors.

1. Avoid heaviness of (ت) especially when it is preceded or followed by a heavy letter. Like in أَفْتَطْمَعُونَ .
2. Avoid leaving the running of breath while pronouncing (ت) , especially when it is sakinah, because “breath” appears most in case of sukoon.
3. Avoid exaggeration in releasing breath “air” while pronouncing (ت) sakinah. Kindly note that some air will be coming out after imprisonment of sound, as this air was trapped behind the makhraj.
4. Avoid changing of letter (ت) into letter (ط) when it is followed by (ض) letter, because of similar letter characteristics shared between letters (ت) and (ض) like in the word خُضَّتُمْ .
5. Avoid pronouncing of (ت) sakinnah if it is followed by letter (ط) because letter (ت) will be fully inserted in letter (ط) and forms together (ط) mushaddah like in قَالَتْ طَائِفَةٌ
6. Avoid pronouncing first (ت) sakinnah clear by appearing all its characteristics, if it is followed by vowled (ت) , because it will merged in the second vowled (ت) like in رَبِحَتْ تِجَارَتُهُمْ .

The Taa Letter (ط)

This letter is articulated from the top side of the tip of the tongue and the gum line (root) of the two front upper incisors.

1. Avoid lightness of letter (ط) as if it is a heavy (ت) , especially when it comes with kasra. Like in; طين
Kindly consider that letter (ط) is the strongest and heaviest letter in the Arabic alphabet. Letter (ط) has the characteristic of heaviness (Tafkheem تفخيم) and adhering (Itbaq إطباق) . Almost all the tongue is raised toward the roof of the mouth.
2. Avoid cutting the sound of (ط) sakinah without making vibration (Qaqalah قفلة) . bounce the letter strongly to clarify the vibration characteristic. ex.: إطعام
3. Avoid moving the vibration (قفلة) in order not to generate a vowel (fat-ha, damma or kasra) by sharing jaws or mouth movements.
4. Avoid pronouncing (ط) mushaddadah when (ط) sakinah is followed by letter (ت) , like in; أَحَطْتُ , because it is incomplete merging. Letter (ط) will be pronounced with the characteristics of heaviness and adhering, yet, without vibration, then (ت) will be pronounced after.
5. Avoid releasing breath (exhaling air) while pronouncing (ط) because it is a strong audible letter, pronounced by a complete closure of the makhraj.
6. Avoid staying on the makhraj of the (ط) with a running sound, similar to (ض) . Care should be taken if (ض) sakinnah comes beside (ط) , because they may merge into each other to be as if they are one (ط) mushaddadah, like in فَمِنْ اضْطُرْ.

The Saad Letter (ص)

This letter is articulated from the tip of the tongue and the plates of the two lower incisors.

1. Avoid pronouncing light (ص) specially if it is preceded or followed by light letter, like in حَرَصْتُمْ , (ص) letter may here be pronounced mistakenly as heavy (س) . You should raise almost the whole tongue while pronouncing (ص) because it has the characteristic of heaviness / tafkheem "تفخيم" & adhering to the roof of the mouth (إطباق Itbaq).
2. Avoid muting the sound of (ص). It has the whistle sound. Avoid over biting on the teeth or pressing up with force by the tip of the tongue on the lower plates. Leave small space between the tongue and the plates.
3. Avoid cutting the sound in (ص) sakinah. Run the sound and get out air while pronouncing letter (ص), like in اصْطَفَى
4. Avoid pronouncing (ذ) instead of (ص), especially if letter (ص) is followed by letter (د) like in قَصْدٌ .
5. Avoid encircling your lips, or moving your lower lips while pronouncing letter (ص). No role for the lips while pronouncing letter (ص).

The Zaa Letter (ز)

This letter is articulated from the tip of the tongue and the plates of the two lower incisors.

1. Avoid pronouncing letter (ز) as a heavy letter, you should lower the back of the tongue to be pronounced as a light letter, ex: زَاغَتْ - زَرَابِيْ
2. Avoid vibration (Qalqalah قَلْقَلَة) of letter "ز", you should run the sound of (ز) when it is sakinah, because it has the characteristic of softness (رخاوة), ex.: فَعَزَّزْنَا (ex.: رخاوة)
3. Avoid muting the sound of (ز). It has the whistle sound. Avoid over biting on the teeth or pressing up with force by the tip of the tongue on the lower plates.
4. Avoid changing of letter (ز) into letter (ذ) . They are different letters, coming out from different makhraj. Letter (ز) the tip of the tongue touches the lower plates of the lower teeth from inside the mouth , not touching from outside (from the edges of the teeth). Care should be taken to clarify the makhraj of each letter , either the (ز) letter or the (ذ) letter, especially if they come together side by side, like in وَادِّ زَيْنَ

The Seen Letter (س)

This letter is articulated from the tip of the tongue and the plates of the two lower incisors.

