To the Graduate Council:

I am submitting herewith a thesis written by Mark G. Cabaniss entitled "Hinshaw Music, Inc.: A Case Study of an Educational Music Publisher." I have examined the final copy of this thesis for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Science, with a major in Communications.

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HINSHAW MUSIC, INC.: A CASE STUDY OF AN EDUCATIONAL MUSIC PUBLISHER

A Thesis

Presented for the

Master of Science

Degree

The University of Tennessee, Knoxville

Mark G. Cabaniss

June 1984

DEDICATION

This thesis is dedicated to my parents, Robert and Evelyn Cabaniss. They have given to me unselfishly the love, support and guidance needed to succeed in many difficult tasks. I am thankful for such wonderful parents who love and respect me as much as I love and respect them.

ACKNOWLEDGMENTS

The author wishes to thank Dr. Darrel W. Holt, committee chairman, for his constant patience, guidance and unlimited time he gave in assisting in the writing of this thesis. He helped organize my many times unorganized ideas which made the difficult task of writing a thesis an enjoyable experience.

Appreciation is extended to Dr. Herbert H. Howard, committee member, for his support and confidence throughout the writing of this thesis. His advice, corrections and gentle manner made him an invaluable committee member.

Special thanks go to Dr. Jane B. Dunlap, committee member, whose clear thinking, professionalism and sense of humor provided me with a constant source of encouragement and perspective throughout the project.

The author wishes to extend appreciation to Donald G. Hinshaw, President of Hinshaw Music, Inc., for allowing the numerous interruptions of company operation as required to conduct interviews and observe the operations of a music publishing business. His pleasing personality and professionalism helped provide an understanding of Hinshaw Music's success.

Special thanks go to Roberta Marchese, Vice President of Administration of Hinshaw Music, Inc. She served as a coordinator for my week in Chapel Hill. She also gave several hours of her valuable time for interviews. During the actual writing of the thesis, she was always willing to give additional information, materials and assistance

as questions arose. I hereby acknowledge with thanks the permission granted by Ms. Marchese to reproduce copyrighted Hinshaw Music covers and logo.

Appreciation goes to Cliff Poole, Vice President and General Manager of Hinshaw Music, Inc., and other executive employees Richard Thorne, Lee Thomas and Paul Wilson for freely giving their time to be interviewed and providing insight into the company.

Finally, much thanks goes to Margaret Cook, who not only is an exceptional secretary who typed the final draft of the thesis, but an exceptional person who always gave me her support and lended a sense of humor throughout this project.

ABSTRACT

Hinshaw Music, Inc., a publisher of educational music, is located in Chapel Hill, North Carolina. It was founded by Donald G. Hinshaw and Cliff L. Poole in June 1975. In its nine years of existence, Hinshaw Music has grown rapidly and achieved wide success achieving the half-million goal in 1980, and doubled that figure two years later.

This case study was undertaken to try to identify the various elements that have led to the company's success. Data were collected through recorded, in-person interviews with company executives at various levels. Observation of the working operation also provided a means of data gathering.

Success resulted, first, from an unusual gathering of talent and experience among company founders and other original executive employees. Second, success resulted from a series of intelligent operational policies. One, for example, is that of consistent quality both of the composition and its ultimate appearance in printed form. Accordingly, each composition submitted is carefully considered for its genuine "artistic depth" as music. Skilled printing techniques reproduce it on paper stock that is better than is typical within the industry. Because of this selectivity, Hinshaw publishes fewer compositions each year, but customers reward this combination of well-known composers and quality reproduction with their loyalty.

Promotion and marketing, too, have led to rapid growth. Among the most effective is that of constant contact with potential customers, both through weekly memoranda and through numerous "get-together" music reading workshops.

The future of Hinshaw Music appears equally promising. It plans expansion in several ways. One is to diversify to a greater extent into audio cassettes and books. They also plan to expand their distribution, both in the U.S. and abroad.

The principals are well aware that they must constantly be aware of the extent and the direction of change in order to maintain the success level which took them from obscurity to tenth largest educational music publisher in the nation.

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CHAPTER I

INTRODUCTION

Since music publishing became a viable and full-time enterprise, such people and firms provide the means by which a composer's creation completes the route from the creator's original manuscript to the ultimate user's music stand. The publisher, in essence, is the middleman who bridges that considerable gap. Technically, the composer could attempt to implement the publishing process on his or her own, but would typically discover that to do so is an inappropriate investment of his or her time, abilities and resources. Accordingly, the music publisher plays a needed role.

1. BACKGROUND OF THE PROBLEM

Three phenomena in Western Civilization during the Renaissance shaped the existence of music publishing: those inventions which led to mass printing; the increase in the number of professional composers who needed the services of music publishers; and the growth of modern capitalism, which provided publishers with a framework for their economic and promotional activities (Fisher, 1934). Music printing preceded music publishing in the technological history of this subject; the two are closely related, however, because most publishers in the seventeenth and eighteenth centuries also did their own printing. The term "music" in this thesis refers, not to produced sound, but to a printed composition--an important step in the various functions of music publishing.

Functions in Music Publishing

The role of a music publisher today is to: (1) work with the composer of a piece of music; (2) finance the printing; promote and advertise the music; and (3) distribute the copies (Krohn, 1972).

The publishing process begins when a publisher accepts the composer's manuscript. "Working with the composer" consists primarily of their mutual understanding which results in a finished product which maintains the integrity of the composer's original manuscript. A second aspect is that of the publisher's making royalty payments to the composer, an amount normally based on the number of copies sold.

The publisher's financing of various functions is, of course, extremely important to the entire process. Whereas earlier publishers operated their own printing facilities, most modern-day publishers do not. Most find it more economically defensible to "farm out" the printing jobs as needed, rather than to have their own, expensive facility sit idle a good share of the time.

To acquaint potential customers of the new music on the market is an important advertising function of publishing--one that is also financed by the publisher. Many publishers advertise in various trade periodicals and journals, announcing new music, discount offers and names of new composers who have compositions with the publisher. The music publisher's catalog occasionally serves as an advertising tool for products such as music, books or tapes. Names of composers to appear at upcoming workshops and music reading sessions dates are also included. Pictures, graphics and copy are designed to capture reader interest and convince the reader to utilize special offers or purchase new products (R. E. Thorne, personal communication, January 19, 1984).

Promotion of new music is executed primarily through publisher-sponsored workshops, music reading sessions and in-house publications. Workshops are held in cities in the United States and typically feature guest composers who conduct interested musicians through music reading sessions consisting of a publisher's latest released music. Company-produced publications are mailed to customers and include discount offers for products. These publications also often include articles on the publisher's music, composers and the publishing house (R. E. Thorne, personal communication, January 19, 1984).

Finally, the publisher distributes the composer's music to music dealers who, in turn, sell the music to consumers. Only 10 percent of music distributed by the publisher is sold directly to the consumer. Therefore, the music dealers are one of the music publisher's biggest assets, because they distribute the bulk of the publisher's music to the public (R. E. Thorne, personal communication, January 19, 1984).

Early American Publishers and Publishing Houses

Between 1607 and 1757, American colonists typically bought their music during trips to England or from booksellers who imported music from London (Fisher, 1934). But the emergence of American publishers became inevitable as increasing numbers of European musicians located in major United States cities.

In the 1790s, the first professional music publishers from England and the Continent opened stores in Philadelphia, New York, Boston and Baltimore. At first, publishers published only their own music; later they attempted to satisfy public tastes by reprinting British popular music, chiefly from London theatre, and popular melodies

by European musician-composers whose tunes had attracted large audiences to English and Continental concert halls. Most of those early publishers have gone out of business. Two early American publishers in particular have remained successful. These publishers are G. Schirmer, Inc., and Carl Fischer, Inc., both located in New York City (Krohn, 1973).

Once the most prominent music publishers, G. Schirmer, Inc., began as an outgrowth of the Kerksieg and Bruesing Company of which Gustav Schirmer became manager in 1854. Schirmer bought the business in 1861 with a man named Bernard Beer as co-owner. Five years later, Schirmer bought out Beer's interest and established the house of G. Schirmer, Music Publishers, Importers and Dealers (DiMauro, 1981).

Since being acquired by the Crowell-Collier-Macmillan group of book publishers in 1968, Schirmer has fought to maintain its status as a major music publisher in the rapidly changing music business (DiMauro, 1981).

Carl Fischer was born in Buttstadt, Germany, in 1849. Trained as a musician, Fischer went to New York City in 1872 and opened a musical instrument store. While in New York, Fischer supplied musicians with imported European instruments. He also provided musical arrangements for the New York Philharmonic and Philadelphia Symphony that were popular at the time. The musical arrangements were first reproduced in long hand, but Fischer eventually adopted the lithographic process. Soon after, an engraver and arranger were added to his firm; and by 1880, Fischer moved to more spacious quarters at Sixth Fourth Avenue. The new facility faced the Cooper Union Art School, a location which was in close proximity to New York's principal concert halls (Feist, 1980).

Fischer soon responded to the growing American interest in marching band music, which reached its zenith in the gay nineties. Some of Fischer's composers were Arthur Pryor, John Philip Sousa and Henry Fillmore. The firm still has the largest and oldest band catalog in the world (Feist, 1980).

At the turn of the century, Fischer was publishing standard material for music education in orchestral, band, choral and piano music. Fischer was later joined in the business by his three sons: Carl Jr., Walter and George. It was the founder's son, Walter, who succeeded his father as president in 1923. Walter concentrated even more heavily on publishing educational music. Walter was succeeded by his son-in-law, Frank H. Connor, in 1964. When Frank Connor assumed the presidency, his son Hayden succeeded him as general manager of the New York office. The firm currently has offices in Boston, Chicago and San Francisco, and continues to be a family-owned business. Carl Fischer has a substantial interest in Boosey and Hawkes, a European music publisher. Fischer also has a foreign contractural agreement with Paterson's in London, which is a leading foreign music publishing house (Feist, 1980).

Music Printing and Production

The earliest method of printing music used in Europe in the fifteenth and sixteenth centuries involved hand-carved wood blocks. H. Edmund Poole and Donald W. Krummel write in Grove's Dictionary on Music and Musicians that the technique was essentially simple,

> But it demanded judgment and manual dexterity and control from the operator to produce a block with the text and music reading from right to left, precise in every detail on a flat surface with everything else cut away. (p. 32)

The graphic nature of music naturally presented difficulties. If the point of intersection of staff and note stem were not cut cleanly, and then inked and printed with care, the ink tended to blob or spread at the junction. An example of wood block printing (Figure I-1) shows the eloquence of the printing.

Printing music from type was the next step in the evolution of music printing. Ottaviano dei Petrucci of Fossombron, Venice, was the innovator that made music generally available in greater quantity and over wider areas than ever before. Petrucci went to Venice about 1490 to study the technique of printing in order to devise a method for printing music from movable type. In 1501, his first book was published: Harmonice musices odhecaton, which was a collection of vocal pieces. Petrucci's music printing was excellent (Figure I-2). His meticulous work encouraged other printers into imitation of his high standards (Feist, 1980).

In 1532, Jean de Channey printed in Avignon the first music to use type cast with a rounded, almost oval note form instead of the traditional triangular or square-shaped music (Figure I-3) (Feist, 1980). These noteheads are forerunners of modern oval-shaped notes. Movable type styles were the basis for most music printing until later in the sixteenth century; the inadequacy of the system became obvious when attempts were made to reproduce elaborate keyboard music. Copper plate engraving soon took the place of movable type printing (Fisher, 1934).

Copper plate engraving cannot be attributed to a single person. Maps in the late fifteenth century were sometimes engraved on copper plates; this process led to the printing of music on copper plates.



Figure I-1. Example of wood block printing.



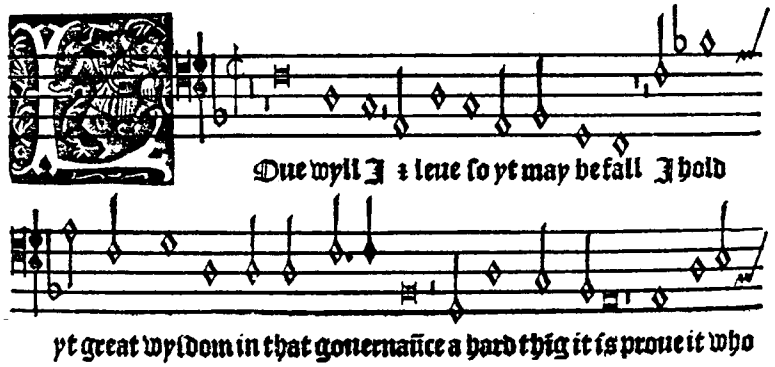


Figure I-2. Examples of Petrucci printing.



Figure I-3. First oval note printing.

The earliest known copper plate engraving appears to have occurred in the year 1536, when Marcolini da Forli experimented with the process in Italy (Figure I-4). Following this development, a decade passed before more compositions were engraved (Feist, 1980).

In America in 1764, Paul Revere and fellow compiler Josiah Flagg published a collection of popular and religious music which Revere engraved on the first paper made in America. William Billings of Boston contributed further to the growing national interest in group singing and music training. He published the first songbook of original music by an American-born songwriter in 1774 (Krohn, 1972).

Engraving processes in England were improved by Roger North late in the seventeenth century. He found a method of softening copper. This made it easier for engravers to strike the copper with a hammer or a punch. The force of the punch formed a musical note. This process was the basis for modern day engraving, which involves the following steps:

1. Music staff lines are cut on the metal plate.
2. The composition is sketched onto the metal place.
3. Indentations--the notes--are punched into the plate.
4. Copies of the composition are then printed from the plate.

These steps progress slowly and require the hands of many people. Because of its excessive time consumption, then, the engraving process is rarely used at the present time. Instead, the development of efficient music typewriters has created a shift from engraving to music typewriting.

The first practical music typewriter came out in 1833 and was designed by Xavier Progrin of Marseilles, France. Other machines



Figure I-4. Early copper-plate engraving.

followed, but none, including Progrin's, achieved success in the nineteenth century. Not until 1948 was a successful music typewriter developed by Armando Dal Molin, an Italian. He exhibited this new music writer at the New York World's Fair of Music in 1948. Dal Molin's music writer enjoyed success in the New York area.

A little later, Cecil Effinger, a composer and professor of music at the University of Colorado, refined the music writer. He exhibited his Musicwriter in Denver, Colorado, in 1955. The Musicwriter is a standard, manually-operated typewriter rebuilt with noteheads, clefs and bar lines. Dies for the noteheads and other characters are well cut to give a clean impression through the ribbon.

By the early 60s, both the Effinger and Dal Molin models were in wide use in the United States. In addition, Effinger's has achieved international prominence.

Today, the Musicwriter is the most popular device to produce a hard copy of notes, stems and clefs (Krohn, 1972). This hard copy is then ready for the next step in the production process.

Computers now begin to enjoy increasing popularity in twentieth century music production. Dal Molin designed and built such a computer in 1953. This Musicomp allowed a composer to type on a keyboard and the results appeared on a video screen. As is typical with word processors generally, this computer allowed for easy editing and correction of typographical errors. And when the composer was ready for hard copy, the system's matrix would produce one. Though the quality of this print usually was not as good as that produced by the Musicwriter, there would be fewer errors. The original model was slow to

capture most publisher's interest. However, since 1970, it has found increased acceptance with many music publishers (Stome, 1971).

