



## **Approaches to Topical Issues in Music and Aesthetic Education of Students**

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### **ABSTRACT**

The paper presents different educational systems to work out effective approaches to solving the problems in music and aesthetic education of students. Thus, one of the main tasks in the professional activity of a music educator is to master unique methods of optimizing the education process that will make it possible to educate a brilliant musician from a music gifted student within the shortest period. Modern person-oriented approach to education provides for the creation of a favorable art environment for music and aesthetic and personal development of each student and taking him as a creative personality. A training and creative team on the basis of a music performing class provides for a flexible dynamic content of education with regard to its updating due to call of the times, and aims at solving vital tasks – comprehensive education of a free personality with independent humanistic worldview, early personal identity and professional orientation of students, split-level education developing personality, full pre-professional education. The goal of a training and creative team is to update the pedagogical process conceptually and practically with regard to its focus on a student's personality and at the same time on a teacher, development of his professional activity and music education in whole. Optimal psychological and pedagogical conditions are created in a music performing class to develop students' intellectual, moral, social and personal qualities. Special co-creative spirit generated in such team is able to establish a favorable situation to solve topical issues in music and aesthetic education of students, the best of which will become worthy representatives of the cultural social elite.

**Keywords:** Training and Creative Team, Music Performing Class, Music Educator, Accelerated Training

**JEL Classifications:** Z11, Z00, Z10

### **1. INTRODUCTION**

In the modern sense teaching of knowledge and skills is an integral organic part and tool of motivated education of each student meaning "the formation of such qualities as behavior rectitude, general culture, creative initiative and entrepreneurial spirit, social maturity. And since the personality of each student is unique and individual in its peculiarities, it's necessary to create all the conditions for developing skills to the highest level acceptable by him in order to satisfy his interests and inclinations completely" (Fridman, 1998).

A number of key scientists and practicing educators in the past and nowadays - Amonashvili, Ivanov, Karakovsky, Kolberg, KutyeV, Selivanova, Slastenin, Sukhomlinsky, Steiner and others - persisted in opinion that upbringing is a special sphere and it should not be considered as an addition to training and education. Baykova underlines that "learning tasks cannot be effectively solved without the upbringing sphere. In turn, defining upbringing as a part of education depreciates its role and does not comply with day-to-day realities. The improvement of efficiency of educational work is connected with the establishment of educational systems" (Baykova, 2002).

## 2. METHODS

This paper presents various educational systems that differ in type, location, period, model based on a specific doctrine, implementation ways, etc., in order to work out effective approaches to problems in music and aesthetic education of students in professional activity of a music educator on the basis of a music performing class. In line with this research the educational system of Waldorf School, established by Rudolf Steiner (1861-1925) in 1919 in Stuttgart in Germany for the children of employees of Waldorf Astoria factory, is of the utmost interest. As a follower of Anthroposophy, whereby a person is a reflection of three worlds - physical, spiritual and mental, Steiner intended to establish a school where a child's personality would be formed in harmony with his physical and mental development and with the whole out world. He considered the principle of freedom, meaning responsibility, as the main principle of organizing the teaching and educational process. This school is a social establishment of a new type, union of free people, whose activities are not controlled by any "outside" organizations. There is no director, general methods, accurate curricula, textbooks. Teachers, highly qualified specialists are free to choose the content, form and methods of the educational process. Culture, which includes all the environment of a person, is the core of personality development. Religion, music, craft, art, theatre, etc., make the basis for students' and teachers' activity. At that, methods and forms are as follows: Integrated lessons, excursions, stories, discussions, conversations, dialogues. Children's emotional stress in the process of knowledge acquisition stimulates self-understanding, with that their image-and-artistic thinking gradually transfers to the intellectual one. It should be noted that a musician develops personally and professionally in a music performing class following the same laws, that's why a music educator is governed by these concepts while using the experience of Waldorf School in his experimental work.

