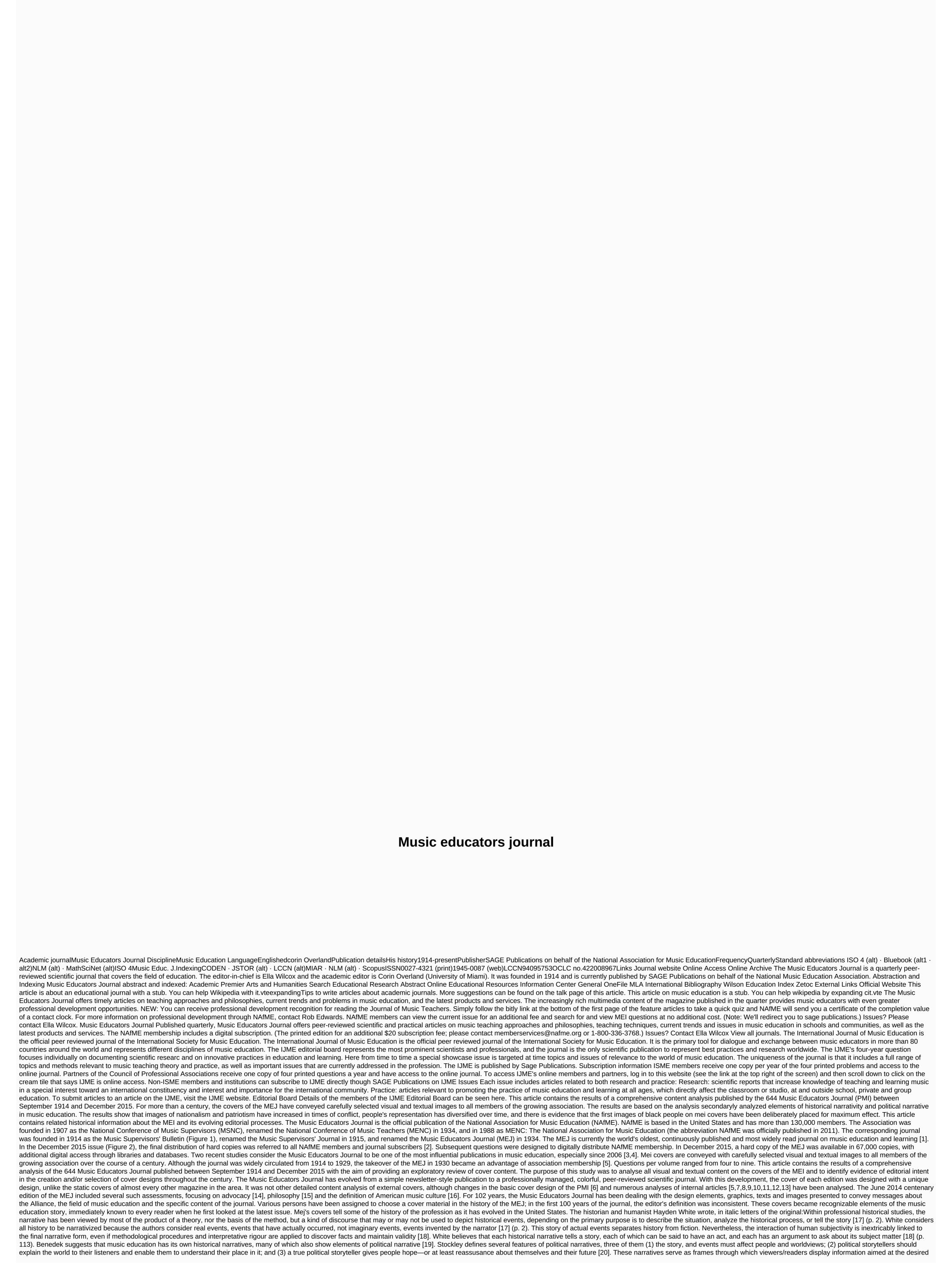
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and ousting viewpoints. Historical and political narrative framing was part of the music education profession since the founding of the National Conference of Music Supervisors in 1907 [19:21]. The cover of the Music Educators Journal distinguished it from other scientific publicators of the National Conference of Music Supervisors in 1907 [19:21]. The cover of the Music Educators Journal distinguished it from other scientific publicators of the National Conference of Music Supervisors in 1907 [19:21]. The cover of the Music Educators Journal distinguished it from other scientific publicators in 1907 [19:21].	