A considerably more sophisticated computer system was developed in 1976 by Sydney Alonso. His Synclavier System is somewhat similar to the Musicomp but is capable of recording and storing actual orchestral sounds in its memory bank. Through its speaker circuit, the instrument can then play back any melody which has been programmed into it. Simultaneously, the monitor visually displays the electronic counterpart of sheet music so the composer can see what is being played. An accompanying piano-type keyboard adds to the system's versatility. A depressed key generates a musical tone which can be altered to sound like any instrument--even percussion--in a large orchestra. As might be expected, this system has already gained acceptance with many composers and publishers (C. L. Poole, personal communication, January 17, 1984).

2. STATEMENT OF THE PROBLEM: RESEARCH QUESTIONS

Research questions to be posed and to be answered in the thesis fall in two general categories. First, the writer poses general questions about the music industry. These questions relate to the process of music publishing and the function of a music publisher. Second, the writer deals with specific questions involving Hinshaw Music, Inc. These questions are subdivided into three categories: beginnings of the company, present operation of the company and future plans of the company.

Research questions involving the music publishing industry

include what the primary purpose of a music publisher is and what are basic steps in publishing a piece of music. Also, why is there a need for music publishers inasmuch as composers can technically publish their own music? These questions were answered earlier in this chapter.

Questions on Hinshaw Music, Inc., beginnings involve the founders of the company and each founder's background. What are the founding philosophies and target market of the company? Why did the company choose to locate where it did? Questions involving the beginning composers and catalog ask who were the first composers to be published by the company, and with how many pieces did the publisher begin? What was the physical appearance of the early finished products?

The present operation of Hinshaw Music, Inc., is investigated through questions regarding present composers they publish and who are the new composers they publish. What size is the present music catalog and who are the leading composers and categories of music in the catalog? Which additional employees have joined the company since the founders started the company and what are their jobs? Information about the present building and equipment is also germaine to the study. Specifically, where are the offices and what equipment has been added since the beginning of the company? Hinshaw's marketing, promotion and diversification are important to the present operation. Also, how is the present music design and production executed today at Hinshaw? Finally, considering the company is relatively new as a music publisher, what are the reasons for the success of Hinshaw Music?

Questions involving the future of Hinshaw include what are their publishing, sales and distribution goals? What new products are likely for the company? Philosophical goals the company has complete research questions for the future of Hinshaw Music.

Delimitations of the Thesis

There are only two delimitations to the study. First, the lack of a precise definition of success. For purposes of this study, however, observable expansion in facilities and services clearly constitute an element of success. So does the constantly increasing number of customer purchases of sales, with the concomitant increase in revenues. As Table III-1, page 55, Table III-2, page 56, and Table III-3, page 57, in Chapter III show, financial data need not reveal specific and privileged details in order to make clear successful economic growth.

A second possible omission may lie in the definition of analysis. In this study, that term excludes any assessment of "good" or "bad" in terms of philosophical practices. On the one hand, it would be difficult to pinpoint negatives with Hinshaw's successful record. On the other, such an assessment would be a little presumptious on the part of most students who research and write a master's thesis.

3. METHODOLOGY

This case study of Hinshaw Music, Inc., utilized various methods of data gathering to achieve the goals and objectives stated earlier.

The review of the literature on the subject of music publishing revealed books and periodicals relevant to the study of music publishing.

Ephemera associated with Hinshaw were also helpful in the study. Brochures, pamphlets and the in-house publication Update all gave information about workshops, clinics, clinicians, marketing, promotional and advertising techniques used by the company.

Observation and interviews comprised the primary sources of data gathering in the study. During a one-week visit to the publisher, the author interviewed three out of four of the company's original founders. Everyday working operations were observed. Two hours were spent interviewing an employee after arriving each day at approximately 10:00 A.M. After lunch, another two to three hours were spent interviewing another employee. Time was also spent observing music cover layout and production, shipping personnel preparing orders or secretaries taking orders and data processors processing accounts. One afternoon was devoted to a visit to Seaman's Printing. This printing firm is responsible for printing all of Hinshaw's music. The author was taken on a guided tour through the plant while the basic process of music printing was explained and demonstrated.

The personal interviews mentioned above provided the major source of gathering information on Hinshaw Music beginnings, present and future. Persons interviewed were Donald Hinshaw, President; Cliff Poole, Vice President; Roberta Marchese, Vice President of Administration; Lee Thomas, Print Buyer; and Richard Thorne, Director of Marketing and Associate Editor. All interviews were conducted in person and tape recorded to insure permanence of the information collected as well as accuracy in reporting that information. Follow-up correspondence and telephone calls were made to Ms. Marchese to

recheck facts and to pose new questions that arose as the thesis progressed.

Corroboration of data in the study is achieved through telephone interviews with Hinshaw Music's competing publishers of similar size in the United States. Publishers interviewed include Jenson Publications, located in New Berlin, Wisconsin; Shawnee Press, Inc., located in Delaware Water Gap, Pennsylvania; and Purifoy Publishing Company, located in Knoxville, Tennessee.

4. REVIEW OF THE LITERATURE

The review of the literature for this thesis reveals numerous books and articles which form a foundation for a case study of Hinshaw Music. The following sources are those which make the greatest contribution to the focus of the study.

Books

1. Fisher, William A. (1934). 150 Years of Music Publishing in the U.S. Boston, Massachusetts: Oliver Ditson Company.

The author gives a comprehensive view of music publishing by surveying some of the prominent music publishers in the United States from 1900 to 1934. Some of the publishers examined include C. F. Peters, Oliver Ditson, and Novello. The process of music printing is also incorporated.

2. Krohn, Ernest C. (1972). Music Publishing in the Middle Western States Before the Civil War. Detroit, Michigan: Information Coordinators.

The problems which confront beginning music publishers, such as lack of a uniform copyright law, are discussed. Many foundations of

music publishing were formed in the states before the Civil War; thus, this book serves as a solid reference to the background of music publishing and, specifically, choral music.

3. Novello, Incorporated. (1961). A Century and a Half in Soho: A Short History of the Firm of Novello. London, England: Author.

This text is an historical case study of one of the largest music publishers in the world, Novello Publishers. The book is valuable to the thesis in that it investigates a publisher from an historical perspective, as the writer of this thesis will do in part. The book also covers the subject of music printing, especially those techniques and processes used specifically at the firm of Novello, as well as in the music business generally.

Periodicals

1. Staff. (1971, November 6). From rags to riches: Church music in America. American Music Teacher, p. 26.

The history of church choral music publishing in America is examined from its unstable beginnings in small basements of churches to its ultimate locale in plush high-rise office buildings in Nashville and other major cities. The author discusses how the music publishing industry has begun in recent years to recognize church music publishing as a profitable publishing venture in today's highly competitive music publishing market.

2. Stome, K. (1971, October). Music publishing today--a few random observations. Performing Arts Report, pp. 36-42.

The author discusses promises and problems of choral music publishing industry today. The appearance of many new choral publishers

shows potential for the choral music industry in general. Today, some music publishers are moving from Los Angeles or New York to Nashville because of lower operating expenses in Nashville, creating a shift of major music areas. This shift is examined. The then new copyright law is also explained in the article.

3. Feist, Leonard. (1980, Fall). The early history of music publishing. ASCAP in Action, pp. 35-48.

This article documents early developments and contributions of Ottaviano dei Petrucci, an Italian music printer. Petrucci was the first to print music. His first edition was Odhecaton, a choral collection printed in Venice in 1501. Following Petrucci's contributions and innovations, the author continues with publishing in New England and discusses William Billings, the first American composer to have music published in the United States.

4. Delany, Kelly. (1979, November). Gospel sees green. Songwriter, pp. 15-22.

After years of attempts to be recognized as a viable and profitable music business, gospel music publishers have finally come into their own. Relaxed rhythms and freely moving melodies are two characteristics that make gospel music different from other music genres. Prominent composers and publishers in the field are interviewed for a discussion of the beginning of the industry to its present state. Bill Gaither, Cynthia Clawson, and Buryl Red are three of the top Grammy winning composers who are interviewed by the writer of this article.

5. DiMauro, Phillip. (1981, Fall). Anatomy of a publishing company. ASCAP in Action, pp. 12-19.

The different departments of a typical publisher are listed by

the author. The business, public relations, advertising, and marketing departments are the departments included in the discussion.

6. Robinson, Irwin. (1979, Fall). The expanded role of today's music publisher. ASCAP in Action, pp. 30-42.

The music publisher of today does much more than it has in the past. New duties include the promotion of the composer or arranger, negotiation of recording or royalty contract between the composer and publisher and responsibility of recording the published tune. Examples of these interactions are cited in the article, with predictions of the future of music publishing and of its role in television.

7. Kemp, J. S. (1975, March). Church music editors hold the key. Church Musician, pp. 42-52.

With the increased number of church musicians and music publishers, as well as the increased popularity of sacred choral music, church music editors today may choose the direction church music will move in the future by selecting only quality music to be published. Broadman Press church music editor Mark Blankenship states that the majority of compositions submitted to him have a "conservative sound." Blankenship reviews more than two thousand compositions annually in his role as editor and is seeing fewer of the "folk rock" rhythms that were prevalent in the 70s. Blankenship observes composers are writing straightforward rhythms and melodies. This straightforward trend is the current direction of sacred choral music.

8. Marchese, Roberta. (1984, Winter). Copyright news. Update, p. 2.

The author discusses the problems and process of obtaining copyright permission for the use of texts and tunes reprinted in church bulletins.

5. SIGNIFICANCE OF THE STUDY

An in-depth focus is brought on a subject that currently does not exist in music or communications literature. This is accomplished through a case study of a contemporary music publisher: Hinshaw Music, Inc. The examination of the company's history, philosophies and practices results in an intensive examination of a successful publisher whose product permits communication through music.

Hinshaw Music is one of the largest and most successful school and church music publishers in the United States today. Through this case study, those elements that have made the publisher successful are identified and analyzed.

The study has internal and external validity. Through corroboration of data gathered and the use of primary sources for those data, the study has internal validity.

External validity is present in the study because of the similarity in educational music publishers in the field, thus making the study easy to generalize to a broad scope of publishers and publishing.

6. PLAN OF ORGANIZATION

Remaining chapters concentrate on Hinshaw Music, Inc., beginnings, present, future of the company and conclusions of the study.

Chapter II focuses on the beginnings of Hinshaw Music. Founder names, backgrounds and founding philosophies are examined, along with the process of getting settled in Chapel Hill, North Carolina.

New composers and catalog titles in the current Hinshaw Music

catalog are discussed in Chapter III. The status of current employees, new equipment and present location of Hinshaw Music is included in the third chapter, along with an explanation of successful marketing and promotional techniques, present diversification from choral music and new music cover designs.

In Chapter IV, the future of Hinshaw Music, as predicted by the executive employees, is presented. Publishing, sales and distribution goals for the future are discussed, as well as philosophical goals for Hinshaw Music. New product possibilities are included in the chapter.

Conclusions of the study are discussed in Chapter IV. Elements that have made Hinshaw Music successful are presented and examined.

CHAPTER II

HINSHAW MUSIC, INC., BEGINNINGS

A unique blend of talent and experience characterizes the grouping of Hinshaw Music's two founders and two original executive employees. Chapter II begins with relevant background information on these people. The chapter also considers philosophies of the founders as applied to the company's founding and reasons for locating the publisher in Chapel Hill. The chapter concludes with a description of Hinshaw's first catalog, initial music cover design and production description.

1. FOUNDERS

Donald G. Hinshaw

Donald G. Hinshaw was born in 1934 in Booneville, North Carolina, and was educated in Booneville City Schools. Graduate work and career opportunities took him away from North Carolina, but he eventually returned to North Carolina to found Hinshaw Music, Inc.

Mr. Hinshaw received his undergraduate degree in music education, with a concentration in piano, from Davidson College in 1950 in North Carolina. While at Davidson, Mr. Hinshaw refined his keyboard skills. These skills would later prove to be useful in editing and writing piano accompaniments for publication. Upon receiving his degree, Mr. Hinshaw returned to Booneville to teach public school music.

In Booneville, Mr. Hinshaw taught general music classes to students aged 6 to 18. This musical experience was invaluable,

orienting him with musical tastes and capabilities of the 6-to-18-year-old age group. This experience helped him select music to be published for schools. Mr. Hinshaw would next gain experience in sacred music. Mr. Hinshaw's next educational step was to attend New Orleans Baptist Seminary, where he earned a master's degree in church music with concentrations in playing organ and choral conducting. This educational experience strengthened Mr. Hinshaw's knowledge of church music and gave him additional keyboard experience.

After completing graduate school in 1952, Mr. Hinshaw returned to North Carolina to take the position of Minister of Music and organist at First Baptist Church in Wilson, North Carolina. This position was precisely what Mr. Hinshaw trained for at the Baptist seminary. While directing the church choir, Mr. Hinshaw realized the surprising lack of quality and practical music available to churches. Still interested in education, Mr. Hinshaw also taught music part time at Atlantic Christian College.

In 1965, Mr. Hinshaw took a hiatus from music teaching and choral directing to assume a managerial position with Liggett and Myers Tobacco Company in Manila. It was while in the Phillipines that he learned and sharpened those business skills which would prepare him to found and operate a music publishing firm. Although he enjoyed the business function of his position at Liggett and Myers, Mr. Hinshaw was not challenged creatively. After three years there, Hinshaw resigned and returned to the United States.

Interested in blending his music and business interests, Mr. Hinshaw thought that the logical career choice for him would be music

publishing. In 1968, he went to New York City where major music publishers are located. Hinshaw first applied to G. Schirmer, Inc., but there were no positions available. He then turned to Carl Fischer, Inc., also in New York City, and was hired immediately. Mr. Hinshaw eventually became the editor of the choral music department of this company.

Mr. Hinshaw experienced a successful tenure at Fischer, and gained first-hand experience in the music publishing business. However, his desire for the older house of Fischer to publish new and innovative material soon created friction between him and senior employees of the company.

One instance in particular contributed to his eventual resignation from the firm. While on business in Texas, Mr. Hinshaw was introduced to Natalie Sleeth, a student auditing a composition class at Southern Methodist University in Dallas. Mrs. Sleeth played some of her compositions for Mr. Hinshaw, who was impressed with what he heard. Hinshaw explained:

> The piece she played for me was "Jazz Gloria." I did not have total authority to publish the piece . . . but thought it would sell like hotcakes if it were published. (D. G. Hinshaw, personal communication, January 18, 1984)

Hinshaw presented the piece to executives at Carl Fischer when he returned to New York. They immediately refused his request to publish the piece. Mr. Hinshaw approached them later with the piece, offering to resign his position if the piece was not accepted. Reluctantly, the executives agreed to publish the piece which sold more than fifty thousand copies the first year and has since become a classic in choral

literature. The composition made Natalie Sleeth a well-known name in choral music.