The idea of complex music and aesthetic education of the rising generation was embodied in the organization of work with teenagers in the training-school "Bodraya Zhizn" - an experimental school of the outstanding Russian music educators the Shatskies - Valentina Nikolaevna (1882-1978) and Stanislav Teofilovich (1878-1934), where they set new goals and worked out new methods to achieve them. In the course of the experiment they identified the problems of music and aesthetic education of students: Development of children's motivation to study music, interdependence of music education and general child development, creative contacts of children in the process of music-making, etc. Liberal mind of the Shatskies made a basis for the reorganization of music and aesthetic education of students in the Soviet times, and their experience is of great importance for us, as the training-school "Bodraya Zhizn" gives an example of music education in the group that is a perspective vector in the activity of a music educator with the music performing class.

## 3. RESULTS

The Soviet comprehensive school has been always developed towards group education, which was stipulated by the idea of Marx (1818-1883) and Engels (1820-1895) that "only in a group an

individual gets tools to develop his potentialities comprehensively and, thus, only in a group individual freedom is possible" (Marx and Engels, 1983). The key principle of the Soviet pedagogy was the team spirit education, and the goal of educational work was to form a group, a group was also declared as a tool and form of goal achievement. A problem of establishing a group as an educational center was theoretically comprehended by such famous educators as Lunacharsky (1875-1933), Makarenko (1888-1939), Krupskaya (1869-1939), Sukhomlinsky (1918-1942) and others. Lunacharsky thought that it is necessary to educate a person who would be a collectivist and who would be devoted to a social life more than to personal interests. Krupskaya presented theoretical and methodological basis for the formation of children's collective, showed practical ways for establishing team relations in her articles and speeches. Makarenko, the outstanding representative of the national pedagogy, contributed significantly to the development of the collective theory and put in practice the idea that "... Pedagogy is to have a totally new logics: From a collective to a personality... Only bringing up a collective we can come down to such form of its organization, when an individual will be both the most disciplined and the freest" (Makarenko, 1990). Makarenko's doctrine gives a technology of gradual formation of a collective, where progress and development is the law of life.

Sukhomlinsky, elaborating Makarenko's idea in his pedagogic works, determines the key task of school - the formation of a creative personality in a collective, and extends the role of a collective in upbringing of children showing the importance of collective emotions, feelings of children, mutual communication and intellectual enrichment of all its subjects. According to Sukhomlinsky's theory, the path to the wealth of psyche in a collective is very complicated: 'From individual "contribution" of each student to the common "wealth" of a collective, and from it to the individual psyche wealth and again to the enlargement of individual "contribution" to the common fund. And so on indefinitely' (Sukhomlinsky, 1961). Observations of Sukhomlinsky that children's reluctance to learn results from overwork and deficient skills of a teacher become a reference point, and his conviction that a teacher's obligation is to find out a student's talents and to form his abilities to artistic creativity for a complex productive spiritual life is the key goal of a music educator. Sukhomlinsky fairly considered that "the efficiency of two main methods of moral upbringing - persuasion and practical training - depends on the width of students' spiritual life" (Sukhomlinsky, 1961).

A statement that a person can be brought up only in a friendly way was the basis of Sukhomlinsky's pedagogical system, his pedagogical credo. He affirmed that a humane society can be built only by humane, wise people, and such people can be educated only by clever teachers dedicated to the ideas of humane pedagogy and having effective methods of applying these ideas. Janusz Korczak (1879-1942) had influence with Sukhomlinsky, who told that a teacher's attitude to children is to be imbued with love, attention and care towards everything that happens to them, as in fact "...Nobody knows, if a student gets more when he looks at the blackboard, or when irresistible force (force of sun turning a sunflower) makes him look at the window. What is more useful,

important for him that moment - a logical world on a blackboard, or a world outside? Do not force a man's soul, be attentive to the natural development of each child, his peculiarities, desires, needs" (Anthology, 1997).