broduced by music educators in the United States, the five of the widest distributions of both professionals and scholars feature similarly distinctive covers that change all issues: American String Teacher, Choral Journal, The Instrumentalist, and the Music Educators Journal. The	•
analysis of Music Educators Journal covers. Two content analyses of academic journals have been carried out, including a limited overview of the representation of gender-based images on the cover of medical journals [23]. The entire magazine Class [34] and depictions of beauty on the covers of beauty on the service of beauty of the service of b	, ,
cover is the most common among published analyses of the period cover content. These included cover images of young women in Australian magazine Cleo [24] and depictions of beauty on the cover of Cosmopolitan[25]. The opinion of health journals looked at the depiction of and femininity [26,27]. These analyses, all of which are fashion and/or health journals, indicate that period covers reflect rather than social and cultural changes. Other analyses have revealed gradual changes in the representation of gender and race on period covers. These inc	, ,
Time and Newsweek to explore depictions of women and racial minorities since 1953 [28], a survey of the depiction of women of color in mainstream women's magazines [29], and, as part of a broader study, the depiction of African-American stereotypes on the cover of journals	in the United States [30].
One study focused on rendering indi lifeless objects – cars – on the front page of Motor, a publication of the famous association of Danish motorists [31]. Period content insights refer to all basic data collection techniques used, such as checklists, simple descriptions, and counting the first phase of content analysis of the first phase of content analysis.	•
visual semotic analysis [24]. These techniques were used in the current study in the Music Educators Journal covers. In the first phase of content analysis, it was the development of a classification system for music educators journal cover images (color, theme, text, basic layout etc.) according to accepted guidelines for visual narrative analysis [32]. The purpose of the first phase was to define the content using descriptive statistics. the music educators journal's image became widely available through JSTOR in 2007, coinciding with the transition from in	
o production. At the time, all available cover images were uploaded from a variety of sources and made available by researchers in JPEG files. The people responsible for scanning and uploading were unable to travel to the NAfME archive, resulting in the cover images being or	mitted. At the start of the
study's data collection, 70.3% (n= 453) of the cover images were available online via JSTOR. Most of the images from 1944 to 1981. A total of 182 cover images were missing from the merged databases. Image scans of 179 of the	•
acquired from the NAfME Archives at the Michelle Smith Performing Arts Library at the School of Music at the University of Maryland (College Park, MD, USA). Three missing cover images were obtained from personal directories following a series of requests for listserves and correct resulted in the only complete set of 644 cover images of the MEJ from the start until 2015. In the second and third stages of content analysis, two additional protocols were used. The second phase of the analysis followed the visual social semotic methods of Kress and visual second phase of the analysis followed the visual social semotic methods of Kress and visual second phase of the analysis followed the visual social semotic methods of Kress and visual second phase of the analysis followed the visual social semotic methods of Kress and visual second phase of the analysis followed the visual social semotic methods of Kress and visual second phase of the analysis followed the visual social semotic methods of Kress and visual second phase of the analysis followed the visual social semotic methods of Kress and visual second phase of the analysis followed the visual social semotic methods of Kress and visual second phase of the analysis followed the visual second phase of the analysis followed the visual second phase of the Alexandrian second pha	——————————————————————————————————————
van Leeuwen refer to visual images as containing narrative information about a process or event, as well as conceptual information about stable essences or states. Narrative information is transmitted primarily through compositional links between elements or objects in the images.	ge, known as vectors [33]
(p. 59). Conversely, drawings that do not illustrate the operation or process represent conceptual, unchanged information. The meaning of the composition concludes by examination of four elements: (1) the value of the information; 2. framing; 3. salience; and (4) the modality or mage with what may be visible in reality. The third phase of content analysis examined descriptive information from earlier stages in accordance with Bell's mixed methodological protocol, in which encoded visual quality content is subsequently analysed using quantitative technically.	