Mr. Hinshaw realized he needed to resign from Fischer to enjoy creative freedom elsewhere. Logically, complete creative freedom probably would not exist as long as he must answer to a higher authority. Accordingly, in 1975, after seven years at Fischer, Hinshaw resigned and returned to North Carolina, where he co-founded his own company, Hinshaw Music, Inc.

Cliff L. Poole

Cliff L. Poole was born in Knightdale, North Carolina in 1944. Mr. Poole received his bachelor's degree from Atlantic Christian College in Wilson, North Carolina, majoring in English and Psychology in 1964. It was while he was at Atlantic Christian College that he met Donald Hinshaw, a professor at the college. Upon graduation, Mr. Poole went to New York City to accept a position with the Department of Social Services. At the same time, Poole also studied at the New York School of Interior Design, an experience which provided background for his later design and production activities at Hinshaw Music.

Interestingly, Mr. Hinshaw moved to New York to work at Carl Fischer and became reacquainted with Mr. Poole. Mr. Hinshaw invited Mr. Poole into the publishing company and Poole was eager to join him and return to his native North Carolina. Today, Poole is the Vice President and General Manager of Hinshaw Music (C. L. Poole, personal communication, January 19, 1984).

Roberta T. Marchese

Originally from Elkhart, Indiana, Ms. Marchese attained a Bachelor of Music degree from the University of Indiana. Marchese was interested in blending her music and business interests and obtained a position with Carl Fischer, Inc. Ms. Marchese was hired as secretary to Donald Hinshaw at Fischer. Mr. Hinshaw became impressed with Marchese's efficiency and professionalism. When Hinshaw decided to found Hinshaw Music, Marchese was the natural choice to become an administrator in the new company. Ms. Marchese readily accepted the invitation to join the publishing company. Ms. Marchese now holds the position of Vice President of Administration of Hinshaw Music (D. G. Hinshaw, personal communication, January 18, 1984).

Jean-Paul Leger

A French-Canadian originally from Monton, New Brunswick, Canada, Mr. Leger was educated in the Canadian School System. After graduation, he served as manager for Richard L. Sasser, renowned organist. Mr. Leger gained solid musical and business experience while serving in a managerial capacity for Mr. Sasser. It was soon after his experience with Sasser that an employment opportunity at Carl Fischer, Inc., followed.

Mr. Leger was employed by Carl Fischer from 1971-1974 and met Donald Hinshaw while employed at Carl Fischer. Mr. Leger eventually resigned from Carl Fischer but remained in New York City where he could continue frequent contacts with Donald Hinshaw. Mr. Hinshaw invited Leger to join the publishing company. Leger accepted the invitation and joined the company as Data Processing Manager.

As any company grows and expands, new policies and procedures must be developed. Because of differing points of view, Mr. Leger found it appropriate to resign from Hinshaw Music and move into a position with Blue Cross and Blue Shield of North Carolina.

2. PHILOSOPHIES OF THE FOUNDERS

The original founding philosophy of Hinshaw Music was based on Donald Hinshaw's desire to acquire and publish quality Christian music. Since then, the philosophies have expanded to include colleges and universities, as well as Protestant churches to comprise the major portion of Hinshaw Music's present target market. Baptist and Methodist churches, specifically, purchase the majority of Hinshaw's music. Episcopal churches are beginning to realize what Hinshaw Music can contribute to their own services (R. T. Marchese, personal communication, January 17, 1984).

Southern and Southwest United States are Hinshaw Music's largest geographical market areas. Texas, Louisiana, Arkansas, Mississippi, Virginia, North Carolina and South Carolina are states with customers who purchase largest amounts of Hinshaw's music. On the west coast, California and Washington schools and churches are major purchasers of Hinshaw's music, whereas schools and churches in the midwest are medium purchasers. Highly traditional eastern churches and schools, however, have been slow to accept the new music from either Hinshaw or such competitors as Shawnee Press, Inc., Jenson Publications and Hal Leonard, Inc. Consequently, very little of Hinshaw's music is sold in the east (R. T. Marchese, personal communication, January 16, 1984).

In these first nine years, Hinshaw Music, Inc., has shown a "growth characteristic which is unique in the music industry," (Tennessee Music Educators Association (TMEA), 1984). This growth could be the result of Donald Hinshaw's desire to restore responsibility to the music publishing world and prove that one can make a living publishing "responsible" music (D. G. Hinshaw, personal communication, January 18, 1984). Hinshaw explained his concept of what he calls responsible publishing:

> We publish a lot of things that I know there is very little market for, but I think each is a good project, worthy of publication. That is what I call responsible publishing. (D. G. Hinshaw, personal communication, January 18, 1984)

Hinshaw's new, authoritative English editions of the Brahms and Fauré Requiems are two examples of revised and accurately researched editions of standard classics. Donald Hinshaw thinks both requiems come under the title of responsible publishing (D. G. Hinshaw, personal communication, January 18, 1984). Hinshaw Music has achieved respect from competitors as a result of their publishing responsibility. John Purifoy, of the newly established Purifoy Publishing, a sacred music publisher in Knoxville, Tennessee, thinks Hinshaw's music is consistent in quality (J. D. Purifoy, personal communication, March 28, 1984). Don Albertson, Director of Operations at Shawnee Press, Inc., a Hinshaw Music competitor located in Delaware Water Gap, Pennsylvania, states "Hinshaw Music is a reputable firm that publishes quality material" (D. W. Albertson, personal communication, March 28, 1984).

Many publishers of similar size and with comparable target audiences publish two to three hundred new pieces of music each year.

Hinshaw Music limited its new publications to fifty to seventy per year. Roberta Marchese explains this smaller number: Hinshaw is selective in what they choose for publication, sometimes to the degree of alienating composers who submit music to be published. Marchese states that Hinshaw's selectivity does not hinder sales. On the contrary, Hinshaw sells more than many other publishers that publish large numbers of pieces per year (R. T. Marchese, personal communication, January 16, 1984).

Donald Hinshaw makes the final decision as to what will be published each year. "Would I let my own choir perform this piece?" is a question he asks himself when deciding whether to publish a piece. The question reflects on the days when he was a church music director. Mr. Hinshaw says if he does not believe a piece is quality music, he will not publish it (D. G. Hinshaw, personal communication, January 18, 1984).

Donald Hinshaw is also concerned with consistent quality in production of music. Anthems are printed on quality paper. Cover designs of music and books are executed by in-house and part-time professional artists. John Purifoy of Purifoy Publishing patterned some of his music covers from Hinshaw's covers because of the attractiveness and quality of the covers (J. D. Purifoy, personal communication, March 28, 1984).

3. GETTING STARTED IN CHAPEL HILL

In June of 1975, Donald Hinshaw, Cliff Poole, Roberta Marchese and Jean-Paul Leger founded Hinshaw Music, Inc. The four arrived in

Chapel Hill, North Carolina, from New York City in a 22-foot rented truck containing furniture, two dogs and a cat.

Reasons for Locating in Chapel Hill

Chapel Hill was chosen to be the location of Hinshaw Music for a variety of reasons. The postal system, airport, economical living conditions and bible belt location of Chapel Hill were attractive to founders. Personal reasons of Mr. Hinshaw were also factors in the selection of Chapel Hill.

Chapel Hill appeared to provide assets which would be helpful in establishing a publishing house. A large post office is important because a music publishing business is essentially a mail order business. Large post offices accommodate large amounts of mail easily. A nearby major airport is important for Mr. Hinshaw's business trips around the country. An airport also accommodates clinicians and composers traveling to Hinshaw Music. Clearly another factor in choosing Chapel Hill was economics. Land and housing were low priced compared to that of larger cities. There is also adequate space for expansion as the company expands in a town the size of Chapel Hill (R. T. Marchese, personal communication, January 18, 1984).

Also, there were personal reasons for locating in Chapel Hill. Mr. Hinshaw was a native of that North Carolina area. His parents lived in North Carolina and he would be nearby when they needed him (D. G. Hinshaw, personal communication, January 18, 1984).

Chapel Hill offers many cultural attractions and features of larger cities because of the triangle of major universities located at Raleigh-Durham-Chapel Hill. Accordingly, Mr. Hinshaw thought there

would be less "culture shock in moving from New York City to Chapel Hill than adjusting to a smaller North Carolina town" (D. G. Hinshaw, personal communication, January 18, 1984).

An intangible but attractive feature of Chapel Hill and North Carolina was in its so-called bible belt surroundings (Figure II-1). Such a location places quite a number of churches close together. This fact makes it convenient for the publisher to contact them in a variety of ways, especially in person. Many sacred publishers are located in major bible belt cities. Evangelical publishing houses such as Broadman Press, John T. Benson and Alexandria House are located in Nashville. Word, Inc., a major evangelical publisher is located in Waco, Texas.

Previous Locations in Chapel Hill

Hinshaw Music, Inc., was first located in a house on Cameron Street in Chapel Hill. Mr. Hinshaw originally thought the house and four-member staff would be sufficient for the business needs of the company. He soon realized both had to expand.

The house on Cameron Street was soon filled with paper in all its rooms. The music stacked on floors began to strain the foundations of the house. As Mr. Hinshaw increased the promotion of compositions in workshops and music reading sessions, orders for music came quickly. The house was overcrowded within three years.

An office building on Franklin Street in downtown Chapel Hill provided the next location in 1978. Though there was more space, this location also became overcrowded within a short period of time due to the addition of new music and the subsequent orders that continued to

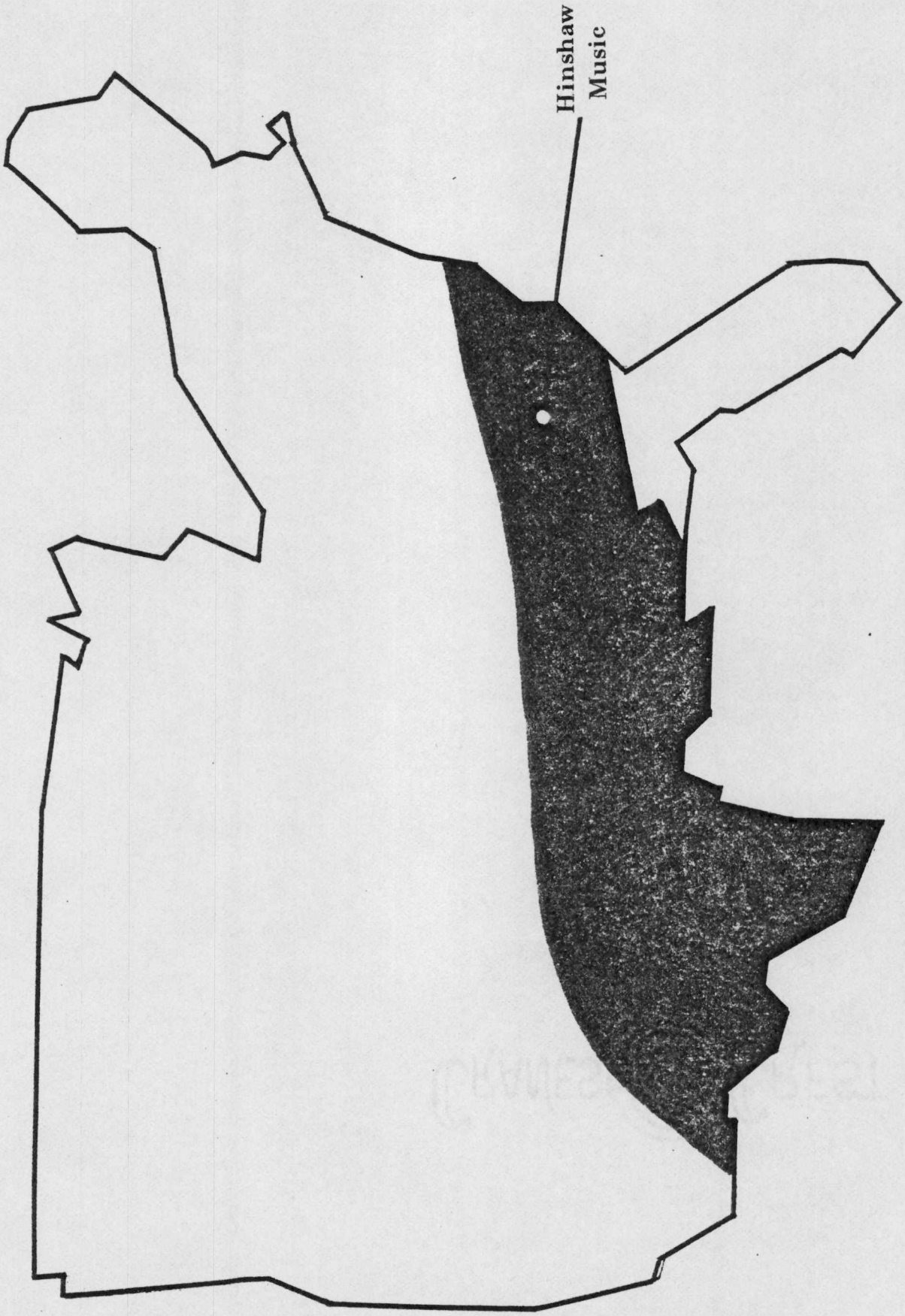


Figure II-1. The Bible belt.

increase in number. Hinshaw Music remained on Franklin Street for two and a half years. The next move was to Mann's Chapel Road, which is the present location of Hinshaw Music.

Beginning Catalog of Hinshaw Music

Hinshaw Music, Inc., specializes in standard educational music. Donald Hinshaw's original concept was to design a "broad-based catalog of music publications which provide music to public schools, colleges, universities and churches" (D. G. Hinshaw, personal communication, January 18, 1984).

Well-known composers were among the 34 choral titles in the first Hinshaw Music catalog. These names--constituting a recommendation--gave Hinshaw Music the needed boost to succeed in their new publication endeavors. Some names among the first Hinshaw-published composers were Natalie Sleeth, Jane Marshall, Alice Parker, Jean Berger, Eugene Butler and Lloyd Pfautch. Mr. Hinshaw said the publisher needed those prestigious names to launch the endeavor successfully (D. G. Hinshaw, personal communication, January 18, 1984). Piano and organ literature were developed next. Mr. Hinshaw's keyboard background proved useful in the development of piano and organ pieces.

Beginning Music Design and Production

Donald Hinshaw was concerned not only with the substance of the published music, but also with the overall appearance of the compositions. A standard cover for much of Hinshaw's music was decided upon to save money, while retaining high production standards (Figure II-2). The top line of the cover contained Hinshaw's catalog number, title of



Figure II-2. Standard anthem cover.

the piece, composer name, voicing (i.e., soprano, alto, tenor, bass), accompaniment (i.e., a cappella, piano, organ), and price. The second and last lines indicated a sacred or secular classification of the piece. These classifications are designed to aid music dealers in easily and quickly identifying and cataloging a piece in the proper category. The title of the piece and composer's name are located inside the inked border. Both of these names were set in Wexford typeface. The Hinshaw Music logo was located near the bottom of the cover. The logo was designed by David Champion of the Champion-Teitler Company in New York. Mr. Champion, a friend of Donald Hinshaw, was selected as logo designer because of his professional reputation in the field of design. For example, Champion was the designer of the current Warner Brothers "W" logo (C. L. Poole, personal communication, January 17, 1984).