Sukhomlinsky's pedagogic postulates hold strong positions in the professional activity of the music educator. Special attention should be paid to his method of dialogue and dispute. He often aimed at holding a class under dispute, as he thought that a dispute environment "is created because teenagers, while thinking and analyzing some facts, move away from them and see the problem. A teenager studies contradictions with interest and determines his point of view. He is not 'an impartial learner,' but a fighter. I saw my educational task in turning the facts with the most sensitive sides – this is the point of a problem situation. Problematicity enriches thinking emotionally..." (Sukhomlinsky, 1990).

Humanistic pedagogy based on love to a human being, congenial to professional activity of a music educator, goes on its development at modern school. Pedagogic system of S.A. Amonashvili is not just a method, but an entitative spiritual reality that is perceived by a teacher and transferred by him to children. Amonashvili laid down some statements, which, in his opinion, can form the basis for the humanistic pedagogic process. Their point is as follows: "To create the environment and the pedagogic process in such a way that within them: (1) A child could perceive and learn truly humanistic. "Truly humanistic" means veritable, fair, scientific, moral, kind, useful. (2) A child could perceive himself as a human being. "As a human being" means created for people (past, present, future), for himself, for the nature, for well-doing, for care, for creativity and work, for enrichment, decoration, hominization of life. (3) A child could show his real individuality. "Real individuality" means naturalness, uniqueness and singularity. (4) A child could find social space to develop his real Nature. "Social space" means hominized conditions and human, encouraging assistance for timely and comprehensive development of talents; "real nature" means boundless opportunities, potentialities, abilities, talents. (5) His interests could coincide with universal interests. "Child's interests" mean his needs, tendencies, wishes, hobbies, experience, knowledge; "universal interests" mean universal values, culture, knowledge, experience, sciences, morals, aesthetics, religion, worldview, labour, health. Adults, particularly teachers, are the carriers of universal values for a child. (6) The sources provoking a child to asocial behavior could be prevented. Thus, the sources could be as follows: Rude relations between people, rudeness towards a child, infringement of his personality and derogation, confrontation to his interests, natural tendencies; authoritarianism and pressure, unfairness towards him, financial difficulties" (Amonashvili, 1997). The experience of the music performing class shows that if all these principles were integrated in the pedagogic process, they would determine a line for the whole pedagogic work, creating a special communication aura between a teacher and children.

#### 4. DISCUSSION

In the contemporary world education differs in variety of systems, each of which has its theoretic model based on a definite

philosophical doctrine. According to Slastenin, while studying these systems one should take into account that "...any system, first, cannot make a claim for extending its experience to the whole educational sphere, second, it cannot be isolated from the society due to its uniqueness, its experience is to be subject to description and introduction into the social and cultural context of the historical development of the country, and third, it should comply with legal, moral and ethical standards and values in this society" (Slastenin et al., 2002).

Looking to the pedagogic experience in modern Japan, we see tasks and goals embodied in original solutions. Thus, the latest school reform in Japan (the late 1980s) set a priority task of intensive formation of group consciousness among young people. Its fulfillment demands consolidation of the teacher's role, who is not "to teach," but "to live with children," teaching them, first of all, to self-dependence, severe introspection and decisive action skills, bearing responsibility for doings and being conscious of the interests of other members of the society. But the main thing is that a student is to take problems of a group as his personal. The required personal activity means total attachment to the cause. In Japan education acquires mass character and complies with the highest standards. Self-education theory makes a basis for human education. In Japan pedagogy achieved such level due to a valuable national characteristic - a drive to the ideal, continuous improvement of educational system, but always maintaining fundamentals (precondition and recipe for success).

Method of Suzuki referring to the development of auditory skills by means of violin is of great importance in children's music education in Japan. It is worthy of note that a teacher, applying this system, first teaches one of parents - a father or a mother - till a child is three or four, and then he starts to teach a child. At that, parents go on learning and their music skills can help a child during his lessons at home. Thus, common hobbies and music lessons promote education process, and as a result children get early professional development and are able to be engaged in concert activity at an early age. The same approach is applied by a leader of a music performing class while solving a problem of increasing interests and attention of parents to professional education of their children, putting into life an education democratization principle - parents are involved in children's activity, become its equal subjects. Their assistance and moral support promote musical and personal development of students, which need their families to share their interest in such important thing as professional education.