was specifically developed to analyze multiple visual images that appear over time, such as analyzing the magazine's cover images over a decades-long period. One of the elements of Bell's approach is the evolution of the priori hypothesis. Hypotheses were developed in the se	
analysis, during which the two most common topics are found in the data nationalist images and images of people. These have been transformed into two hypotheses: images of nationalism have intensified in times of conflict, as time progressed, it became more and more diversity.	se. The descriptive data
was then re-examined to determine support for different hypotheses. The results of the content analysis were analysed in the elements of white [17,18,34,35] and political narrative as defined by white [17,18,34,35] for elements of historical narrative defined by element involved taking into account the authors of the data and therefore as intentional. The author's definition focused on the concept of tacit authorship by Phelan and Rabinowitz as a tool to address issues of historical and presumed intent [36]. The findings of this content an	
sections: (1) an overview of the cover designs over time; 2. data on the two preliminary hypotheses; and (3) intentionality and first images of black people. The first eight tracks of the magazine (from 1914 to 1916, a volume called the Music Supervisors' Bulletin and the Music Supervisors.	•
pages long and smaller than today's paper. All cover forms were identical, with black and white printing, simple graphics and identifying text. A similar design, although with higher graphic intensity and variation, characterized the covers of volumes 4 and 5 (Fig. 3). In 1921, the line	ne drawing of a Greek harp
ook place in 8 volumes. The design changed slightly in 1922 in the volume 9 drawing of an ancient female figure playing flute (Figure 4). Similar line drawings adorn covers until the first photo was released in October 1926 on the cover volume 13, figure 1 (Figure 5). This issue vinal disappearance of the apostrophe that had previously appeared intermittently after the supervisors. The magazine and the organization's titles included, for example, the apostrophe in the early years: the national conference of music supervisors and the communication of m	•
apostrophe disappeared in both titles when Paul J. Weaver took over editorial responsibility for the journal. There is no recorded explanation as to why the apostrophes disappeared or who decided to remove them. The October 1926 cover photo was of George Oscar Bowen, th	•
cictures of regional and national leaders, both male and female, appeared in the next twenty questions. The slogan Music for Every Child for Music appeared on all covers from May 1924 to December 1939, with the help of two covers. The color first appeared on the	e cover of the magazine in
October 1930 as a green line art (volume 17, issue 1) (Figure 6). Color has been put in some form, on all covers except four (February 1940, October and April 1972, and May 1974) to date. The first color photograph featured on the cover of the Music Educators Journal was a hearsal (January 1953) (Figure 7). Cover plans continue to experiment color and photography in the 1960s, including reproductions of significant musical-related paintings. The covers of September/October 1964 and October 1972 (Figures 8 and 9) included the single horizon	o .
og's history. The covers of the 1970s were characterized by uniqueness, boldness and bright colours – a trend towards the representation of teachers and students in educational settings. In contrast, in the 1980s, covers gradually became more formal and less inventive. From the strings in the strings in the sequence of the sequence	•
photographs (and occasional works of art) appeared on almost every cover (Figure 10); The photographs were replaced in September 2014. Meanwhile, it covers the 1990s gradually incorporated an increasing amount of text to indicate the content of the article on that issue. When the content of the article on the content of the content of the article on the content of the article on the content of	•
ocused on changes in images, changes in text characterized covers in the 1990s and 2000s. For example, all issues from 1992 to 2002 used the same cover design; although the photo/graphics and text changed from release to release, the result created an aura of stability (Fig.	•
Educators Journal's pages and predecessors contained only a few editorial discussions about the design or content of the magazine's cover. The most notable exception was a series of 24 articles/columns called On the Cover (or The Picture on the Cover, etc.), which ran intern Since then, similar articles have only appeared occasionally, especially in the 1980s. The September 2008 issue was a transition by SAGE Publications. The two later cover designs increasingly emphasized the scientific nature of the journal. September 2011 (volu	
ssue to have a cover text referring to the content of all articles (Figure 12). The magazine's designers and editors used cover images to reflect the anniversary years of the Association and the journal. For example, the first color cover was printed in silver on the organization's 25	5th page. Similarly, article