The inked border surrounding the title, composer name and logo was originally intended to be embossed. The inked border was eventually favored over an embossed border due to the enormous cost of embossing.

The standard cover design was economical. Titles and composer names need only be newly typeset in the Wexford typeface for each piece, while the border, logo and classification remained the same from piece to piece. Approximate labor time to set a cover was only 15 minutes. Layout was handled exclusively by Cliff Poole for the covers. The expense of hiring a full-time in-house commercial artist was eliminated by utilizing Mr. Poole for designs. The standard anthem cover is utilized for many Hinshaw Music compositions today.

Hinshaw Music's foundation was carefully laid by its founders in the beginning stages of the company. Through careful planning in areas of publisher location, selection of initially published compositions and production/design considerations, Hinshaw Music established itself as a serious publisher of quality sacred and secular music for churches and schools. It is the result of this thoughtful beginning, that Hinshaw Music has continued to thrive for nine years. Chapter III will present a profile of Hinshaw Music today in terms of elements important to the successful operation of a music publisher.

CHAPTER III

HINSHAW MUSIC, INC., TODAY

Every successful business requires a suitable location for its most efficient operation. Its office space and equipment must serve such operational needs as are appropriate for that specific kind of undertaking. Chapter III begins with a description of these topics as they apply to Hinshaw Music, Inc. The chapter further considers Hinshaw's policies and techniques regarding music design and production, a summary of publishers whose works are published by the firm, and a description/explanation of the Hinshaw catalog. The chapter concludes with information concerning subsequent corporations which, together with the original, comprise the present-day Hinshaw Music, Inc.

1. PRESENT FACILITIES

Offices

Hinshaw Music is located five miles southeast of Chapel Hill, North Carolina, in a rural setting on Mann's Chapel Road. Rolling hills surround the location which is also the site of Donald Hinshaw's personal residence. Hinshaw's house is located approximately 1,000 feet from the Hinshaw Music offices, both of which came as a package deal when Mr. Hinshaw purchased the 32 acres of land and two buildings in March of 1981.

The present Hinshaw Music offices originally served as a large

garage for the previous homeowner. Economic difficulties forced the previous owner to sell both the garage and his home. Hinshaw added partitions, carpet and office equipment to convert the garage into offices and music storage. The converted garage houses offices, secretarial space, production rooms and music storage rooms. The music storage warehouse is connected to the office portion of the building. Figure III-1 is a diagram of the building layout of Hinshaw Music and serves to orient the reader to the general layout of Hinshaw's offices. Hinshaw's music storage warehouse was added when Hinshaw Music agreed to serve as sole selling agent for Walton Music Corporation. The Walton catalog addition approximately doubled Hinshaw's inventory, making it necessary to add the warehouse--a topic to be discussed in a later section of this chapter.

Equipment

Music in the warehouse is cataloged in a computerized system. Hinshaw Music first used an International Business Machines System 32 to catalog music in 1975. As the company grew, so did its needs for additional computer capacity. The original system became insufficient within two years and was replaced with an IBM System 34. The present system contains information on each composition listed in the Hinshaw catalog (i.e., price, voicing, accompaniment). Also stored in the system is customer account information. The computerized system adds to Hinshaw's efficiency by processing orders and serving customers promptly.

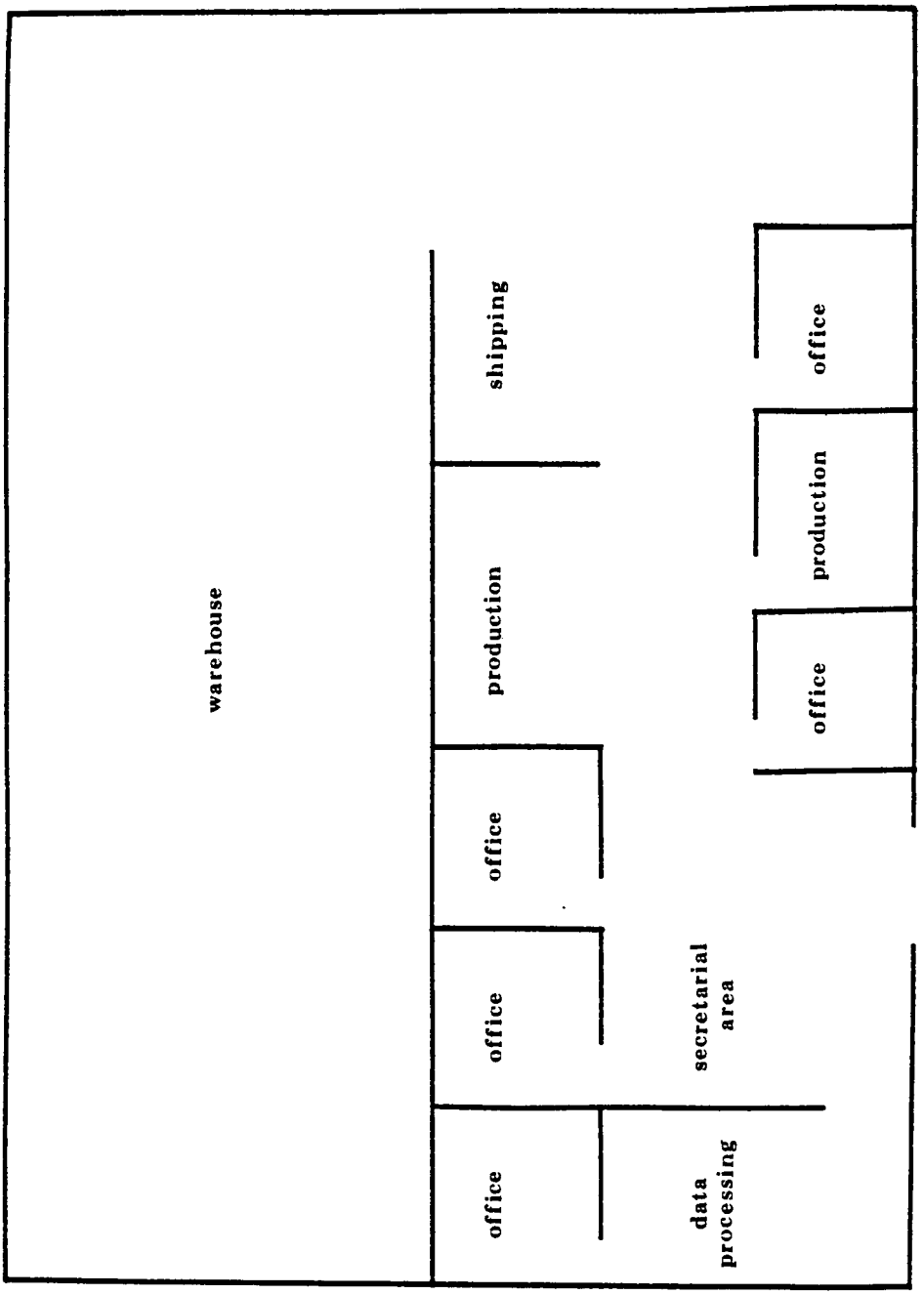


Figure III-1. Office layout of Hinshaw Music, Inc.

2. ACQUISITION OF MUSIC

New Composers

The term "new composers" is used in two senses. The first use is in the sense of beginning composers: those who are published for the first time. The second use of the word describes a composer who is published by Hinshaw Music for the first time, though not necessarily a novice composer. It is through the music of new composers that Hinshaw Music's catalog maintains its freshness. Donald Hinshaw believes in giving talented composers an opportunity to be published. Hinshaw explained:

> I like to help young composers and sometimes gamble by publishing their music. It behooves us to be on top of who will be the next young composer coming up, because a composer's popularity comes and goes. The composers that we . . . (currently publish) . . . and that are popular today are not going to remain popular in the future. (D. G. Hinshaw, personal communication, January 18, 1984)

Successful beginning composers who have been published by Hinshaw include Carl Nygard and Mark Hayes.

Successful composers new to Hinshaw Music but not to composing include John Rutter. To the extent that sales constitute popularity, Rutter is the most popular composer in the Hinshaw catalog. Interestingly, Rutter is English. Born in London, Rutter has taught in colleges in England and directed a number of musical broadcasts for BBC-TV. Mr. Rutter has composed a number of sacred pieces published by Hinshaw Music. Sacred music provides a larger income for Hinshaw Music than does secular music.

Choral Series

Another avenue to Hinshaw Music's acquisition of new compositions for publication is found in choral series.

A choral series is a series of compositions which have a common arranger, composer or editor to compose, arrange or edit all compositions in the series. Familiar names in choral music are asked to serve in the capacity of arranger, composer or editor for the series. This policy increases the selling potential for unknown pieces by attaching a well-known name to the pieces.

A choral series may also utilize well-known colleges or universities as sponsors of series. For example, Hinshaw's "Music From the Duke University Chapel" series contains a number of pieces commissioned for publication by Duke University. Thus, Duke University is responsible for contracting and paying composers to compose pieces for the series. Hinshaw Music finances the engraving, printing and distribution of the published music.

Choral series benefit Hinshaw Music in that new music is created for publication. Choral series benefit the series arrangers, composers, editors or sponsoring college or university through making their names known to the thousands of musicians to which the music is distributed.

Music Licensing

When a composer's composition is accepted for publication, the publisher also acquires the right to copyright the piece in its published form. The composer nonetheless expects to receive revenues

from his/her creation through a percentage of the purchase price of the printed music (called royalties) and through fees from those who wish to perform the music (performance income). To calculate accurately the royalty payments is quite easy: the publisher simply passes on the percentage of the monies it receives on sales of that published composition. It is impossible, however, for the publisher to monitor all those throughout the country who might perform the composition and thus be liable for performance fees.

Therefore, three national organizations have come into being. Among their several functions is to provide legal permission to those who want to perform copyrighted music, then to collect and distribute the performance fees collected for that use. The three organizations, familiarly known by their initials, are ASCAP (American Society of Composers, Authors and Publishers); BMI (Broadcast Music, Inc.); and SESAC (Society of European Stage Authors and Composers). They are mutually exclusive organizations and compete with each other to bring composers into membership.

Initially, Hinshaw published music exclusively by ASCAP composers. But as increasing numbers of BMI composers submitted compositions to the company, the potential for conflict of interest arose. Later, the same potential problem arose when increasing numbers of SESAC members submitted compositions for possible publication. These possible problems were averted by the creation of two additional and autonomous corporations.

The parent company publishes music exclusively for composers who are affiliated with ASCAP. Formed in 1975 and named Hindon

Publications, this corporation accommodates composers who are affiliated with BMI. Formed in 1983 and named Chapel Hill Music, this corporation accommodates composers who are members of SESAC. The two new corporations are also held by Donald Hinshaw and Cliff Poole. Together, with the parent corporation, they comprise the present-day Hinshaw Music, Inc. Figure III-2 is a diagram of Hinshaw Music's interrelational structure. Figures III-3 and III-4 display sample cover designs of Hindon Publications and Chapel Hill Music covers, respectively.

3. EXPANSION AND GROWTH

Hinshaw Music, Inc., has expanded its publications to include instrumental music, books and cassette tapes. Roberta Marchese explains Hinshaw has been slow to diversify into instrumental music, books and tape recordings because the overall expertise of the staff is in choral music. Diversification into an unfamiliar area in today's highly competitive educational music market is something Hinshaw is willing to experiment with, but to do so cautiously as these new project possibilities arise.

Inventory Growth

Keyboard music was the first logical area in which to diversity because Donald Hinshaw had experience in keyboard and had some knowledge of the market. Consequently, piano and organ music were first published by Hinshaw Music soon after its founding in 1975. Because of Mr. Hinshaw's expertise in this area, organ and piano pieces have been successful for Hinshaw Music (R. T. Marchese, personal communication, January 18, 1984).

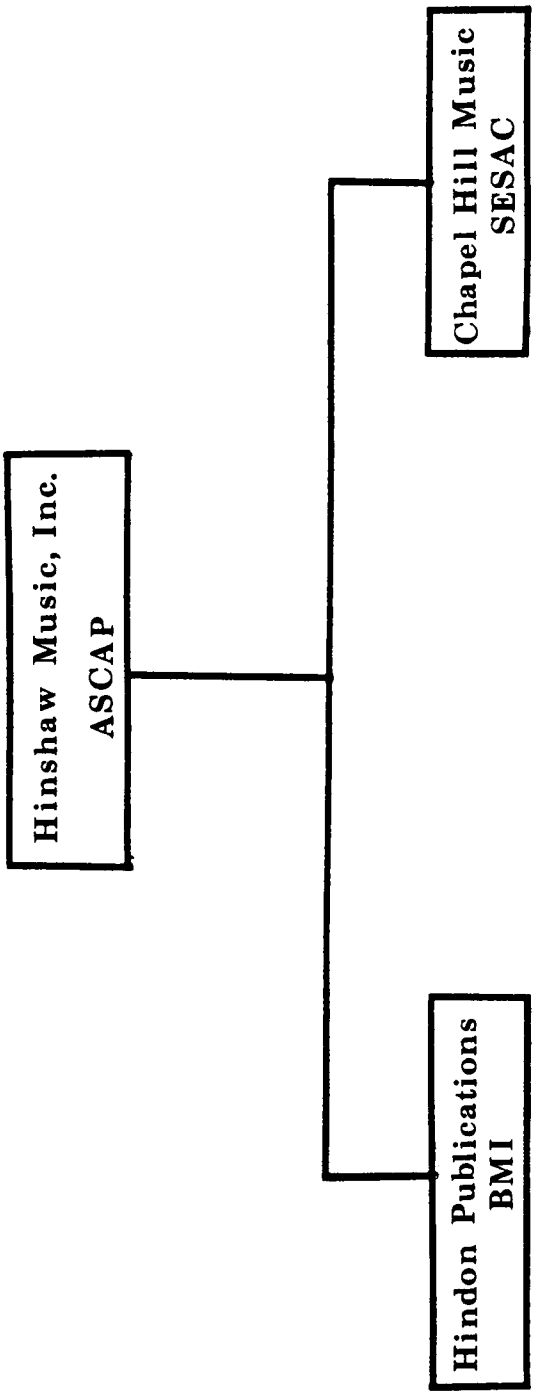


Figure III-2. Interrelational structure of Hinshaw Music, Inc.

