

Appendix E.2 – Performance Assessment Procedures, Music Programmes

1. Staff responsibilities

- a) The Director of Music is responsible for overseeing the training of internal assessment panel members and for monitoring the standard of marking in all assessment panels. This monitoring may include the direct observation of assessment panels at work. To assist in this role, the Director may nominate the Assistant Director, Programme Leaders or other relevant members of staff to serve as deputies.
- b) Heads of Department are responsible for nominating suitably qualified and experienced members of the Institution's teaching staff to act as deputies to chair assessment panels in their absence. The Assistant Director (and/or nominee) is responsible for training and briefing all panel chairs.
- c) Heads of Department are responsible for ensuring that all printed material necessary for performance assessments, for instance sight reading and quick study pieces, is securely delivered to the Academic Administration Manager (or nominated Registry officer) at least one week before the beginning of the assessment period. Acting on information from the Registry or the Disability Coordinator, Heads of Department may be called upon to devise different materials or formats for students with registered learning difficulties or disabilities.
- d) Heads of Department have the following additional responsibilities:
 - To advise the Academic Administration Manager, at least 2 months in advance of a scheduled assessment period, of any particular requirements relating to rooms or equipment.
 - To nominate, to the Academic Administration Manager (or representative), Specialist Advisers (SAs) for each session. They will first ascertain that:
 - the Specialist Advisers have previously been approved by the Music Management Group and that in the case of long-serving (up to 5 years)
 - appointments have been re-approved
 - profiles of proposed SAs that meet the criteria outlined below are approved by MMG
 - Nominations should be made in writing on the form provided by the Registry.
- e) The Registry will be responsible for collating, and issuing to the Panel Chair, all materials required for each day's session of assessments.
- f) The Registry will be responsible for the timetabling of all assessments, ensuring that any special arrangements are accommodated. The Academic Administration Manager will inform the Panel if the assessment timetable must run late (for instance as a result of the late or non-arrival of a panel member, or disruption to public transport, etc.). In such circumstances s/he will ensure that the students affected have been notified, and that they are assigned to an area or room where they will be permitted to wait.

- g) Conflict of interest: Every chair, examiner, and specialist adviser must declare an interest to the Registry if they suspect or know that they will be asked to assess a student to whom they are related or with whom they are acquainted in anything other than a routine professional capacity. Should a conflict of interest only become apparent on the day of the assessment, the Registry will make arrangements to record the recital for later review by the External Examiner.¹

10.3.1 Composition of Performance Assessment Panels (Music)

- a) Depending on the level of study, the assessment panel will be made up of either two or three members. Level 4 and 5 panels will be comprised of a chair and a generalist examiner (GE); level 6 and 7 assessment panels will be comprised of a chair, a specialist adviser (SA) and a generalist examiner (GE).
- b) Chairs: Performance panels will normally be chaired by the relevant Head of Department, or a nominated deputy approved by the Director of Music. The Director of Faculty will ensure that all chairs are trained and keep records of training.
- c) Specialist Advisers (SA) are external specialists in the relevant discipline as performers or composers. They are likely to have had experience of teaching and examining in their specialism at conservatoire or University level. Criteria and procedures for the approval and engagement of specialist advisers are set out below.
- d) Generalist Examiners (GE) are members of Trinity Laban's teaching staff nominated by Heads of Department or Programme Leaders and approved by the Director of Music. They may serve on any assessment panels regardless of discipline.

Responding to exceptional circumstances, such as illness, the Director of Music or the Registrar may vary the membership of the panel, taking steps to ensure that students are in no way disadvantaged.

10.3.2 Examiners for music performance assessments

10.3.2.1 Role of the Panel Chair

- a) To brief fully all examiners serving on the panel, with respect to the role of each, the conduct of examiners during assessments, and the assessment criteria and expected level for each module to be examined. To nominate a member of the panel (but not the SA) to write the panel's agreed report. This briefing should take place thirty minutes before the start of each assessment session.
- b) To ensure that all assessment materials are collected from the Registry or other designated secure location at least thirty minutes before the start of each session, kept in secure conditions, and returned safely at the end of each day (or at another time agreed in advance with Registry staff).
- c) To take into the assessment room copies of this document, copies of any tests, quick study pieces, etc., and all relevant module descriptions and programme-specific regulations.