1. Avoid pronouncing letter (س) as a heavy letter, especially if it is followed by a heavy letter, like in; مَسْطُور . It is pronounced between letters (س) and (ص) because it shares the same makhraj of (ص) . So, you should lower the back of the tongue to articulate a light (س) not a heavy (س) .
2. Avoid pronouncing (س) as (ص) if it is followed by letter (ع) . Appear the characteristics of letter (س) such as lightness and whispering (Hams همس) like in ; عَصَى , and don't pronounce it falsely as عَصَى . Kindly consider same point also if letter (س) is followed by letter (ر) like in; وَأَصْرُوا , you may mistakenly mispronounce it as وَأَصْرُوا . This may also happen if (س) is followed by letter (ل) like in ; سُلْطَان . This, of course, changes the meaning completely.
3. Avoid vibration of letter (س) (Qalqalah قلقله) , but, run the sound and air when (س) is sakinah. ex.: اسْتَعِينُوا - السَّمَاء
4. Avoid muting the whistling sound of (س) . It has a high whistling sound. Mute of whistling sound may occur because of over biting the teeth or pressing too much on the plates of the lower incisors by the tip of the tongue.
5. Avoid change letter (س) into letter (ذ) , especially, when it is followed by letter (ج) , like in; وَاسْجُدْ - الْمَسْجِد . Instead, run the sound and air with (س) when it is sakinah .

The Dhaa Letter (ظ)

This letter is articulated from the top side of the tip of the tongue and the edges of the two top front incisors.

1. Avoid exaggeration in getting your tongue outside, it is articulated from the tip of the tongue, touching the edges of the upper teeth (incisors) and the tongue is raised inside the mouth, because (ظ) is a heavy letter.
2. Avoid pronouncing heavy (ذ) instead of (ظ) by raising the back of the tongue only without raising the large portion of the tongue towards the roof of the mouth, because this letter (ظ) has the characteristic of heaviness (Tafkheem تفخيم) and adhesion (إطباق Itbaq). as pronouncing محظُورا instead of محظُورا .
3. Avoid pronouncing (ض) instead of (ظ) , by directing the tip of the tongue toward the gums above the teeth, not on the edges of the upper teeth. Like in أَنْقَضَ ظَهْرَكَ . Kindly clarify each makhraj properly.
4. Avoid pressing by your tip of the tongue between the upper and lower teeth, this leads to mute the sound of (ظ). Run the sound of letter (ظ) Sakinah without pressing on its makhraj and leave a small space between the upper and lower teeth, ex.: الظَّالِمِينَ
5. Avoid encircling the lips while pronouncing letter (ظ), thinking that helps you pronouncing it as a heavy letter. You should raise the tongue to produce this echo sound of (ظ) without using your lips.
6. Avoid pronouncing a (ص) letter mixed with a (ز) letter instead of pronouncing letter (ظ) . This may happen if you lower the tip the tongue to touch the lower teeth instead of touching the edges of the upper teeth.

The dhaal Letter (ذ)

This letter is articulated from the top side of the tip of the tongue and the edges of the two top front incisors.

1. Avoid pronouncing letter (ز) instead of letter (ذ). Letter (ذ) is articulated by the tip of the tongue touching the edges of the upper teeth (incisors) , while letter (ز) is articulated by the tip of the tongue touching the plates of the lower teeth from inside, ex.: أَعُوذُ pronounced wrong أَعُوزُ
2. Avoid cutting of sound or vibration (Qalqalah قلقلة) of (ذ), yet, you should pronounce (ذ) sakinnah by running its sound till reaching the next letter, ex.: وَإِذْ قَالَ
3. Avoid over pressing on the makhraj by your upper and lower teeth. By this way the sound of (ذ) will be muted , and will appear as if it is a (د) letter. The correct way to pronounce letter (ذ) is to put the tip of the tongue on the edges of the upper teeth, depending on the makhraj, yet without pressing, because this letter (ذ) has the characteristic of audibility (الجهـر)
4. Avoid mixing letter (ذ) with letter (ث). you should depend on the makhraj more in pronouncing letter (ذ) than that in letter (ث), because letter (ذ) has stronger characteristic than letter (ث). But don't exhale air during pronouncing letter (ذ).
5. Avoid merging (ذ) in (ز) like in وَإِذْ زَاغَتْ . Clarify the makhraj of each letter giving the running sound of letter (ذ) properly before being transferred to the next letter (ز).
6. Avoid cutting the sound of in case of (ذ) mushaddah , you have to give the time of running sound of the first (ذ) sakinnah , ex.: يَذْكُرُونَ
7. Avoid pronouncing heavy (ذ) instead of light (ذ) if it is followed by a heavy letter, ex: الْأَنْفَاقُ - ذُرَّهُمْ . You should lower the back of the tongue to be pronounced as light letter

The thaa Letter (ث)

This letter is articulated from the top side of the tip of the tongue and the edges of the two top front incisors.