In European countries in the second half of the 20<sup>th</sup> century a system of music education, general and professional, is quite different. For example, at Austrian comprehensive schools a recorder was as important as the percussions (mallet-instruments, Orff) in music teaching. At that, students of different school levels can take piano or orchestra instruments lessons from private teachers making school orchestras and groups for common music playing.

In Italy they pay little attention to music in comprehensive schools. Along with private, church and state music schools they

have plenty of vocational schools - state conservatories, as well as music lyceums that have almost the same academic programs as in conservatories.

In France professionals and amateurs - children and adults - can get music education at state and private music schools, and conservatories. It is significant that a competition system at special music schools plays an important role both at students' entrance to the course and teachers' employment.

In Germany music is obligatory at comprehensive schools. Special music schools are established in some cities for talented children. Students get professional education at conservatories (as a rule, secondary music schools), as well as higher music schools, music academies and universities mainly for musicologists.

Since the 1960s the experiment principle has become a peculiarity of music education in the USA. It includes the methods of Kodaly, Orff, Suzuki, and working experience with computers and sound synthesizer at higher jazz schools (for example, in Boston). Since the 1970s pre-school and primary school music education in the USA has been built on a principle of learning-and-playing, including singing, rhythmic exercises, introduction to musical notation, listening to music. At secondary schools (colleges) music lessons usually include fingering; choruses, brass bands and jazz groups, symphony orchestras are also popular. The educational system "Just Community" is also widely spread. It is based on the ideas of humanism, democracy, justness, care, self-government, moral values. The theory of J. Piaget on a phasic mental development, the unity of mental and moral in the process of comprehensive personality formation found its way into this system. Humanistic relations between educators and students, continuous involvement of students into the moral analysis of own and others' deeds is a requirement to apply this system. "Just community" is a voluntary association of administration, students, educators and parents. Self-governing authorities function prospectively here and all members of the community are entitled to vote in solving the main problems. The experience of this educational system is successfully applied by a music educator working with a class, where pedagogic conditions provide for close and continuous relations between all individuals in different forms of the education process.

In Canada music education has a lot in common with that in the USA. Ensemble and orchestral performance is popular in universities, as evidenced by a great number of different concert groups, chamber ensembles and symphony orchestras.

Summer student camps (Melbourne, Adelaide) have appeared in Australia since the mid-1960s. In these camps they had music lessons, concerts, and meetings with famous musicians. The activity of the Australian Music Examinations Board, testing theoretical subjects and fingering in order to improve general music level, is very important. The experience in the mass mode of study in European countries, the USA, Canada and Australia found use in the professional activity of a music educator. Powerful success achieved in these countries in personal and professional development of children makes us reconsider approaches to

beginner education involving ensemble and orchestral music playing wider.

In the late 1950s the idea of the "pedagogy of partnership" by Ivanov and Shapiro became a frequent practice in Russia. It is based on the following principles: Partnership between adults and children, social dimension, multirole character and romanticism of activity, creativity. "Pedagogy of partnership" supported such ideas of community creative education as goal-setting, organizational partnership, emotional community life providing for "the increase of emotional tension, sense of solidarity, trust, inspiration" (Baykova, 2002). The method of creative community work is an important constituent of the "pedagogy of partnership." The method refers to the establishment of free groups, cooperation and co-creation, individual self-development in the course of joint cognitive activity, including the establishment of a core group with different functions, for example, teachers' assistants at the lessons for individual work and work with the groups formed of 4-6 students of different levels. The key element for education within this system is a complex of educational relations: Real (partnership) and moral (respect, responsibility, exactingness). This method is called "communard." It contains a mechanism for teaching partnership to adults and children by means of community work, individual and community creative work. It is still in demand nowadays and widely used by a music educator in the music performing class, where educational process is built on continuous creative and pedagogic interaction of all members of the all-aged group - students, educator, accompanist and parents.