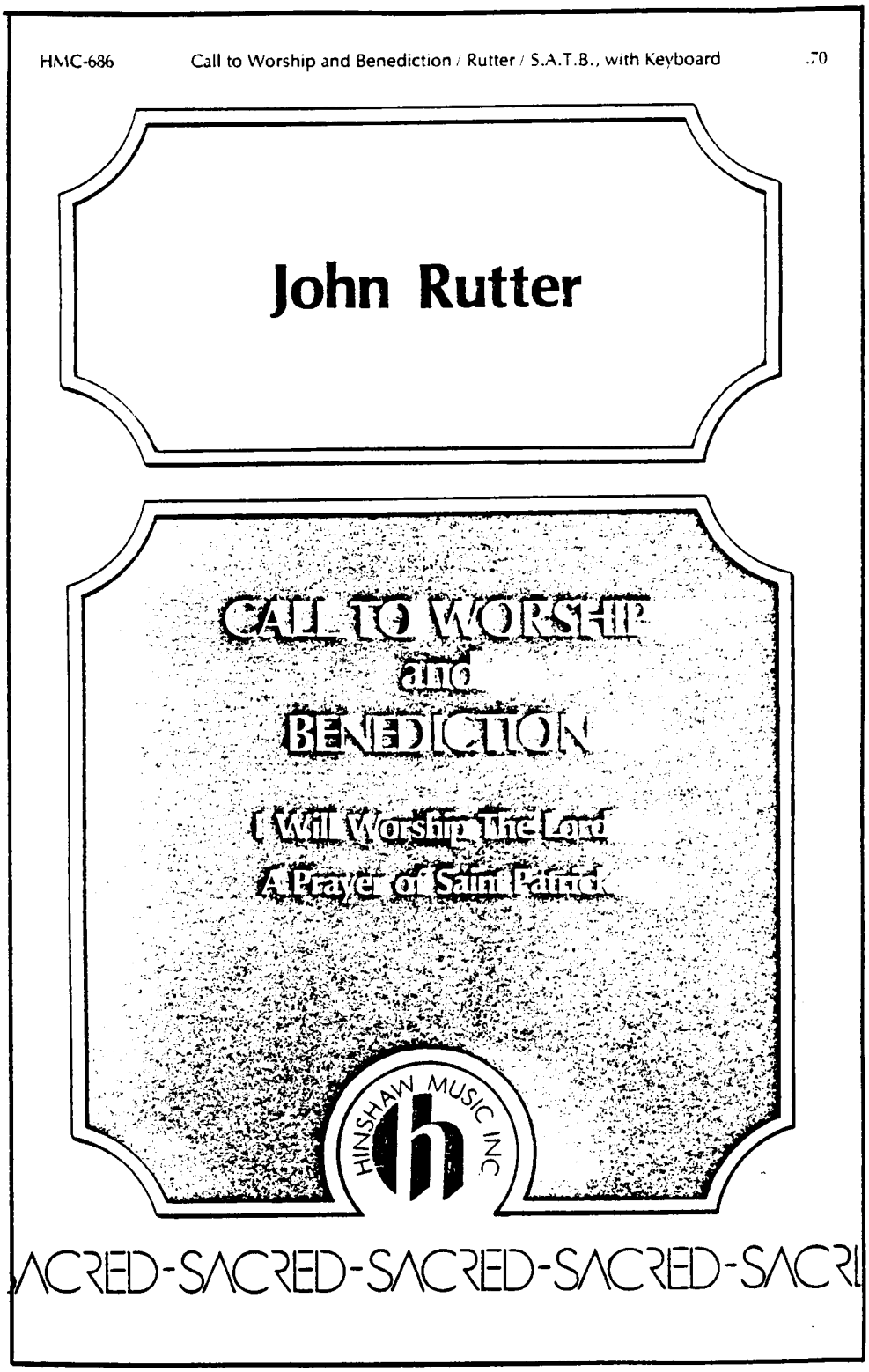


Figure III-3. Hindon Publications sample cover design.

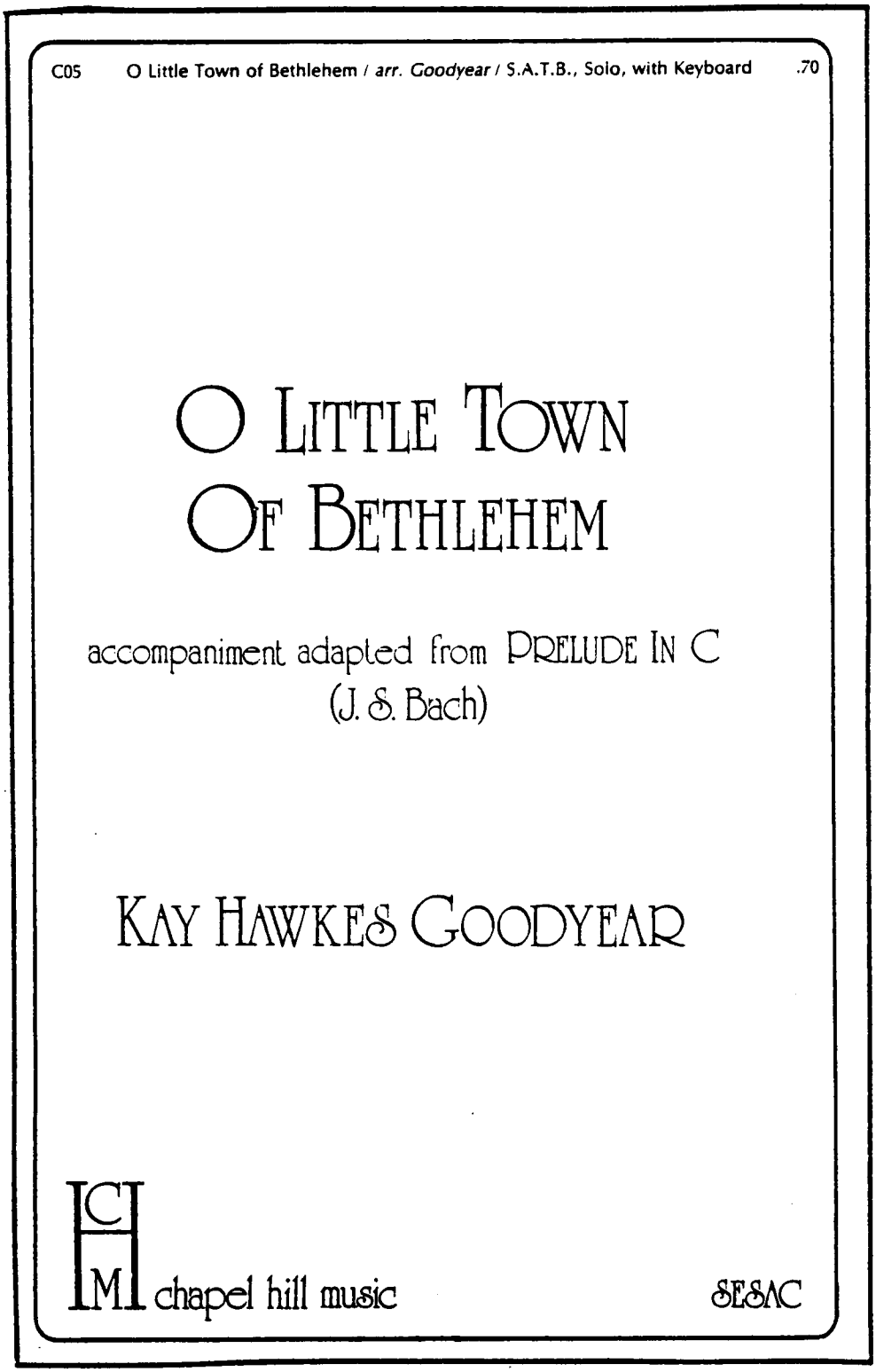


Figure III-4. Chapel Hill Music sample cover design.

Hinshaw Music currently has a small number of instrumental pieces in its catalog. Music for brass ensembles, guitar, harp and handbells has been added gradually to the Hinshaw catalog. In addition, three titles are available on rental for concert band.

The addition of Richard Thorne, who serves both as Director of Marketing and Associate Editor, should further expand Hinshaw's instrumental catalog offerings. Mr. Thorne enjoys instrumental expertise similar to Mr. Hinshaw's choral expertise and thus advises Hinshaw Music in this area.

Book publishing has become an increasingly successful area of diversification for Hinshaw Music. As with all projects in areas with which Hinshaw is unfamiliar, the company has been cautious in its expansion into books. Each manuscript is evaluated carefully until the company is confident that each book exhibits quality in both content and ultimate production. Lee Thomas, Print Buyer for Hinshaw Music, explained:

> We dragged our feet for years about major projects like (book publishing) because we were terrified that we would lose our shirts. Fortunately, all the books we've published so far have been very successful. (L. A. Thomas, personal communication, January 16, 1984)

Successful books for Hinshaw Music include Creative Hymn Singing, Voice Building for Choirs, and One Does Not Spell Mozart With a "T".

Creative Hymn Singing is a definitive work that suggests imaginative uses for hymns. Published in 1983, the paperback book was written by Alice Parker, one of the first composers to have music published by Hinshaw. The attractive cover color of the book is burgandy; the type style for the title is script. The Hinshaw logo is located near the

bottom of the cover and is unlike the Hinshaw logo on other covers in order to add variety to the cover (Figure III-5).

Voice Building for Choirs, another successful text published by Hinshaw in 1981, is co-authored by Wilhelm Ehmann and Frauke Hassemann. The book is part of the Westminster Library, a series of books designed to aid choral directors in improving their choirs' skills as singers. The paperback cover has green and black panels. A drawing of the Westminster Choir College is at the bottom of the green panel. Ray Robinson, president of Westminster Choir College in Princeton, New Jersey, is general editor of the series of books (Figure III-6).

One Does Not Spell Mozart with a "T" is a "total departure" from books and music that Hinshaw Music has published in the past (D. G. Hinshaw, personal communication, January 18, 1984). The paperback book is a satirical history of music by John R. Shannon and is illustrated by Frank J. Rocca. The book is a departure because of its humorous nature, unlike the majority of serious books Hinshaw publishes. The cover displays a table of contents with composer names and a handwritten correction of the spelling of Mozart (Figure III-7).

Cassette tape production is a logical area of diversification for Hinshaw Music. Hinshaw has produced demonstration cassette tapes for portions of their music and each has been well-received.

Donald Hinshaw disagrees with some evangelical publishing houses' practice of producing accompaniment tapes. Accompaniment tapes are those produced containing instrumental accompaniment to the publisher's music, but without voices singing the choral parts. These tapes, then, are played as accompaniment to singers' live voices. The

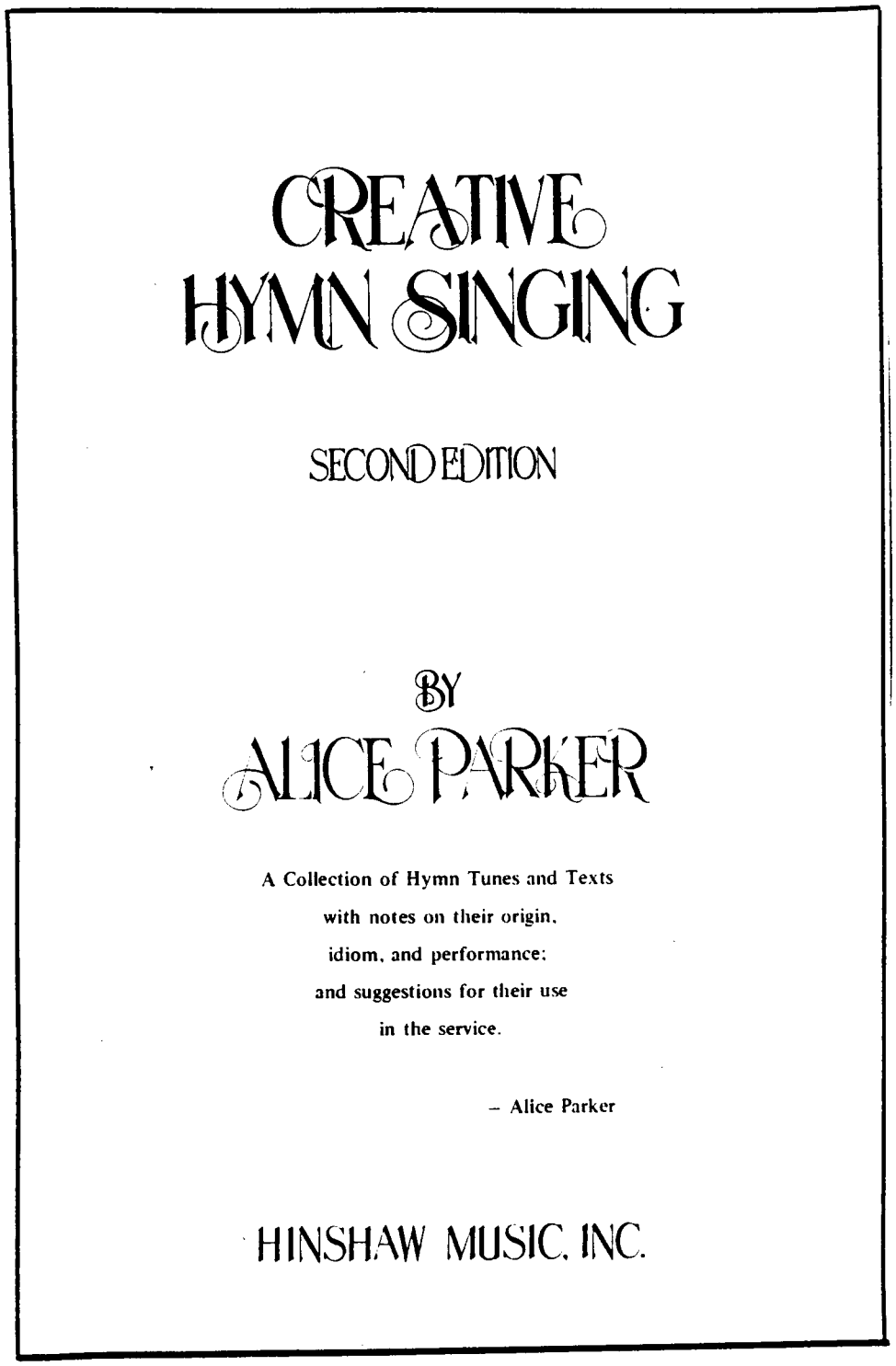


Figure III-5. Creative Hymn Singing cover.