¹ There is no requirement to declare normal teaching or professional relationships, for example, where a panel member acts as a student's one-to-one teacher.

- d) To check that the assessment room is appropriately equipped and laid out at least 15 minutes before the start of the session, that it is at a suitable temperature and well ventilated, and that drinking water is available to the student (especially in the case of wind players and singers), and to inform the Academic Administration Manager of any problems.
- e) To ensure that assessments run to time. To liaise with the Academic Administration Manager in the event of an unavoidable delay to the assessments.
- f) To ensure that, when a failure to fulfil, or infringement of, the assessment requirements or regulations occurs, but is not such as to necessitate the discontinuation of the assessment, the marking of the assessment is conducted without compensation for that infringement. The Chair should also ensure that the relevant mark penalty is applied and clearly recorded on the report form. A list of penalties is included in section 3.
- g) Relevant postgraduate assessments (as indicated in the programme handbook): To co-ordinate and participate in viva voce questioning, ensuring that each member of the panel contributes. NB: Specialist Advisers must be fully briefed as to the nature and purpose of the viva voce element in the examination, and in particular, must not offer advice to the candidate, or comment on their teaching.
- h) To invite each member of the panel to summarise their assessment of the performance (it is customary to invite the Specialist Adviser to speak first) after revealing their discrete individual mark, and to suggest the most appropriate descriptors in each column of the Marking Criteria grids, before comparing these with each panel member's initial suggested mark. The Chair should endeavour to guide a debate and arrive at a consensus. NB: The Chair has the essential function of ensuring evenness of standards of assessment, the accuracy of the final report and its consistency with the agreed mark awarded.
- i) To ensure that all assessment judgements are made solely on the basis of the given assessment criteria.
- j) To ensure that, if the panel is made aware of any potential mitigating circumstances (for example, signs of illness during the assessment), the marking of the assessment is conducted without any compensation for that, and the student is advised of the provisions of the regulations regarding mitigating circumstances and the proper procedure for making a mitigating circumstances application.
- k) To ensure that all panel members agree that the assessment reports are fair and representative records of the students' performances and the judgements of the panel on those performances. All panel members should confirm their agreement by signing the report.

10.3.2.2 Generalist Examiners (GE) for music performance assessments

The generalist examiners for performance assessment panels in the Faculty of Music are drawn from teaching staff. All such staff are approved for these duties by the Director of Music after a programme of training and briefing. In an emergency, approval for an

Internal Examiner may be given by the Director of Music, the Registrar or the Assistant Director of Programmes.

The work of the examiners within the performance assessment panels is monitored by the Director of Music who is assisted in this work by the Assistant Director and the Programme Leaders.

Role of the Generalist Examiner (GE)

- a) To assist the Chair, at the Chair's invitation, in briefing the Specialist Adviser
- b) To administer each assessment (i.e. to welcome the student; to introduce the panel members to the student; to establish programme details, to receive and return any music provided for the examiners' use; to receive any programme notes; to deal with stands or chairs for performers if necessary; to escort any audience into and out of the assessment room, and to operate any recording equipment where appropriate).
- c) To note the start time of each assessment.
- d) To draw the Chair's attention to any irregularity or infringement of the Programme Assessment Regulations of which s/he becomes aware.
- e) To contribute to a balanced assessment of performances and consistency of standards across different instrumental specialisms, by providing a non-specialist view.
- f) To mark and provide written feedback on programme notes, following initial consultation with the panel, and to return marks to the Registry within 72 hours of the performance. Where there is disagreement between the GE and the other panel members, the programme notes should be reviewed by a moderator.
- g) To suggest marks for students' performances that are based on the appropriate marking criteria.
- h) To write final reports as directed by the Chair.
- i) To sign off the final agreed assessment reports and marks as being fair and representative records of the students' performances, and the judgements of the panel.