In modern Russia education is of primary importance, as evidenced by the law on education adopted by the parliament and signed by the president in 1992. The law contains 6 principles of the state educational policy, including humanistic character of education and human values priority; liberty and pluralism in education, etc. Salimova and Dodde note that the goals of comprehensive education "have been expressed in such terms as creation of a favourable environment and premises for mental, moral, emotional and physical development of a personality; formation for a student of the adequate modern scientific worldview and nature, society, man knowledge system, provision of conditions for personal identity and self-fulfillment" (Salimova and Dodde, 2001). One of the key peculiarities of all changes in modern education is a change of the education paradigm that gave an impetus to a number of new pedagogic ideas in the theory and methods of education. According to Malenkova, its point is in "the transition from the idea of command and administrative influence of the pedagogic process on formation of a child's (teenager's) personality as per the standard set forth by the society to the humanistic idea of providing optimal conditions for comprehensive, harmonious development of a child (teenager), his self-actualization as a decent member of society based on the needs and potentials" (Malenkova, 2002). The education process under conditions of the music performing class as a social and pedagogic community is built allowing for the fact that a child has big potentialities for self-development and is accepted as a top value. And the main principle is a principle of the reliance on positive sides of a child's personality in order to stimulate his further positive comprehensive development. The system of education is based upon a real inner freedom - humanism

and democracy of a teacher and a student (Anufrieva, et al., 2015). Education becomes productive, if it is built on the interaction with a teacher, who is able to love and understand a student.

With that, a trend to extend the frames of training courses has been noticed long ago in the system of modern Russian education, which is indicative of education longitudinality. Thus, for example, since 1932 secondary school covered a 10-year period, and primary - 7-year period (since the 1980s - 8-year period), and since 1992 and till now a cycle of general secondary education is 11 years, and compulsory education - 9 years. Recently, a question on the transition to the 12 years education has often been raised. Since 1933 and till now education at children's music schools covers 7 years, and in the 1980s the 8<sup>th</sup> form was established for those graduates, who are going to enter music colleges. So, a preparation period was extended, as you may enter secondary vocational schools, if you have compulsory education (for those times - 8 years). Nowadays, we add one more year, because the compulsory education, as we have already mentioned, lasts 9 years. At that, the extension of the educational cycle resulted in the extension of the educational program with the tendency to education slowdown, and we think that it does not promote personal and music development of profession-oriented students. For such students it's more practical to get a profession-creative potential as soon as possible as a basis for future major performing activity, which does not exclude continuous self-education of a musician. Any delays in mastering performing art may have negative effects for a student, which is proved by the famous piano player Petrov. He thought that, if nowadays a young musician does not win a prestigious performing contest by 16, he is unlikely to succeed in solo career. Summarizing the above and considering our main task as the optimization of young musician education, we conclude that a music educator should not follow traditional longitudinal education in his professional activity, and should pave the way to the express-education of a musician.

It was already mentioned that professors of the first Russian conservatories worked one-to-one with each student in the presence of the whole class. On the contrary, in Soviet music schools of all levels, from the school to the institute, there was a State Education Standard, according to which such subject as Special Instrument was studied in a form of private tuition (it is effective till present). Such order was validated by the ideas of inexpediency of using small-groups or team forms of education as inefficient to master the musical instrument and it became the main cause why music educators were restricted to develop team forms of educational work in the music performing class.

The authors of this research drawing on their years of experience in pedagogic communication with students of different age think that private tuition mainly solves tasks of professional education of a musician and is not sufficient to solve general pedagogical tasks referring to the formation and development of a personality, mental world, aesthetic ideals, distinct cultural targets, creative and musical thinking, which, according to Yuryev, "is in direct dependence on accumulated knowledge and proper organization of class and homework, created conditions mobilizing a student to put his knowledge into practice when

playing the instrument" (Yuryev and Berlyanchik, 1973). Thus, in order to organize the educational process in a music performing class in a proper way it is practical to develop a complex system of training, which includes different forms - one-to-one, small groups and common.