1. Avoid pronouncing (س) instead of (ث). letter (ث) is articulated by the tip of the tongue directed more outward touching the edges of the 2 top front teeth (incisors) , while letter (س) is articulated by the tip of the tongue touching the plates of the lower teeth from inside, like in السَّاقِبُ pronounced wrong السَّاقِبُ
2. Avoid mixing (ذ) with (ث). you should run the air in (ث) and don't depend on the makhraj as in letter (ذ), because (ث) is a weak letter while (ذ) has stronger characteristic than (ث), like in مَذَلًا pronounced wrong مَثَلًا
3. Avoid dropping (ث) because of its weakness (weak characteristics) . Run the sound and exhale air in pronouncing letter (ث) to appear it properly.
4. Avoid cutting the sound of (ث) or make vibration (Qalqalah قلقلة) when it is sakinnah. You should run the sound in this letter , ex.: بَعَثْنَا
5. Avoid pronouncing heavy (ث) instead of light (ث) if it is followed by a heavy letter or by an Alif , ex.: الْكَوْثَرُ - النَّفَّاثَاتُ . You should lower the back of the tongue so as not to produce the echo sound.

ف The Faa Letter

This letter is articulated between the inside of the lower lips and the tips of the two front incisors.

1. Avoid dropping of (ف) especially at the end of the word. Kindly take care to appear the running air and sound of (ف) sakinah, ex.: خَوْف
2. Avoid vibration (Qalqalah قَلْقَلَة) of (ف). letter (ف) is neither a letter of vibration (قَلْقَلَة) nor a strong letter. ف is a weak letter. Thus, in case of (ف) sakinah , we have to appear its running sound and exhaling air(breath) of this letter.
3. Avoid heaviness of (ف) especially if it is followed by Alif or by a heavy letter , like in فَطِيع – فَارِض , it is a light letter, so, lower the tongue and don't raise it during pronunciation.
4. Avoid pronouncing “v” instead of “f”. You shouldn't place the edges of your upper teeth on the internal wet part of the lower lip and press on the makhraj. You should place the edges of your front teeth on the beginning of the internal part of the lower lip from inside – not too much inside, yet also, not on the dry part outside .Don't depend on the makhraj and run air and sound.
5. Avoid closing the lips firmly, as the sound will be mixed with other sounds of letter (م) & (ب). Leave an appropriate space between the lips.
6. Avoid cutting the sound of (ف) sakinnah , and run the sound and air , ex.: تَلَقَّفَتْ

و The Waw Letter (و)

This is The un lengthened waw (sakinah preceded with Fat-ha or voweled) is articulated by forming a circle of the two lips.

1. Avoid heaviness of letter (و) if it is followed by a heavy letter or if it precedes a heavy letter. Like in خَوْف – وَاللّٰه , Or followed by Alif ,like in السَّمَاوَات It is a light letter, thus, lower the back of the tongue, and encircle your lips in a small rounded circle (o) , not like (O) letter in English language.
2. Avoid pressing on the lips while forming the circle by the lips, and let the sound pass through a narrow passage.
3. Avoid mixing the sound of (و) by (ف). This may happen by not completely encircling the lips, thus, the upper teeth will become nearer to the lower lip.
4. Avoid cutting the sound of (و) sakinah , and run the sound , It has the characteristic of running sound (Rakhawa رخاوة), ex.: عَدُوًّا – الْقَوْم
5. Avoid sharing ghunnah (nasal sound) with letter (و) . You should encircle your lips while pushing the sound toward the opening of the mouth not toward the nasal cavity .

The Baa Letter (ب)

This letter is articulated from closing the two lips together, stronger closing than Meem.

1. Avoid heaviness of (ب), especially if a heavy letter or an Alif comes beside letter (ب). Like in; أَبْصَارُهُمْ - بَاسِطٌ .
2. Avoid dropping the characteristic of vibration (Qalqalah قَلْقَلَة) of (ب) sakinnah in the middle of the word or on stopping at the end of the word. It is one of vibration letters (ق-ط-ب-ج-د) . like in; وَقَبٌ - أَبْوَابٌ .
3. Avoid dropping the first (ب) in case of (ب) mushaddadh if you will resume reading . like in; وَتَبَّ . In case of stopping on (ب) mushaddadah; give the time of strength characteristic of first (ب) sakinnah without vibration (Qalqalah قَلْقَلَة), then appear the vibration (Qalqalah) in the second (ب)
4. Avoid running of breath while pronouncing letter (ب). It is a strong apparent letter with complete depending on the makhraj (closing the two lips together).
5. Avoid merging of two (ب) when they follow each other, when they are vowled, you have to finish each (ب) with its vowel (الحركة) (Fat-ha -Damma-Kasra) before being transferred to the next letter. Like in; لَذَّهَبَ بِسَمْعِهِمْ