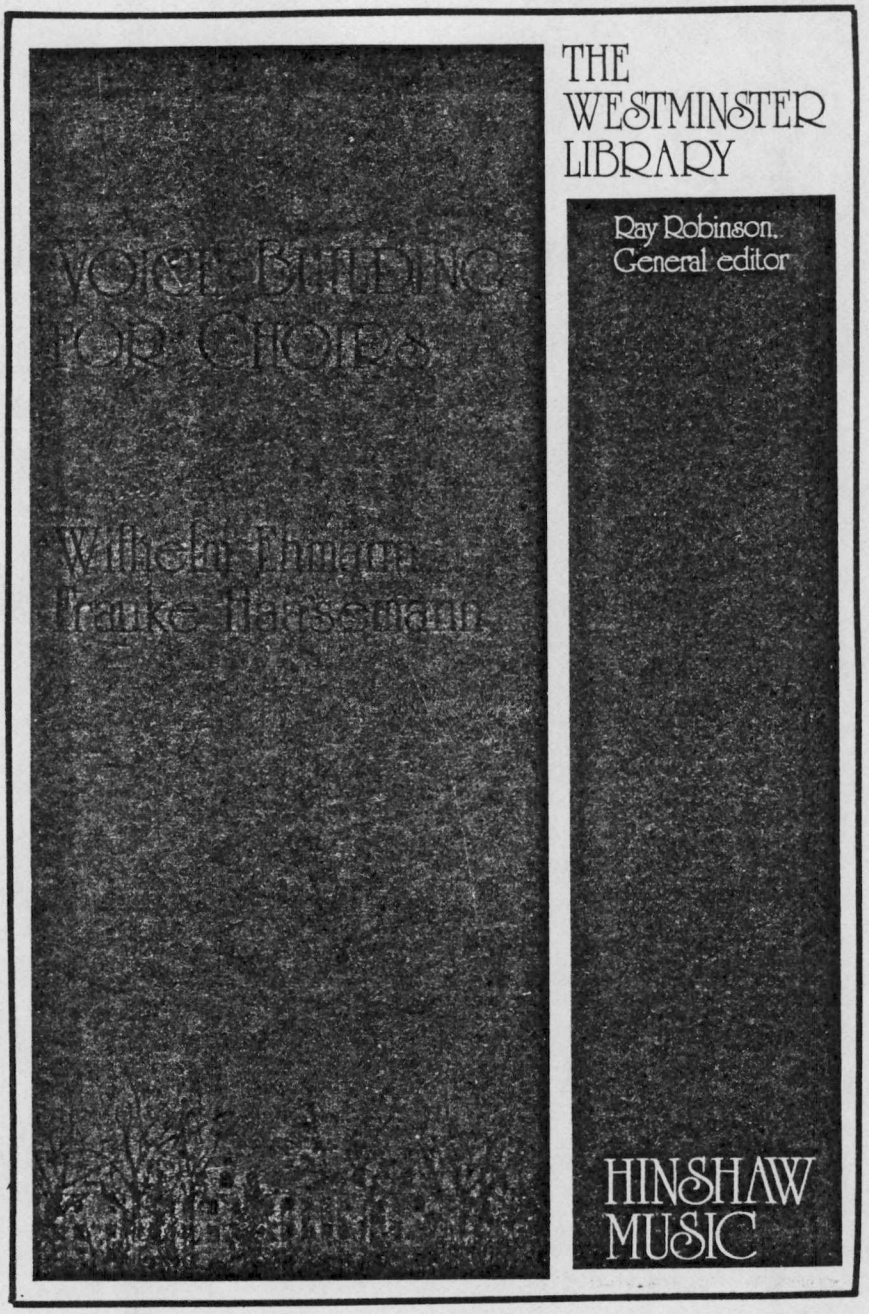
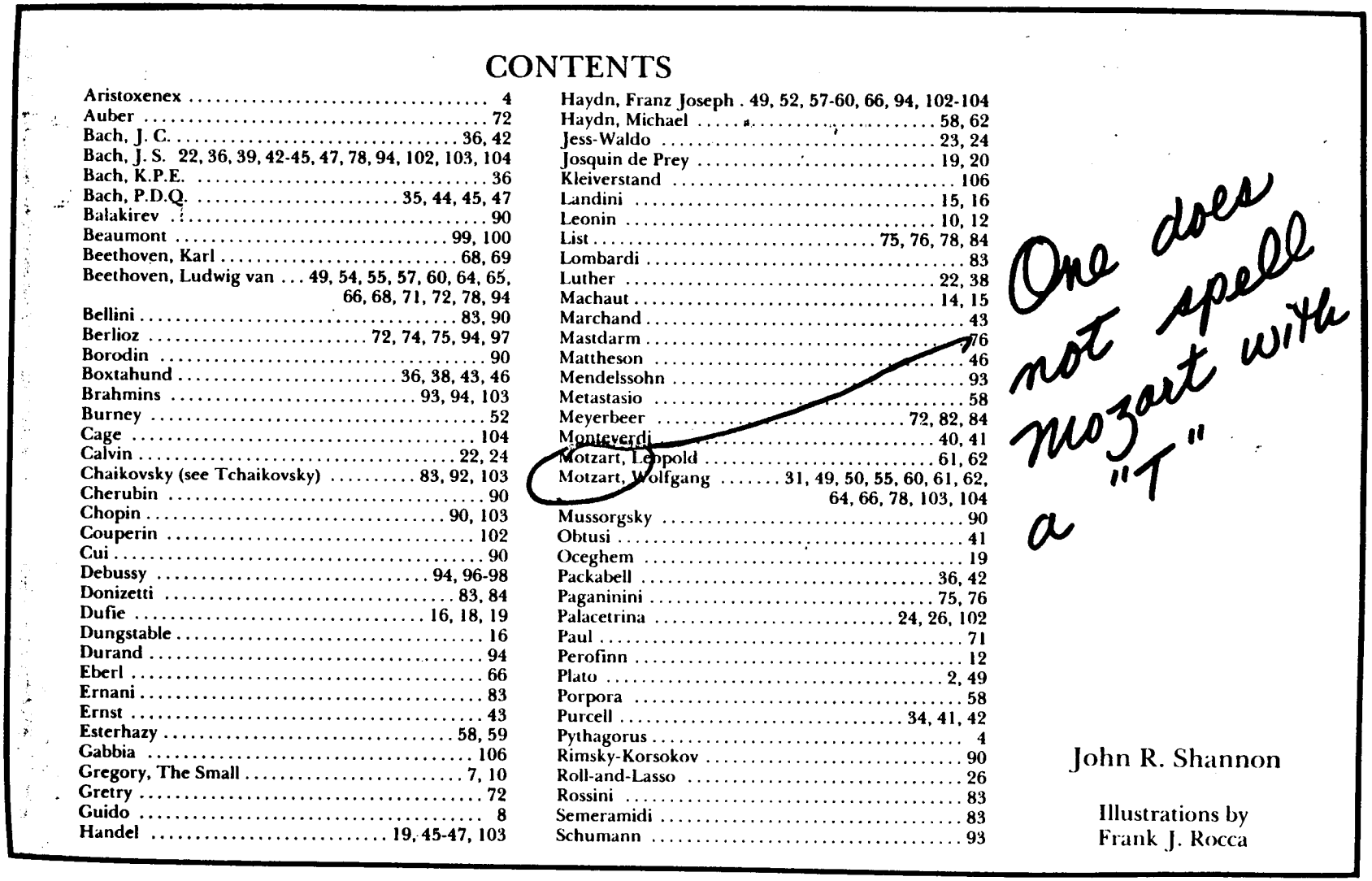


Figure III-6. Voice Building for Choirs cover.



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Monteverdi 40, 41
Motzart, Leopold 61, 62
Motzart, Wolfgang 31, 49, 50, 55, 60, 61, 62, 64, 66, 78, 103, 104
Mussorgsky 90
Obtusi 41
Oceghem 19
Packabell 36, 42
Paganinini 75, 76
Palacetrina 24, 26, 102
Paul 71
Perofinn 12
Plato 2, 49
Porpora 58
Purcell 34, 41, 42
Pythagorus 4
Rimsky-Korsokov 90
Roll-and-Lasso 26
Rossini 83
Semeramidi 83
Schumann 93

One does not spell Mozart with a "T"

John R. Shannon

Illustrations by
Frank J. Rocca

Figure III-7. One Does Not Spell Mozart With a "T" cover.

resulting performance is "artificial" and "non-musical" (D. G. Hinshaw, personal communication, January 18, 1984).

Roberta Marchese explains Hinshaw's reluctance to record many demonstration cassettes of their music:

> The main reason we haven't produced a lot of tapes is not so much the production cost involved, but in getting a quality performance of the pieces. I don't care how good the music recorded is, if it's a bad performance, people will remember it (for being bad). (R. T. Marchese, personal communication, January 16, 1984)

Catalog Growth

Germaine to the growth of Hinshaw Music is the addition of compositions from other publishing houses; i.e., Hinshaw Music becomes the distributor of another publisher's compositions. This addition, known as a sole-selling agreement, enables publishers without office and managerial resources to distribute their music in a manner otherwise impossible without the assistance of another publisher. The sole-selling agent receives a percentage of selling price from compositions sold. Hinshaw Music is sole-selling agent for two companies: Walton Music Corporation and Sonos Music Resources.

Hinshaw Music acquired distribution rights to all music of Walton Music Corporation in 1982. Walton Music, owned by Norman Luboff, also publishes compositions for school and church musicians. The addition of the Walton catalog is worthwhile to Walton in terms of music distribution and worthwhile to Hinshaw in terms of increased diversity of compositions offered.

Sonos Music Resources compositions were added to Hinshaw Music in 1984. The catalog includes choral, organ and piano literature.

The addition of the Sonos catalog assists Sonos and Hinshaw in the same manner the Walton Music catalog addition assists Hinshaw: increased distribution, income and diversity of music offered (R. T. Marchese, personal communication, January 16, 1984).

Financial Growth

Although inventory and catalog growth constitute a measure of Hinshaw Music's success since its founding, financial growth is the ultimate measure of success for any corporation. Data provided by the National Music Publishers Association and Hinshaw Music reveal a record of steady financial growth since the founding of the company in 1975.

Tables 1, 2, and 3 display information provided by the National Music Publishers Association. Table 1 shows a ranking of 20 selected educational music publishers for 1975, the year of Hinshaw Music's founding. Table 2 shows the ranking of selected educational music publishers in 1981 and Table 3 shows the present ranking of 20 selected educational music publishers.

Hinshaw Music is currently ranked tenth in overall income among the selected music publishers. This tenth place ranking is impressive, considering that of the top 10 publishers, Hinshaw is the newest publisher among the group. Also, much of the other publishers' income derives largely from sources other than choral music, i.e., records, tapes, or band music, which are areas Hinshaw Music has not yet fully explored. As revealed by Table 1, Hinshaw Music understandably does not appear among the top 20 publishers in 1975. Six years later, however, Hinshaw Music appears in the seventeenth place among publishers

TABLE 1

1975 INCOME RANKINGS OF SELECTED MUSIC PUBLISHERS

Rank	Publisher
1	G. Schirmer
2	Belwin/Mills
3	Carl Fischer
4	Hal Leonard
5	Neil Kjos
6	Shawnee Press
7	Alfred Publishing
8	Jenson Publications
9	Boosey and Hawkes
10	Theodore Presser
11	C. F. Peters
12	Southern Music Company
13	Word Publishing
14	Broadman Press
15	C. L. Barnhouse
16	Kendor
17	Crescendo Publications
18	G.I.A. Publications
19	John T. Benson
20	Alexandria House

Source: National Music Publishers Association, April 30, 1984.

TABLE 2

1981 INCOME RANKINGS OF SELECTED MUSIC PUBLISHERS

Rank	Publisher
1	G. Schirmer
2	Belwin/Mills
3	Hal Leonard
4	Neil Kjos
5	Jenson Publications
6	Alfred Publishing
7	Carl Fischer
8	Lorenz Publishing
9	Shawnee Press
10	Boosey and Hawkes
11	Theodore Presser
12	Word Publishing
13	Broadman Press
14	C. F. Peters
15	C. L. Barnhouse
16	Kendor
17	Hinshaw Music, Inc.
18	Southern Music Company
19	Crescendo Publications
20	G.I.A. Publications

Source: National Music Publishers Association, April 30, 1984.

TABLE 3

1984 INCOME RANKINGS OF SELECTED MUSIC PUBLISHERS

Rank	Publisher
1	Belwin/Mills
2	Hal Leonard
3	G. Schirmer
4	Jenson Publications
5	Neil Kjos
6	Alfred Publishing
7	Carl Fischer
8	Shawnee Press
9	Lorenz Publishing
10	Hinshaw Music, Inc.
11	Word Publishing
12	Boosey and Hawkes
13	Theodore Presser
14	C. F. Peters
15	C. L. Barnhouse
16	Kendor
17	Broadman Press
18	Studio P.R.
19	Good Life Publications
20	Purifoy Publishing

Source: National Music Publishers Association, April 30, 1984.

(see Table 2). In the last three years, the most recent data show Hinshaw Music has moved from the seventeenth position to the tenth position among the top 20 music publishers. Hinshaw Music currently remains in tenth position.

Hinshaw Music has enjoyed increasing success since its founding, although sales volume will vary within any given year. Each year has been better than the previous in Hinshaw Music sales. Total sales exceeded the $500,000 threshold in 1980, and the one million dollar threshold in 1982. Figure III-8 is a diagram of Hinshaw Music's general sales growth from June 1975 to July 1983. Each bar cluster contains a grouping of 12 bars (with the exception of 1975 and 1983). Each bar represents one month of the year. Despite up and down movement within a given month of a given year, one can realize Hinshaw Music sales have increased rapidly since its founding.

4. MUSIC DESIGN AND PRODUCTION

To maintain a reasonable purchase price, in the face of an unknown market demand, the least expensive standard anthem cover discussed in Chapter II is used for some new compositions. Hinshaw retained the original 6½" x 10½" cover size for all covers. Different colors and designs characterize most of Hinshaw's present covers.

New graphics and new colors characterize more recent Hinshaw covers from the original standard anthem cover. The standard anthem cover began and continues with the title and composer name in lavender with other words and borders in black on a white stock.

In a modest departure from that standard and rather subdued

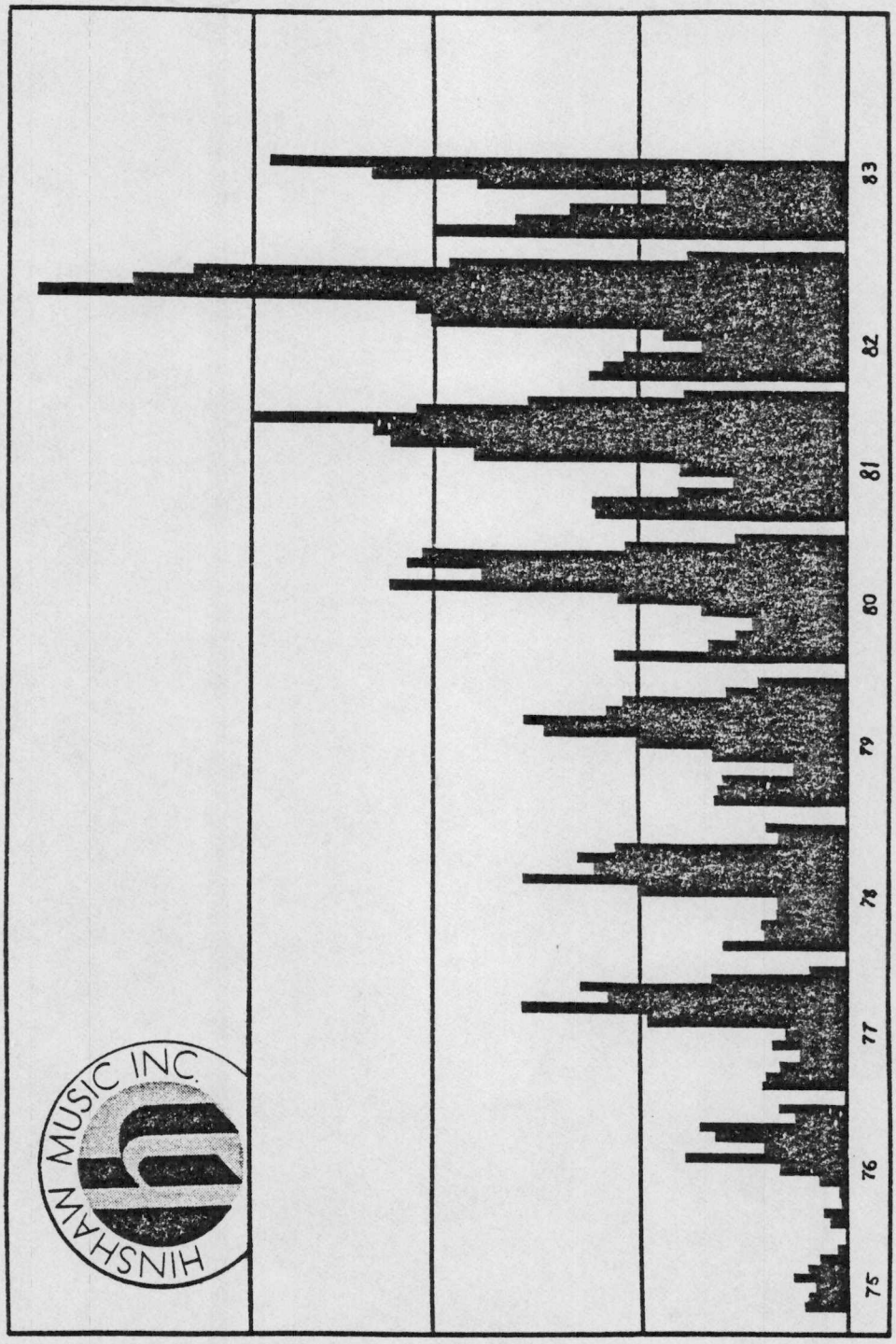


Figure III-8. Sales growth of Hinshaw Music, Inc.

cover design in a recent, general purpose cover design. This cover contains two outlined lavender panels. One panel presents the composer name; the other offers the composition name. The standard Hinshaw logo is centered at the bottom of the lower panel with "sacred" or "secular" specified at the bottom of the cover (Figure III-9).