10.3.2.2 Specialist Advisers (SAs) for music performance/composition assessments

- a) In order to maintain standards consistent with industry expectations, every level 6 or 7 major performance assessment panel includes a Specialist Adviser, who is active in the profession, but not a member of the institution's regular teaching staff, nor has been so for at least five years preceding their appointment.
- b) The skills or qualifications for the appointment of a Specialist Adviser are as follows:
 - First-hand professional knowledge of the specific instrument, discipline or genre
 - Some experience of teaching and examining in the specialism at conservatoire or university level will normally be required

- A degree or equivalent qualification in music or performance, will normally be required
 - The paramount requirement, however, is the possession of relevant professional skills and experience.
- c) The Specialist Adviser's role enables the Institution to monitor its standards against current industry and professional standards, as well as contributing directly to the process of arriving at assessment decisions.
 - d) Heads of Department are responsible for nominating new Specialist Advisers, for approval by the Music Management Group. The nomination process and register of SAs is monitored by ASQB. A brief written statement, using the form provided by Registry, must support each nomination, outlining the basis of that nomination (i.e. the ways in which the nominee fulfils the criteria).
 - e) The Academic Administration Manager (or nominee) is responsible for the assignment of Specialist Advisers from the pool approved by the Music Management Group, based on suggestions received from the Head of Department. S/he will ensure that students are not normally examined by the same SA on consecutive occasions.
 - f) The appointment letter to Specialist Advisers by the Academic Administration Manager will specify the terms and conditions under which they are asked to act on behalf of the Institution, including rates of payment and length of service. At the same time, s/he will send adequate and appropriate briefing materials to support their role, including module descriptions, guidance on the assessment process and marking criteria. The induction and final briefing of the SA is the responsibility of the Panel Chair.
 - g) The pool of Specialist Advisers is normally drawn from the Greater London area. Where there are compelling reasons to do so, Heads of Department may nominate particular SAs who live outside the Greater London area as a priority appointment for assessments. Expenses will not normally be paid in such circumstances.
 - h) Specialist Adviser appointments will be reviewed after five years of service to assure the Institution of the currency of each adviser's skills and experience. The Music Management Group will conduct the review process, which will be overseen by ASQB.
 - i) For emergencies, such as illness, the Director of Music or Registrar may approve the temporary use of a specialist adviser who has not been formally approved by MMG, but who meets the criteria specified above.

10.3.2.3 Role of the Specialist Adviser (SA)

- a) To ensure that s/he is thoroughly briefed on the requirements and level expectations of each assessment.
- b) To provide comments on performances (and viva voce or programme notes, where they are assessed) for discussion and agreement by the panel. These comments may be included in the final report of the assessment insofar as they relate to the appropriate assessment criteria.
- c) To suggest appropriate descriptors for students' performances that are based on the relevant marking criteria, for discussion by the panel.

- d) To ensure fairness in the application of the standards and criteria employed by the Institution in the assessment of the performance elements of its programmes.
- e) To sign off the final agreed assessment reports and marks as being fair and representative records of the students' performances and the judgements of the panel on those performances.

10.3.3 Panel marking procedures

- a) Each examiner should write a mark at the bottom of their notes and add their signature next to the mark. These marks are then be revealed and form the starting point for the panel discussion which should result in a single, final mark being agreed.
- b) One report is written by the nominated member of the panel. Only the final mark appears on the report form and is shown to the student.
- c) The Chair of the panel should make every effort to reach an agreement through a criterion-referenced discussion of the performance. In the event that the Panel cannot agree on an assessment result:
 - Each member should separately forward their written comments and proposed mark to the Academic Administration Manager.
 - The Academic Administration Manager will copy all the relevant materials to the External Examiner for the programme, and the other members of the Assessment Board as necessary.
 - The Assessment Board will consider the issue, in the presence of the External Examiner, or with his/her written comments to hand, and decide on a course of action.
 - The Specialist Adviser may be consulted further, if the External Examiner, the Director of Music, or the Registrar, deems it necessary.