The Meem Letter (م)

This letter is articulated from closing the two lips together, sharing ghunnah (nasalization) from nasal cavity

1. Avoid heaviness of (م), especially, if preceded or followed by a heavy letter. Like in ; مَخْمَصَةٌ - رَمَضَانٌ . keep it light by lowering the back of the tongue.
2. Avoid pressing on the lips, mixing the sound of (م) with sound of (ب), because letter (ب) is stronger than (م), and depend more on the makhraj.
3. Avoid cutting the sound of (م), or making vibration (Qalqalah قَلْقَلَة) when it is sakinnah. You should give a moderate time due to partial running of sound of (م) like in; أُنْعَمْتَ ; kindly note that the time of (ن) sakinnah equals the time of (م) sakinnah.
4. Avoid hiding of clear (م) sakinnah, if it is followed by either letter (و) or (ف), because they share the same makhraj of the lips. Give each letter its characteristics and appear the letter (م) giving it its moderate time, like in; وَهُمْ فِيهَا
5. Avoid dropping the most complete ghunnah (the strongest and longest ghunnah) when (م) is mushaddadah, because it is two letters not only one letter, ex.: ثَمَّ
6. Avoid mixing sound of (م) with (ن), by letting your tip of the tongue away from the gums of the upper incisors.
7. Avoid pronouncing (م) sakinnah with rounded lips if preceded by the vowel damma (ضمة) like in; رَبُّهُمْ . You should return your lips to the rest position; which is the normal flat lips position of (م) sakinnah.

Ghunnah Characteristic

1. Avoid pronouncing the ghunnah (nasal sound) while your lips is rounded , if it is preceded by dammah (ضمة) . You should pronounce the ghunnah while the lips is on the rest position (normal flat lips position of sukoon), like in; مُنْذِر .
2. Avoid pronouncing light ghunnah in case of hiding of ن sakinnah or tanween (إخفاء حقيقى) , when it is followed by a heavy letter. Like in ; عَنْ صَلَاتِهِمْ - يَنْظُر . Kindly note ghunnah follows the next letter in lightness and heaviness in case of hiding. You should lower the back of the tongue in case of light ghunnah like in; مِنْ شَر , while in case of heavy ghunnah, the tongue should be ready to pronounce the heavy letter by raising the back of the tongue.
3. Avoid giving the most complete ghunnah of (م & ن) mushaddadah the same time as the ghunnah of hiding. This is because the most complete ghunnah is longer and stronger, like in; شَجَرَةٌ مُبَارَكَةٌ
4. Avoid appearing the sound of (ن) in case of hiding of (ن) sakinaah or tanween (إخفاء حقيقى) . You should hide the sound of letter ن completely by keeping the tip of the tongue away from the gums of the upper incisors, yet, be ready to pronounce the next letter following the ghunnah .
5. Avoid exaggeration in opening your mouth while pronouncing ghunnah in case of hiding (ن) sakinnah or tanween is followed by one of hiding letters (ت - ث - ج - د - ذ - ز - س - ش - ص - ض - ط - ظ - ف - ق - ك)
6. Avoid stretching of vowels Fat-hah ,Dammah ,Kasrah (فتحة، ضمة، كسرة) when preceding hidden(ن)sakinnah. This to avoid producing false maad letter. Like in; كُنْتُمْ which may be pronounced falsely with maad as كونتم due to stretching the dammah vowel.
7. Avoid over pressing while closing the two lips in case of oral hiding with ghunnah ,like in; فَأَحْكُم بَيْنَهُمْ or Iqlab (إقلاب) which is changing noon sakinah to meem with ghunnah,like in; لَيَنْبُذَنَّ . You should close the two lips without pressing, just by touching, appearing the sound of (م)with ghunnah, then press more while closing the lips, when you pronounce the letter (ب).
8. Avoid dropping the ghunnah or producing an oral sound only with letters (و) and (ى) in case of incomplete merging (incomplete ghunnah) like in; مِنْ وَال - مَنْ يَعْمَل . You should make the sound of ghunnah with the oral sound of (و) and (ى) (approx. half of the sound is ghunnah, and the second half is the normal sound of letters (و and ى).
9. Avoid sharing the ghunnah with (ل) and (ر) in case of complete merging without ghunnah (إدغام كامل بدون غنة) like in مِنْ رَبِّكَ .