60 of the journal states that the European People's Day is replaced by the following: The visual analysis protocol developed by Bell contains a statement of hypotheses [24]. After the initial phases of data encoding and analysis, two preliminary hypotheses were identified for this	
wo hypotheses is presented in the following sections, together with the contextual debate on the analysis. The genesis of this hypothesis was the March 2014 (Volume 100, Issue 3), which focused on military and music education. This question has highlighted the way in which expanded the efforts of civic music education. Articles also explored the roles of military music by professional musicians, women, and African Americans, among others. The current analysis shows that editors and/or staff responsible for the Journal of Music Educators have mo	
imes to periods of conflict with nationalist cover content: (1) during the Great Depression; (2) during World War II; And (3) for the 2001 and 2002/02 years, the commission shall be the first member of the European The Music Educators Journal had high production values, strict	content and widespread
distribution during the World War II period (1939-1945). Mej portrayed nationalism in 15 covers during this period. From January 1942 to February/March 1945, patriotic colours, war-themed photographs and nationalist content were prominent on all covers. Many covers were en	nblazoned with a big V for
the win, on which he placed the text music education in wartime. Other lyrics are American Unity Through Music (May/June 1941/April 1942) and Music for Victory (May/June 1943) and Music Educators War Emergency Program (February Cover photos of the period included the armed forces and instrumentalists in military uniforms (September/October 1943, February/March 1944, May/June 1944 and September/October 1944). The women were featured in four of the five cover images	,
nationalist covers since 1945:February/March 1952-photo of the U.S. Capitol Building fighter jets overhead, and a military band during June/July 1959-photo of a young boy admiring a saxophonist in a military band October 1968-photo of an embellished trombone military band a	attire February 1975-graphic
depiction of a red, white and blue high fan in April 1979- still life photo of an American flag, a metronome, a judge's hammer, and carving of words, including damages, due process, malpractice, liability, etc. February 1988-still life photo of an American flag, trumpet, chalk stave has a few photos of a metronome, a judge's hammer, and carving of words, including damages, due process, malpractice, liability, etc. February 1988-still life photo of an American flag, trumpet, chalk stave has a few photos of a metronome, a judge's hammer, and carving of words, including damages, due process, malpractice, liability, etc. February 1988-still life photo of an American flag, trumpet, chalk stave has a few photos of a metronome, a judge's hammer, and carving of words, including damages, due process, malpractice, liability, etc. February 1988-still life photo of an American flag, trumpet, chalk stave has a few photos of a metronome, a judge's hammer, and carving of the Next photos of a metronome, a judge's hammer, and carving of the Next photos of a metronome, a judge's hammer, and carving of the Next photos of a metronome, a judge's hammer, and carving of the Next photos of an American flag, trumpet, chalk stave has a few photos of a metronome, a judge's hammer, and carving of the Next photos of a metronome, a judge's hammer, and carving of the Next photos of a metronome, a judge's hammer, and carving of the Next photos of a metronome, a judge's hammer, and carving of the Next photos of a metronome, a judge's hammer, and carving of the Next photos of a metronome, a judge's hammer, and carving of the Next photos of a metronome, a judge's hammer, and carving of the Next photos of a metronome, a judge's hammer, and a judge of the Next photos of a metronome, a judge of the Next photos of a metronome, a judge of the Next photos of a metronome, a judge of the Next photos of a metronome, a judge of the Next photos of a metronome, a judge of the next photos of a metronome, a judge of the next photos of a metronome, a judge of	
bictures of military bands and flags in classrooms, etc. from November 2001 – an American flag photo, the Oh, tell me, can you sing? March 2015 photo of a military band at a parade Additionally, the logo of the National Recovery Administration appeared on the magazine cover as Our part. It met national efforts in support of the New Deal created by U.S. President Franklin D. Roosevelt in response to the Great Depression of the analysis was the cover image only. An examination of the content of this article in the journal independent of the content of this article in the journal independent of the content of the content of this article in the journal independent of the content of the conte	
nationalist term, there have been effects on these front plans. For example, the February/March 1952 cover photo ($\#1$ above) was of the United States Air Force Band that would be performing in that year at the national convention of the Alliance. In February 1975 (above#4 an	article about American
composers. In addition, the April 1979 cover (#5 above) reflected the content of an article concerning legal issues with music teachers. None of these three MEJ questions marked these aspects on their covers, so readers had to interpret the meaning of the nationalist/patriotic in	.