10.3.4 General notes for all examiners on the conduct of performance assessments (Music)

Assessments should be positive experiences, perceived as contributing to the process of a student's learning and development, even for candidates who may not achieve high marks.

- a) All examiners, including Specialist Advisers, should be aware that they are representing Trinity Laban in their actions, words, and appearance.
- b) In administering the assessment, examiners should try to strike a balance between being welcoming and reassuring on the one hand (e.g. by using the student's name, establishing eye contact, ensuring that the student is happy with the arrangements, and so forth), and maintaining a sense of the dignity and formality of the occasion.
- c) When an audience is present, the Chair or examiner responsible for administering the assessment should request that all mobile communication devices are turned off, and remind the audience that no photography or unauthorised recording is permitted during the assessment. The examiners

should join in the applause. The audience should be requested to leave as soon as possible at the end of the assessment, so that the examiners may begin their discussion without delay.

- d) Examiners should take care to give no sign, intentionally or otherwise, in word or gesture, that might be taken to indicate their judgement of the performance. Examiners should also be careful not to do anything during the performance that might distract the candidate.
- e) It is important that an assessment does not become a lesson or master class. Examiners must not make suggestions for improvements to students, nor refer to their teachers or accompanists, even after the formal part of the assessment is complete (specialist advisers in particular must be made aware of this). When guidance is required, the Head of Department should make a note to speak to the student or teacher on a subsequent occasion.
- f) The Chair may permit one page-turner to be present when there is a need that cannot otherwise be overcome. Examiners should politely decline requests to turn pages themselves.
- g) In the event of the late arrival (more than 5 minutes) of a candidate, the assessment will be cancelled and a mark of 0 recorded. The student may be given the opportunity to resit the assessment at the next opportunity by the Assessment Board, in accordance with the Assessment Regulations.
- h) An assessment may only be allowed to begin before its allotted time (e.g. in the case of the absence of a previous candidate), with the express agreement of the student as noted in the panel report. The Chair must not begin the assessment early if this means dispensing with the briefing of one or more of the examiners.
- i) Accompanists should be present in the assessment room only when accompanying (unless there is an audience present). Examiners should acknowledge the services of accompanists in a neutral manner, whether they are good, bad, or indifferent. Examiners should not act as accompanists themselves. If the examiners have serious concerns about the adequacy of an accompanist, they should report this to the Academic Administration Manager, but not comment on it to the candidate.
- j) If situations arise which are not covered in the following sections, panel chairs should take responsibility for dealing with them as best they can, and report the circumstances in writing to the Academic Administration Manager at the earliest possible opportunity, as well as drawing attention to the matter on the panel report form provided by the Registry (i.e. not on the Assessment Report itself).

10.3.5 Students' responsibilities regarding performance assessments (Music)

- a) It is the students' responsibility to ensure that they are familiar with, and observe strictly, the regulations on performance assessments (including timings) published in the relevant departmental syllabus and module description in the Programme Handbook.
- b) Special Requests: requests for the provision of instruments (e.g. harps, harpsichords, etc.) will only be considered if included on the Special Requests for Performance Assessments form distributed by the Registry to students in advance of the assessment and submitted by the published deadline. Such provision only applies to students taking Final Recital assessments or in other designated assessments. Students may only request the use of special

instruments already in the possession of the Institution. It is the student's responsibility to cover the cost and arrange for the hire of additional instruments.