A greater departure yet is found in a relatively new series, Choral Music from Westminster for Young Singers. This cover design makes it immediately recognizable from the standard anthem cover or the general purpose anthem cover. Its cover design features a red panel and smaller black panel with a line drawing of the Westminster Choir College at the bottom of the larger panel. A new logo decorates the bottom of the smaller panel (Figure III-10). Interestingly, in order to maintain a family resemblance between the Choral Music from Westminster for Young Singers and the Westminster Library Text Series, the two covers are identical except for color: the latter's larger panel is green instead of red.

The majority of Hinshaw's music is printed by the Seaman Printing Division of Fisher-Harrison printers in Durham, North Carolina. Seaman's is favored over other printers because of its geographically convenient location to Hinshaw Music. On occasions, the printing requirement of a specific composition require equipment unavailable at Seaman's. In those instances, Hinshaw normally secures the services of Chernay, a Pennsylvania specialty printing firm.

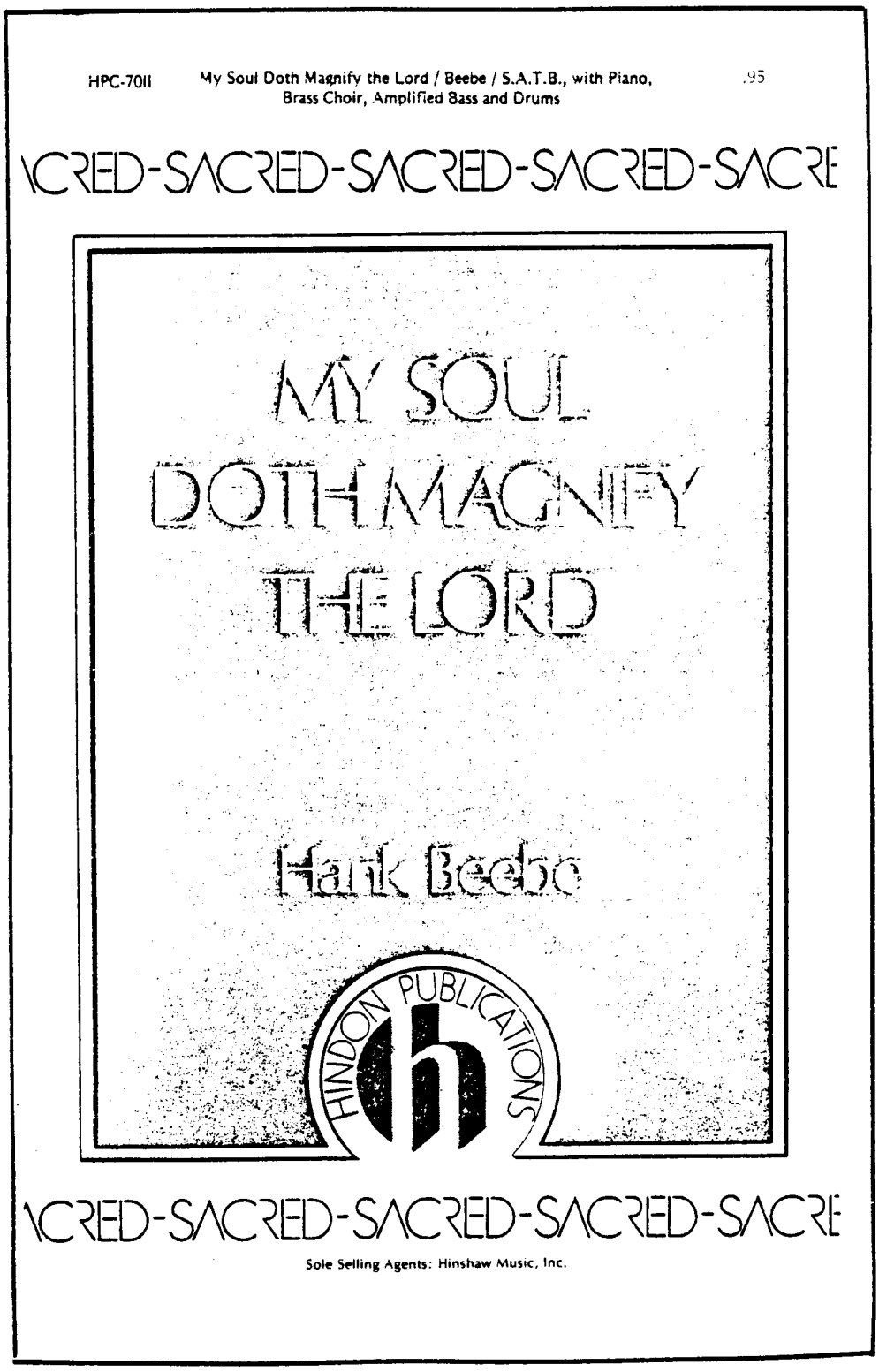


Figure III-9. General purpose cover design.

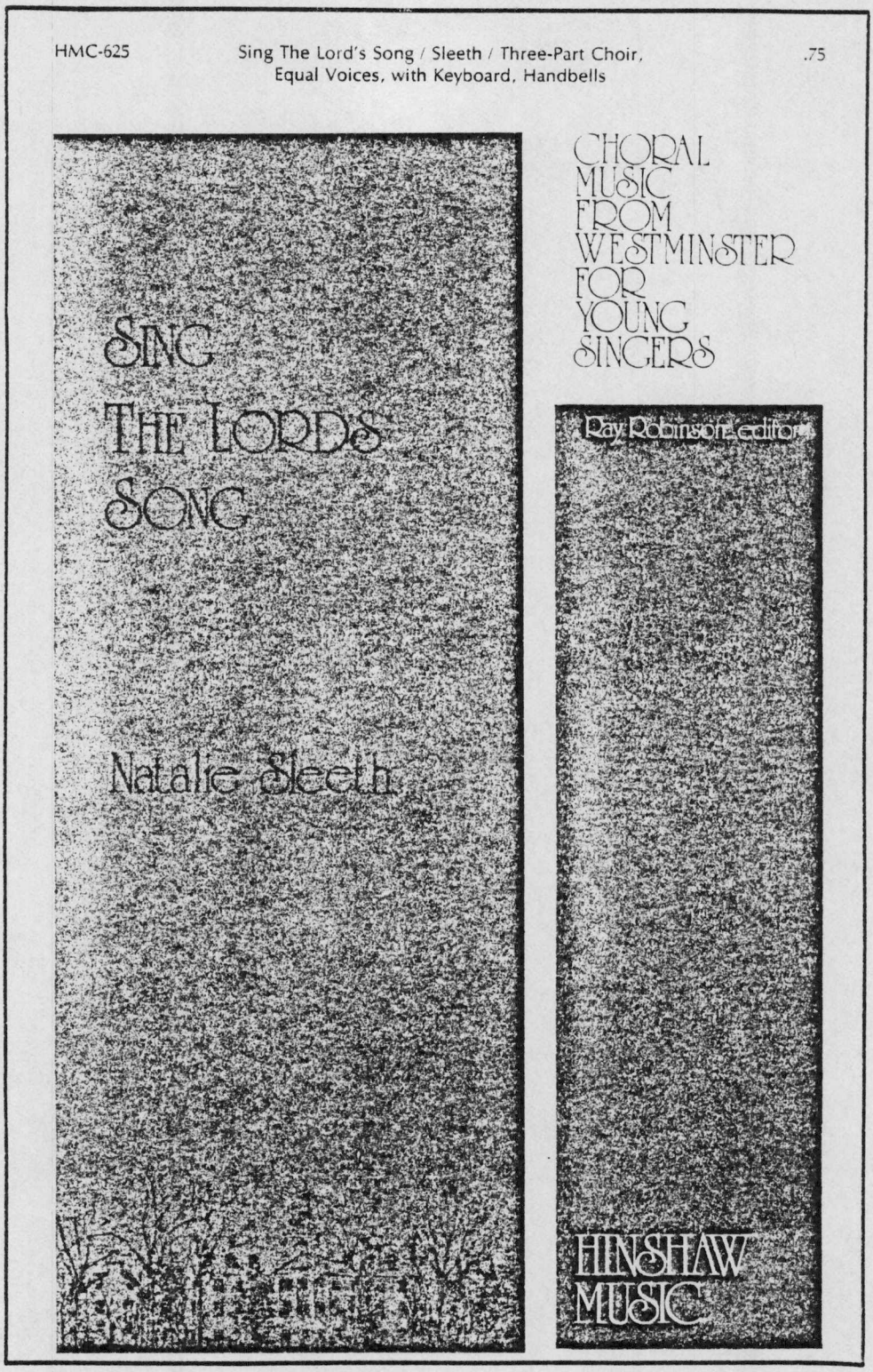


Figure III-10. Choral music from Westminster for Young Singers cover design.

5. MARKETING AND PROMOTION

Hinshaw Music's marketing and promotional efforts utilize five primary means by which they market Hinshaw's music. These are: (1) music-reading workshops held around the United States; (2) Update, an in-house publication sent to church and school musicians; (3) "Celebration," an annual day-and-a-half workshop held in Chapel Hill featuring well-known choral musicians and performing groups; (4) advertising in trade magazines; and (5) personal dealer contact through letters.

Workshops

Music reading workshops are designed to introduce a large number of choral directors to Hinshaw's latest-published music. In music reading sessions, choral directors sing through pieces but do not rehearse these. Even so, they acquire a basic knowledge and "feel" of the selection, and thus can imagine approximately how it would sound when sung by their respective choirs. Donald Hinshaw explained the desired result of a reading session as a marketing and promotional tool:

> When I do a reading session, I want people to come out of (the session) saying "I found a lot of pieces that I like and can use with my choir" or "There were some that I liked but they might be too difficult for my choir." Either response is a compliment to me. (D. G. Hinshaw, personal communication, January 19, 1984)

Hinshaw Music is solely responsible for sponsoring 40-50 workshops per year. Sole sponsorship involves furnishing a location, clinicians and free music (L. A. Thomas, personal communication, January 16, 1984). Hinshaw participates in an average of 300 workshops per year, providing free music and occasionally joining other publishers to

provide workshops. The duties in connection with these workshops are distributed among three Hinshaw executives: Donald Hinshaw, Richard Thorne and Lee Thomas. Thomas, in addition to his other duties at Hinshaw, is responsible for contacting and scheduling clinicians for Hinshaw-sponsored workshops. Donald Hinshaw and Richard Thorne serve as the company's clinicians for these workshops. Workshops are conducted monthly in churches, music stores or schools (L. A. Thomas, personal communication, January 16, 1984).

Update Publication

Richard Thorne serves as editor of the in-house publication Update. The primary purpose of Update is to keep church and school musicians informed of Hinshaw Music's latest publications. Update also contains discount offers for music and books, interviews with Hinshaw-published composers, information on forthcoming workshops, or Hinshaw Music personnel. Update also includes editorials written by Donald Hinshaw and other prominent choral musicians.

"Celebration"

"Celebration" is an expanded version of a music reading workshop and is another promotional tool utilized to promote Hinshaw's music. "Celebration I" was held in 1975. The workshop was successful and has continued as an annual event since then. "Celebration" includes music reading sessions, lectures, concerts and social events in Chapel Hill and is open to church and school choral directors. The music reading and lecture sessions are conducted by guest clinicians and Donald Hinshaw. The success of these Chapel Hill "Celebrations" prompted

Hinshaw Music to stage similar events designed to attract directors in other parts of the United States. Specifically, Wheeling, West Virginia, and Burbank, California, have served as locations for other "Celebrations."

Advertising

The specialized nature of educational music makes it not feasible to advertise in mass media publications. Accordingly, Hinshaw Music will place advertisements in journals, known as trade magazines, such as the American Choral Directors Association's Choral Journal, American Guild of Organists' Journal or Clavier to reach those who are interested in educational music. Advertisements are for new publications (Figure III-11). Magazine advertisements are important to Hinshaw Music sales, but do not substitute for consistent communication with music dealers.

Dealer Contact

Richard Thorne, Director of Marketing, gives top priority to maintaining close personal contact with Hinshaw Music's retail dealers. He keeps them informed of the company's latest publications and, in general, creates and maintains mutual good will. Every Hinshaw dealer is contacted weekly, if not in person, then through a telephone call or a friendly memorandum. Regarding the latter, Thorne explains:

> I send out one piece of mail to our key dealers a week . . . introducting them to our products and paying special attention to (the dealer). I pay attention to the dealer so that when he gets a piece of mail from Hinshaw he reads it first. And when the customer comes to (the dealer's) door, I want the dealer to think, "I'm going to sell him Hinshaw first." (R. E. Thorne, personal communication, January 19, 1984)

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Figure III-11. Hinshaw Music advertisements.

CHAPTER IV

SUMMARY AND A LOOK AT THE FUTURE

If the first nine years are any prophecy of the future, the company's prospects for success in subsequent decades look excellent. But these prospects cannot materialize through sheer chance.

It's a truism that no company can remain static in a dynamic world. Chapter IV of this thesis, then, presents company perspectives of the means by which Hinshaw Music, Inc., will keep pace with important changes. Those perspectives focus on three important areas of company operation: publishing, product diversification, sales and distribution. To implement company goals, which reflect perspectives of the future, company planners are wise to review operating policies. To understand a discussion of future plans and goals, it is useful briefly to review how the company reached its present level of success.