Perhaps unsurprisingly, the MENC seeks to promote ties to nationalist and patriotic topics through its MEJ journal, especially in the years surrounding World War II. At the time, music education in the United States became an official curriculum subject in several states, and mencecame as strong presence in educational research [19:21]. Reflecting on patriotic and nationalist themes was both a nod to the ruling tenor of the population and a strategic tactic to promote the menc's political goals and membership [14,16,21]. Pictures of people appeared 294	• • • • • • • • • • • • • • • • • • • •
102 years of the Music Educators Journal. Many of these images include groups of people or large ensembles. In these cases, and for other reasons, an individual's gender, race and ethnicity were often difficult to discern. Therefore, the analysis of human-centered images processes.	
recognised that the results presented here may reflect a degree of stereotypes and excessive simplification. The depiction of people marked with milestones at various points in the history of Music Educators Journal covers:First Man: October 1926 (George Oscar Bowen)First William 1975 (Albert 1926) (George Oscar Bowen)First William 1975 (Albert 1926) (George Oscar Bowen)First William 1975 (Albert 1926) (George Oscar Bowen)First William 1975 (G	
(Mabelle Glenn)First Child: March 1938 (several children in a collage performing ensembles)First non-Caucasian: April 1945 (adult Huichol musician: September/October 1945 (female trumpet player sepia in military uniform)First outstanding date to the press in early July, three months after the assassination of Martin Luther King, Jr. Use this issue as an inflection point in the journal to the press in early July, three months after the assassination of Martin Luther King, Jr. Use this issue as an inflection point in the journal to the press in early July, three months after the assassination of Martin Luther King, Jr. Use this issue as an inflection point in the journal to the press in early July, three months after the assassination of Martin Luther King, Jr. Use this issue as an inflection point in the journal to the press in early July, three months after the assassination of Martin Luther King, Jr. Use this issue as an inflection point in the journal to the press in early July and the press in early and the press in early July and the press in early and the	•
photographs of people appeared in the next 336 covers (some covers contained more than one photo). Inferred racial/ethnic individuals in these images can be seen in Table 1. This analysis revealed perpetuated a strong element of racial stereotypes where Asian people often a	-
game string tools. This image is a legitimate basis for the strength of string music education in Asian cultures. However, the stereotype appears when string instruments reflexively relate to Asian musicians and are not related to individuals from other racial or ethnic backgrounds	
asian physical characteristics, have appeared in seven covers in the Music Educators Journal. An individual plays or leading string instruments in all seven cover photos:November 1979: Chinese boy plays the pipe April 1989: Female band teacher and female cello playerDecem Fiddle on January 1998: Sarah Chang, Violin Soloist for the New York PhilharmonicJanuary 2002: Female High School Violinist June 2009: Female ViolistThis analysis suggests that the representation of the sexes is equal and stable since the first	
appeared on the cover of Music Educators Journal. This may reflect the large number of women in the ranks of music teachers in the United States [39]. Representation of racial and ethnic diversity has increased more slowly, but over time. Hispanics/Latinos are underrepresent	
demographic share of the total population in the United States. This has been the case ever since the first depiction of Latin American children appeared on the cover of a MEJ in 1970. The proportion of Latinos/Hispanics in the United States at the time was 4.5% to the Medican Country of the Medic	-
oversight of the Music Educators Journal and its predecessors has varied over time. The journal began with a series of clearly defined editors, including Peter W. Dykema (1914–1921), George Oscar Bowen (1921–1926) and Paul J. Weaver (1926–1930). Clifford V. Buttleman series of clearly with Edward Baily Birge and Charles M. Dennis from 1930 to 1958. Bonnie C. Kowall, menc's staff editor, oversaw the journal until 1965, when Charles B. Fowler took over editorial oversight until 1971. In 1998, the post of Academic Editor was not established. Academic Editor was not established.	
Fonder (1998-2002), Maud Hickey (2002-2006), Mitchell Robinson (2006-10), K. Freer (2010-2016) and Katy Strand (2016-present). Since many editors serve in different qualities, it is difficult to recognize elements of intent in terms of decisions about the cover content of THE M	
number of image placements, which is interesting: the first representations of black individuals in MEJ cover. The first image of a black individual appearing in the Music Educators Journal cover could be in June/July 1956. This cover (Figure 15) contains a black and white photo-	• .