- c) It is the students' responsibility to provide a minimum of one copy of the score(s) of all music performed for the Performance Assessment Panel. This must be the same edition(s) as that being used by the candidate. **Any breach of this ruling will incur a 5 mark reduction in the overall recital mark.**
- d) Photocopies provided for the examination panel must be accompanied by documentation confirming they have been legally produced.
- e) The presentation of photocopies of works no longer in copyright must be accompanied by a pro-forma confirming this status, provided and signed by a member of Library staff.
- f) Standard guidance on compliance with copyright legislation is available from the Library and through Moodle.
- g) Recital Programme Details: all students must complete a Recital Programme Details form for their end of year recitals. These forms may be obtained from the Registry and must be approved by the student's Principal Study staff member and Head of Department prior to submission. Students are required to include the titles, composers, dates of the works, the timing of each piece, and the total time including breaks.

NB: Students must ensure that the same work is not submitted for assessment on more than one occasion except in the case of a re-assessment, or where specifically approved by their Head of Department or Programme Leader. Submission of the same material for assessment without permission will be considered under the Procedure for Handling Academic Misconduct (appendix E.20.10).

The Registry will set a suitable deadline for completion of the Recital Programme Details form. Students must keep a copy of the form and its receipt will be logged. Heads of Department are not obliged to sign-off forms beyond this date.

It is the responsibility of the student to ensure that all repertoire and timings listed on the recital programme and presented at the assessment are correct and comply with the requirements stated in the relevant Principal Study module description. **Any programmes that exceed or are less than the stated timings will incur a 5 mark reduction in the overall recital mark.**

- h) Programme notes are an important and informative guide to the recital programme, giving for example the historical context of the work(s) and relevant information about the composer(s). They are not the same as Recital Programme Details (outlined above).

Candidates must provide their own programme notes where this is specified as a requirement in the relevant Professional Studies module specification.

Three copies of the programme notes for all programmes should be submitted to the Performance Assessment Panel immediately prior to the recital. Penalties apply to the non-submission of programme notes as outlined in section 3.

- i) Accompanists: the following arrangements will apply for BMus and M-Level major performance assessments:-

Accompanists are a necessary part of these examinations, all of which involve substantial recitals. Students are expected either to use their regular accompanist, or to make every effort to find another suitable accompanist from amongst the student pianists in the Faculty of Music. External accompanists (student or otherwise) may be used **but under no circumstances will the Institution contribute to the payment of fees or expenses**. Candidates who experience extreme difficulty finding an accompanist should contact the Academic Administration Manager immediately (and no later than 6 weeks before the date of the examination). The Academic Administration Manager may, as a last resort, endeavour to provide an official accompanist, when it is clear that the student has made a sustained and reasonable attempt to resolve the matter first. The accompanist will be provided strictly on the basis of 2 hours' rehearsal together with the examination session. For all examinations other than BMus and MMus major assessments, candidates must make their own arrangements for an accompanist if the examination requires one.

- j) It is the responsibility of the student to arrive in good time for performance assessments. Any student arriving more than five minutes after the timetabled start of their assessment will be deemed to have failed the assessment component. Where lateness is due to mitigating circumstances, the normal application process will apply.
- k) Recordings: A sample of major performance assessments may be recorded in the event that an External Examiner cannot attend a sufficient number of assessments in person to make a judgement about academic standards or the appropriateness of assessment procedures. Recordings may also be used in exceptional cases where a panel member is absent and is required to listen to a recording in advance of the panel discussion. Recordings may not be used for the purpose of appeal against the judgement of the examiners and will not be made available to students. Appeals cannot be lodged on the grounds of procedure on the basis that a recording has not been made. The recording is the property of the Institution.

Students wishing to make their own recordings of their recitals for their own personal use must seek approval from the panel Chair. Where permission is granted, students may be asked to discontinue recording at the discretion of the Chair of the Performance Assessment Panel if the recording in any way interferes with the assessment process. The recordings may not be used for the purpose of appeal against the judgement of the examiners.

2. Accompanying documents

The following regulations apply to major performance assessments across all music programmes:

a) Provision of scores for Performance Assessment Panels

It is the students' responsibility to provide a minimum of one copy of the score(s) of all music performed for the Performance Assessment Panel.