1. SUMMARY

Hinshaw Music was founded in 1975 by Donald Hinshaw and Cliff Poole, with Roberta Marchese and Jean-Paul Leger as additional executive employees. Hinshaw brought with him to the company vast experience in sacred choral music, keyboard music and business. Poole brought music, business and design experience to the company. Marchese contributed musical and organizational abilities and Leger added computer skills to the company. It was this unique blending of talent and experience that melded Hinshaw Music into the successful organization it is today.

Donald Hinshaw's desire to form a company where he would have creative freedom he lacked while at Carl Fisher, Inc., led to the founding of Hinshaw Music. Hinshaw's original concept of the company was to provide quality music for churches and schools. Because of Hinshaw's music education, experience and willingness to be innovative in music publishing, Hinshaw Music has continued to provide quality educational music for churches and schools.

Composers of the first 34 Hinshaw-published pieces were well known for quality work. This was a factor in Hinshaw Music establishing its reputation as a publisher engaged in publishing quality educational music. Attention was given not only to quality content but quality appearance of published compositions.

The founders realized the appearance of their product was very important. Therefore, quality design and production went into the initial Hinshaw pieces. Though many publishers cut expenses by using low grades of paper, Donald Hinshaw insisted on quality paper stock. Utilizing his background in design, Cliff Poole served as designer for beginning Hinshaw pieces. Poole has remained in the design and production capacity for Hinshaw Music.

Quality content and appearance of compositions was only a prerequisite to building a successful publisher. Donald Hinshaw realized it was necessary to promote Hinshaw Music's publications through workshops and reading sessions. The workshops and reading sessions served not only the purpose of introducing the public to Hinshaw Music's compositions, but gave Donald Hinshaw the opportunity to meet the choral directors, face-to-face, who were purchasing and performing Hinshaw

Music's publications. By keeping in touch with choral directors, Hinshaw received constant feedback on publishing, saving him from the ivory-tower existence that contributes to many publishers' demise.

Diversification from choral music came gradually at Hinshaw Music. The company was cautious in its diversification, being careful to enter areas in which the founders were familiar.

Keyboard music was logically the first area in which to experiment because of Donald Hinshaw's background in keyboard music. Instrumental music, books and tapes soon followed in the diversification process.

Another factor that contributed to the success of Hinshaw Music was the publisher's selectivity of compositions published annually. Unlike non-selective publishers who publish large quantities of music annually which vary in musical quality, Hinshaw Music insists on publishing a smaller number of pieces annually, which are consistently high in appeal and musical quality.

The ability consistently to select quality, appealing pieces that will sell thousands of copies is an elusive technique no one in the music publishing business will ever master. Donald Hinshaw is one of the few who seems to have come close thus far. But, as stated earlier in this chapter, no company can remain static in a dynamic world. Hinshaw Music must look to future opportunities for growth if it is to continue its pattern of success.

2. A LOOK AT THE FUTURE

Donald Hinshaw explained his expectations for the future of Hinshaw Music:

> I see one of two choices we can make for the future of (Hinshaw Music): sit still and become just another publisher; or the other option is always to be looking for ways to expand our catalog, whether it be through sole-selling agents or adding other catalogs. I think another major thing to be concerned about is . . . always to be on the cutting edge of what is going on in the music world by being aware of musical trends and styles. (D. G. Hinshaw, personal communication, January 18, 1984)

Mr. Hinshaw believes there is "no time for resting on laurels" as publishers (D. G. Hinshaw, personal communication, January 18, 1984). Ms. Marchese agrees with Hinshaw on the need for continued pursuit of opportunities for growth at Hinshaw Music. Pursuing these opportunities, which include promotional, advertising and distribution efforts, is what Marchese refers to as publishing aggressiveness. Marchese explains:

> A company's major growth is usually the fifth year through the tenth year after the company begins. Usually if a company has been in business for ten years, it has a good chance of making it. I think we all feel with a year and a half left before we hit the ten-year mark, "can we really rest?" I think we can't . . . rest on our laurels now or in the future. If you're too sure of yourself in anything, including business, you're not going to be successful. (R. T. Marchese, personal communication, January 18, 1984)

While a desire for continued publishing aggressiveness is important to Hinshaw Music, continued personal customer contact is also a primary goal. Donald Hinshaw explained his desire for continued personal approaches in publishing:

> No matter how big (Hinshaw Music) becomes, I hope we never lose our personal approach. I think . . . people respect

> what we're doing (and) our image is very good. (But) I don't want people to think of us as a snobby publisher. I want customers to realize that we really care (about their musical) needs. (D. G. Hinshaw, personal communication, January 18, 1984)

Donald Hinshaw's main method of customer contact is through workshops and reading sessions that he conducts. Hinshaw has plans to continue conducting a large number of sessions each year in order to maintain customer contact in the publishing industry (D. G. Hinshaw, personal communication, January 18, 1984).

Publishing Goals

As explained earlier, the contribution of secular publications to Hinshaw Music's financial welfare has been nominal. Clearly, the fledgling company needed to first build a firm foundation on that which it knew best--sacred music. Roberta Marchese explains it this way:

> We have almost become known in the industry as a strictly sacred music publisher, which is not bad. But we would like to be more balanced. It has been very difficult to find good secular music because . . . the texts (sent to us) have not been . . . meaningful and current. (School) kids today do not want to sing "Fa la la" lyrics. (R. T. Marchese, personal communication, January 16, 1984)

For the future, however, expansion of the secular portion of the Hinshaw catalog is a primary publishing goal. Toward this end, the firm added Richard Thorne to its staff. His principal assignment is to improve the balance of secular vs. sacred music in the Hinshaw catalog.

Thorne's background is primarily in school--especially secular--music. Thorne views the future enthusiastically in proposed efforts to increase this area of the business:

> I think this company has great (publishing) potential. We have a very good chance of doubling our business this year. Because of (Donald Hinshaw's) taste, we have an excellent catalog (but) it has never really seen the light of day to the extent it should yet. We could really blow some publishers right off the face of the earth with our choral pieces, so let's do that. (R. E. Thorne, personal communication, January 18, 1984)

One subcategory of secular music to receive special attention is described as extended works. Simply defined as a composition which is longer than the standard three-to-five-minute anthem, extended works have proven successful for Hinshaw Music. But they were successful in relation to the modest number published. One goal for the future is to see that success increased relative to a large number (D. G. Hinshaw, personal communication, January 18, 1984). Two existing examples of in-depth musical scholarship are found in the previously discussed Fauré and Brahms Requiems. The former can be performed in about 35-40 minutes; the latter requires about an hour and a half. As part of future plans, Hinshaw plans to seek out more compositions of equally scholarly nature and make those available to the public.

At the same time, the company plans to make this greater variety of types and lengths available to a broader spectrum through international efforts. Roberta Marchese foresees considerable international opportunities for the company. Hinshaw Music signed William Elkin Publishers as its only sole selling agent in Europe thus far. Currently confined to selling Hinshaw's publications in England, Elkin's efforts have begun to blossom. Marchese says Hinshaw "would like to do more in Europe, become more international" (R. T. Marchese, personal

communication, January 16, 1984). International expansion will be achieved through the addition of other sole-selling agents in Europe. The implied assumption is backed by fact: there is no presently known market of any consequence elsewhere in the world.

Product Diversification

In most businesses, success breeds success. In the area of product diversification, Hinshaw Music's additional products for the future will be in areas currently successful for Hinshaw Music.

The primary area of previous diversification success has been that of book publishing. Therefore, Roberta Marchese anticipates more book publishing in the future. Marchese also has plans for wider distribution of future Hinshaw books: books will continue to be marketed through the current mail order procedure, but Hinshaw's widely appealing books possibly will become available through bookstore chains such as Waldenbooks. For example, One Does Not Spell Mozart With a "T" has wide marketing potential because of its humorous nature. To accomplish this goal, Hinshaw Music must first create a marketing strategy which explains to these mass outlets the nature of Hinshaw's merchandising and advertising support.

Teaching aid books too have proven to be successful for Hinshaw Music. Ms. Marchese anticipates an expansion in teaching aid publications designed to improve choirs in vocal or stylistic approaches to different musical styles (L. A. Thomas, personal communication, January 17, 1984).

In order to continue to grow through diversification, Hinshaw

Music must set specific sales and distribution goals for the future. Richard Thorne and Donald Hinshaw, specifically, are responsible for developing the areas of sales and distribution for the company.

Sales and Distribution Goals

Richard Thorne perceives what he believes to be a weakness in Hinshaw Music's catalog concept. This weakness is the catalog's lack of advertising of Hinshaw products. The catalog does not capitalize on its own ability to promote its contents visually. Rather, the present Hinshaw catalog is a simple, straightforward listing of pieces and products offered by the company. It rather resembles the residential white page listings in a telephone book, except that the ink is blue instead of black. Thorne explains his goal for the catalog:

> My concept of a catalog is a catalog which sells; which educates; which makes it easy for a customer to buy (the publisher's) music. Hinshaw Music has never conceived a catalog as a selling tool. That's all I know about catalogs. If they aren't selling tools, they need to be. (R. E. Thorne, personal communication, January 18, 1984)

Thorne enjoys the background necessary to implement such a change. Thorne was previously employed by J. W. Pepper, the largest music retailer in the United States. While at Pepper, Thorne was responsible for design and content of the nationally distributed Pepper catalog. Utilizing techniques developed while at Pepper, Thorne has plans to add color and innovative design to the Hinshaw catalog. Through the color and design changes, Thorne foresees the Hinshaw catalog as a sales tool.

Thorne also anticipates cassette tape production as a future sales method for Hinshaw Music. Hinshaw Music has already produced a

limited number of cassette tapes for music demonstration purposes. But Thorne anticipates cassette production to a larger degree, and, in fact, has specific plans to invest (as he puts it) "in producing some sound." He explains:

> (We) have several choirs in mind to (sing on the tapes) for us. My long-range view is to (assemble a choir) with some of our employees. We have some fine singers who are employed here at Hinshaw. (R. E. Thorne, personal communication, January 18, 1984)

Another long-range possibility for Hinshaw Music in the area of sound production is the possible addition of their own recording studio to record demonstration tapes. Presently, however, a studio addition would be largely impractical for Hinshaw Music because of the small number of tapes that are recorded by Hinshaw. Therefore, the studio would remain unused for a large amount of time, unless they rented its facilities to "outsiders." Either way, a studio would require additional employees to operate and maintain it at an effective level, making it a substantial undertaking. Roberta Marchese adds:

> A recording studio is something that would be way down the road for (Hinshaw Music). It's certainly possible that we could get one, but I think we would first get our own printing presses before we got a studio. And we're not close to getting or needing our own printing presses yet. (R. T. Marchese, personal communication, May 8, 1984)

Donald Hinshaw realizes that in order to have profitable tape distribution, the company must first develop its marketing expertise in this area. Hinshaw says development of marketing expertise comes slowly, but Hinshaw Music is willing to proceed in these unfamiliar projects with caution (D. G. Hinshaw, personal communication, January 19, 1984).

Expansion of music distribution in the north and midwest is a distribution goal for the future of Hinshaw Music. The north and midwest presently are areas sparse of distribution for the company. Development of additional marketing expertise should enable Hinshaw Music to increase sales and distribution to these areas (R. T. Marchese, personal communication, January 16, 1984). Of course, future expansion and growth of competing educational music publishers will obviously influence the scope and speed with which Hinshaw Music, Inc., progresses with its distribution plans.

Educational Music Publishers Outlook

Dominance of the educational music publishing industry by older publishing houses such as G. Schirmer and Carl Fischer seems to be ending. New and innovative publishers such as Hinshaw Music, Jenson Publications and Hal Leonard Publishing are "bound to ultimately take over the market" of educational music publishing (R. T. Marchese, personal communication, May 3, 1984). David Stutzenberger, D.M.A., choral director at The University of Tennessee, Knoxville, corroborates Marchese's opinion as he states that publishers "have refined the technique of selling music to an art" through innovative catalogs, music covers and appealing contemporary arrangements (D. G. Stutzenberger, personal communication, April 26, 1984).

As new publishers continue to grow and flourish, the older publishing houses must struggle to maintain their existence (R. T. Marchese, personal communication, January 16, 1984). As noted in Chapter I, many of the older publishing houses are currently owned and operated by conglomerate corporations that have little or no musical

expertise. This weakness of the older publishers feeds the new publisher's strength, because many of the new music publishers are owned and operated by musicians.

3. FUTURE STUDIES

Case studies on new publishers such as Jenson Publications or Purifoy Publishing are possibilites for future studies in the area of music publishing. When a number of similar educational publishers and the elements that have made those publishers successful are researched, the results may reveal important patterns of commonality. If so, the implications for practical application are appealing.

Also, an examination of financial growth of the educational music publishing industry, in general, is in order. Examination of these elements should determine in precise terms at what rate the educational music publishing industry is growing. This could examine a time frame best described as contemporary. Another study could show historical trends.

Overall studies on educational music composers should be conducted. Specifically, who are the leading composers in the educational field and what motivates them to compose what they compose? What are the commonalities and contrasts in their backgrounds?

Again, a study of choral directors via mail questionnaire or telephone interview to determine which factors influence the music they choose for their choirs may yield useful information in a future study. How large a role do publishers' marketing and promotional efforts play in the choral directors' decisions in selecting music?

The suggestions above represent only a partial list of research problems that are possible and desirable within the large topic of educational music publishing. No one of these studies by itself approaches the importance of proving that excessive television violence does or does not lead to antisocial attitudes and behavior. But together, a sizeable number of these studies can provide an extensive and intensive analysis and understanding of an entire industry. That goal offers its own self-justification because it offers another "mirror" to help us see who we are and how we operate in our particular society.

4. CONCLUSIONS

The future of Hinshaw Music appears promising as the company approaches its tenth year of existence. Hinshaw's music catalog has expanded with the addition of sole-selling agent agreements with Walton Music Corporation and Sonos Music Resources. The addition of other sole selling agreements are probable in the coming years.

New products and compositions that have been successful for Hinshaw Music will be followed with additional products in the successful areas such as books or tape recordings.

Through this case study, an in-depth focus is brought about on a subject that currently does not exist in music or communications literature. The role of Hinshaw Music in music publishing was presented. Elements that have made the publisher successful in terms of number of copies sold annually, financial data and competing publishers' opinions of the company were presented and examined. The purpose of examining

these elements was to examine the communications medium of music publishing, and elements which have led to the success of one music publisher, Hinshaw Music, Inc.

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APPENDIX

APPENDIX

GLOSSARY OF MUSICAL TERMS AND HOW USED IN THIS THESIS

Anthem.	A sacred or secular composition used for a variety of occasions. Sung by a choir or congregation.
Choir.	An organized group of singers, especially one performing church music or singing in a church. Overlaps chorus in that a chorus, too, is an organized group of singers.
Choral.	Of or pertaining to a chorus or choir.
Chorus.	A body of singers who perform choral compositions. Today, choruses are associated with secular as well as sacred music, unlike a choir, which is associated with sacred music.
Congregation.	A group of people gathered for religious worship.
Educational Music.	Published for college, secondary and elementary schools with the purpose of being utilized for teaching and experiencing music.
Requiem.	A sacred mass for the dead.
Sacred.	Compositions dedicated to or set apart for the worship of a deity, unlike secular compositions which are not.

VITA

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