



MUS4 Rhythms of the World

Personal learning checklist | 1 of 2

OCR GCSE Music J536 | Components 1 & 2 & 3 · Specification 2b AoS3

Name _____ Class _____ Date _____

Tick one box for each statement. Red: need help. Amber: partly confident.
Green: can do independently.

Support confidence with listening, notation and actual musical work. Quick checks do not assess a complete performance or composition.

I can	Red	Amber	Green
Hearing tradition and interaction			
Locate traditions in specific cultural settings without regional stereotypes.	☐	☐	☐
Hear repeated layers, pulse, leadership and changes in density.	☐	☐	☐
Explain how modern technology can change traditional presentation.	☐	☐	☐
Indian classical music and Punjabi bhangra			
Explain raga, drone and melodic elaboration in Indian classical music.	☐	☐	☐
Explain tala cycles, tabla roles and measured/unmetered development.	☐	☐	☐
Describe Indian melodic ornament, improvisation and performer interaction.	☐	☐	☐
Relate Punjabi bhangra to dance, dhol, chaal and changing resources.	☐	☐	☐
Use named Indian/Punjabi examples with contextual listening evidence.	☐	☐	☐
Eastern Mediterranean and Middle East			
Describe regular/additive rhythms in specific Mediterranean and Middle Eastern examples.	☐	☐	☐
Identify Greek folk resources and relate them to dance context.	☐	☐	☐
Explain maqam-related melodic practice and oud/qanun/darbuka resources.	☐	☐	☐
Discuss Palestinian and Israeli folk-dance contexts without conflating identities.	☐	☐	☐
Compare named examples using rhythm, instrumentation and setting.	☐	☐	☐

My next revision priority _____



MUS4 Rhythms of the World

Personal learning checklist | 2 of 2

OCR GCSE Music J536 | Components 1 & 2 & 3 · Specification 2b AoS3

Name _____ Class _____ Date _____

Tick one box for each statement. Red: need help. Amber: partly confident.
Green: can do independently.

Support confidence with listening, notation and actual musical work. Quick checks do not assess a complete performance or composition.

I can	Red	Amber	Green
African drumming			
Explain ensemble roles, purpose and techniques in a specific African drumming tradition.	☐	☐	☐
Distinguish syncopation, cross-rhythm, polyrhythm and shared cycles.	☐	☐	☐
Describe calls, responses, improvisation and coordination.	☐	☐	☐
Use named African ensemble evidence to identify actual roles and context.	☐	☐	☐
Calypso, steel bands and samba			
Relate calypso to Trinidadian song, rhythmic features and social commentary.	☐	☐	☐
Identify steelpan sound production and ensemble roles.	☐	☐	☐
Relate samba to Afro-Brazilian/carnival contexts and layered percussion.	☐	☐	☐
Identify samba instruments, cues and repeating patterns.	☐	☐	☐
Distinguish son clave from an assumed universal Latin American rhythm.	☐	☐	☐
Use a named samba example to discuss interaction and setting.	☐	☐	☐
Perform coordinated patterns, entries, responses and breaks.	☐	☐	☐

My next revision priority _____