

Literature Inclusion Criteria:

- The composition has **form – not a form, but form** – and reflects a balance between repetition and contrast.
- The composition reflects **shape and design** and creates the impression of conscious choice and judicious arrangements on the part of the composer.
- The composition reflects **craftsmanship in orchestration**, demonstrating a proper balance between transparent and tutti scoring, and between solo and group colors.
- The composition is **sufficiently unpredictable** to preclude an immediate grasp of its musical meaning.
- The composition is **consistent in its quality** throughout its length and in its various sections.
- The composition is **consistent in its style**, reflecting a complete grasp of technical details and clearly conceived ideas.
- The composition **reflects ingenuity in its development**, given the stylistic context in which it exists.
- The composition is **genuine in idiom** and is not pretentious.
- The composition **has musical validity** which transcends factors of historical importance, or factors of pedagogical usefulness.
- The composition **should not be of a popular or show tune genre**.
- The composition **should not be a march** that follows the basic form of the **quick-step or street march**. The concert or symphonic march will be considered on individual merit according to its style and form.

Derived in part from:

Gilbert, Jay W. An Evaluation of Wind Band Literature According to Specific Criteria of Serious Artistic Merit

(Replication-Update). Research Thesis, Doctor of Music Degree in Conducting, Northwestern University, 1992.