Students are required to **provide assessors** with a copy of each of the works they are performing. This must be the same edition(s) as that being used by the candidate. **Any breach of this ruling will incur a 5 mark reduction in the overall recital mark.** Where this is a photocopy, it must be accompanied by either:

- a letter from the rights holder which grants permission for the photocopy to have been made for the assessor; **OR**

- a pro-forma signed and stamped by the Jerwood Library confirming that work is either in the public domain, or has been legitimately produced under provision 10 of the Music Publishers' Association's Code of Fair Practice.

Students may only **perform** from a photocopy where the pro-forma states that the work is in the public domain.

It is illegal to photocopy works still in copyright (i.e. those where the composer, editor, arranger or librettist is still alive or died within the last 70 years; or editions printed in the last 25 years regardless of whether the music or words are in copyright) without the permission of the copyright holder **unless** the publisher has signed up to the Music Publishers' Association's (MPA) Code of Fair Practice.

If a student does not comply with this, panels should complete the "**Notes to the assessment Board Form**" to record this information.

b) Recital Programmes Details

With the exception of the Composition and Jazz departments, all students must complete a *Recital Programme Details* form for their end of year ('major') recitals. These forms are provided by the Registry and must be approved by the student's Principal Study Professor and Head of Department prior to submission. Students are required to include the titles, composers, dates of the works, the timing of each piece, and the total time including breaks.

NB: *Students must ensure that the same work is not submitted for assessment on more than one occasion except in the case of a re-assessment, or where specifically approved by their Head of Department or Programme Leader. Submission of the same material for assessment without permission will be considered under the guidelines for academic misconduct and action taken in accordance with the relevant section of the [student disciplinary procedure](#).*

It is the responsibility of the student to ensure that all repertoire and timings listed on the recital programme and presented at the assessment are correct and comply with the requirements stated in the relevant module description. **Any programmes that exceed or are less than the stated timings will incur a 5 mark reduction in the overall recital mark.**

c) Programme Notes

The ability to produce well-written and informed programme notes is a valuable skill for the modern professional musician. Programme notes are an important and informative guide to the recital programme, giving, for example, relevant information about the featured composer(s), a perspective on the musical content and historical context of the work(s), and may also provide an opportunity for the performer or composer to describe any particular individual approach or concept which might enhance the audience's appreciation of the performance. An imaginative, thought-provoking programme note could be considered as a dimension of the performance itself.

It is required that the programme notes should be largely the student's original work and must be presented in typed or printed form. Credit is given for both presentation and content (as detailed in the programme specific information), and plagiarism will be penalised. The judicious use of appropriately attributed material (such as quotations from the composer(s) and/or quotations from other writings on the work(s) concerned) is encouraged, but this should amount to no more than 25% of the overall content. Students should refer to the Citation Guidelines available on *Moodle*

Candidates must provide their own programme notes for the following assessments: BMus (Hons) Year 4 Major Performance assessment; MMus (outgoing), MFA, MAMEP (outgoing), PGAD (outgoing), ISP (Foundation).

Three copies of the programme notes for all programmes should be submitted to the Performance Assessment Panel on the day of the recital. **Any breach of this ruling will incur a 5 mark reduction in the overall recital mark.**

Non-submission of programme notes will incur a 10 mark penalty on all programmes.

3. Summary of mark penalties

Issue	Penalty
Timing infraction (please check against the Departmental syllabus)	<i>5 mark deduction</i>
Failure to provide one copy of the score(s) of all music performed	<i>5 mark deduction</i>
Non-submission of Programme Notes (where applicable): Three copies required for ISP (Foundation), BMus Final Recitals, MMus (outgoing), MA in MEP (outgoing) & PGAD (outgoing)	<i>5 mark deduction if fewer than 3 copies provided.</i> <i>10 mark deduction if no notes provided.</i>
<i>NB: The non-submission of recital forms is not penalised. Use of illegal photocopies should be noted for disciplinary procedures to be followed, but no mark penalty is applied.</i>	