Anniversary Band, Orchestra and Choir and various MENC dignitaries. The expansion of the photo, while inconclusive, suggests that some members of the chorus were black. Given that the focus is on the MENC anniversary, it's probably an unintentional (i.e. unintentional) place and small ensemble photos. In the middle of the bottom row is a blurry photo of a choir ensemble. Expanding that photo start photo starts and small ensemble photos. In the middle of the bottom row is a blurry photo of a choir ensemble. Expanding that photo starts photo starts and small ensemble photos. In the middle of the bottom row is a blurry photo of a choir ensemble.	
of the singers were Black. Visual semiotic analysis for the study shows that the placement of the page and because periodic scrolling forces individuals to look into the lower-right corner of the page and the	
precisely because of the location of the photo in question. If this placement was intentional, the image was probably placer by Bonnie C. Kowall of menc, who was editor of this issue. Would Kowall deliberately place the first overlay on black individuals in a MEJ cover? Visual services of the black had a probably placer by Bonnie C. Kowall of menc, who was editor of this issue. As a probably place the first overlay on black individuals in a MEJ cover? Visual services and the probably placer by Bonnie C. Kowall of menc, who was editor of this issue. By Foundation of the photo in question. If this placement was intentional, the image was probably placer by Bonnie C. Kowall of menc, who was editor of this issue.	
his. Chapin's Ruby Green Singing (January 1967) (Figure 17) and the reproduction of the black boy's choral image (December 1968) (Figure 18) may be a stronger case. Charles B. Fowler was editor of both questions. Again, visual semiotic analysis shows that the strongest porton that appears on the left side of the image, vision directed at the center of the photo. Although that was Ruby Green's positioning, Fowler couldn't change Chapin's painting. However, the December 1968 image of the boy choirs was clearly cut into a larger photo. The black	
photo could have been anywhere, yet he was placed in the strongest possible position. Again, the cover was released at the time of the racial riots after the murder of Martin Luther King, Jr. Analysis suggesting that Fowler was making a deliberate, deliberate statement when he	•
design. This content recommends that the covers of the Music Educators Journal contain evidence of purposeful design and intent. These intentions are often simply of an aesthetic nature, and the communicative properties of the covers. Occasionally, however, it seems likely the	
oversight have made decisions by describing a situation, analyzing a historical process, or telling a story [17]. These decisions have been linked to both social norms and the editors of the time. For example, the first photographs of women released in earned the right to vote (1920), the Equal Rights Amendment were introduced by Congress (1923), the first female governor elected to Wyoming (1925), and women competed for the first time with Olympic athletes (1928). In addition, following civil unrest in the 1960s, the numb	_
ethnic diversity increased, giving more people the opportunity to imagine a future involving music [20]. Both periods coincided with the tenures of MEJ editors Paul Weaver and Charles Fowler, who became leaders in the field at this point in their careers. Nationalist images of the	
recent critical examination of the interactions between politics, patriotism and nationalism [40:41]. In the first half of the 20th century, much of menc/nafme's work was to create and strengthen the role of music education in American public schools. The organization's leadership of the 20th century, much of menc/nafme's work was to create and strengthen the role of music education in American public schools. The organization's leadership of the 20th century, much of menc/nafme's work was to create and strengthen the role of music education in American public schools. The organization's leadership of the 20th century, much of menc/nafme's work was to create and strengthen the role of music education in American public schools.	•
development of research and philosophy as critical areas for the development of the profession. Each of these efforts called for the adoption in the established system of primary, secondary and tertiary education. It was essential that music education be countried the covers of the MEJ in the 20th and 20th years. The cover of the Music Educators Journal is	•
nistorical record. Future research could try to identify the links between cover images and articles, announcements, and ads in the body of journal issues. While mej editors were probably aware of giving historical documents to future scientists, the editors were also aware of the	•
ournal would convey to thousands of menc/nafme members whose first contact with a new issue would be their cover story. The content of the MEJ covers is therefore and unique entities designed for instant communication through visual and text elements. As a result, the narrange of The surface of the property of the pr	
cover of THE MEJ 644 were often as powerful as the articles on subsequent pages. The author would like to thank Lindsay Heston McCranie, a Ph.D. student at Georgia State University, for her help in compiling the database for this project. The author declares that there is no (P.K. Let's give them the light: Seizing the First Century of the Journal of Music Educators. J. Hist. Res. Music Educ. 2015, 36, 111–128. [Google Scholar] - No, no, no, Freer, P.K. Possible future of THE MEJ. Music Educ. J. 2016, 102, 67-70. [Google Scholar] - No, no, no, no, Hance	-
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