Aesthetic education and intellectual development of young musicians is the main pedagogic goal-setting in their professional education. Thus, as Sokhor says, "uplifting influence of moral ideals is the main thing that determines a value of classical music for moral education of a person" (Sokhor, 1962). Bodina states that it is necessary to take into account that "...Spirituality can be formed only under the influence of spirituality. Social practice speaks volumes for inefficiency of edification, didactic infusion of morality. Spirituality is formed by convictions, that is, by personal adoption, "assumption" of ethic truth at a student's compulsory initiative in the course of drawing on mental experience accumulated by a person or society" (Bodina, 1989).

Cultural approach makes the basis of the musical activity. It provides for establishment of a sociocultural space required to educate a future man of art aimed at being the keeper of moral and material values of the world culture (Shcherbakova et al., 2014), taking into account eclectic picture of modern culture resulting from some trends in western culture and different influence of other cultures. Kopylov underlines that "European worldview expanded its horizons; its carriers in different realms of science and art turned to the research of both historical context of world culture and its geographical "range" that resulted in public interests to different non-European cultural models and archaic world perception in its main varieties" (Kopylov, 2006). One might assume that the extension of parochialism of the Europocentric cultural paradigm will create the required environment promoting early self-determination of a student, formation of his life priorities, desire to know new things and tolerance in contacts with other people (a quality, which is indispensable for the formation of a musician's character). Sociocultural environment presents complex terms of human vital activity - area "where all life constituents and relevant life spheres are formed and realized: Artistic culture as an artistic human environment; historic cultural heritage, social-psychological, moral, ecological, political, professional, vital environment. Modern interpretation of adaptation and individual development dictates to the pedagogy tasks of the other value hierarchy to achieve educational, developing and adapting goals in the frames of professional activity and programming based on the modern 'social order' to educate children growing here and now" (Berezhnaya, 2006). Sociocultural system, which performs the functions of preservation and renewal of cultural traditions of the society and interacts with the other spheres of culture, forms an integrated space being "a recipe for comfortable environment to develop the creative manner of each member of the educational process - a child and an adult" (Kashekova, 2006). At that, it must be admitted that a creative teaching staff aiming at achieving the common goal by united actions is an important condition for the reformation of the usual education space to the integrated one. So, at music schools of any level it is necessary to unite focused efforts of both a leader and an accompanist of the music performing class and other educators (Anufrieva et al., 2015).

In our experimental work we base upon the principles of natural and cultural conformity of education, worked out by Comenius, which became a subject matter of many famous educators in the past - Rousseau, Diesterweg, Ushinsky and others - and determine the connection between education and culture as an environment influencing a personality, as well as the principles of personal approach, axiological focus of education that are the principles of person-oriented education.

One of the main tasks of a music educator is to solve the education problem on the basis of the principles of the modern national education system: Obligation, complexity, equivalence, social orientation of education, team education, account for age, gender and individual peculiarities; as well as the following principles: Relations of education with life and labor, positive basis in education, humanization of education, personal approach, taking a student as he is, unity of educational influences; besides, laws specified by Korotov: Parallel pedagogic influence (all events in children's life have educational orientation), unity of children's education and life (content and character of children's life determine the processes and results of their education), historic dependence of education (education content depends on a historic period when a new generation enters into life mastering the experience of previous generations). Professional activity of a music educator reflects modern ideas of humanistic pedagogy, the subject matter of which is the education of a person, a humane and free individual. In the theory of humanistic pedagogy the following terms are valid: "Person-oriented education" providing for the satisfaction of educational demands of a person, "person-oriented training" offering each student an opportunity to realize himself in knowledge with regard to his inclinations, possibilities and abilities, "person-oriented upbringing" providing for the development and self-development of personal qualities based on human values, and "personal approach" providing establishment of an active educational environment and account for peculiarities of a person in development and self-development (this principle determines a student's standing in educational process, gives him a status of an active subject in the activity that means establishment of subject-subject relationships).

Professional activity of a music educator as a leader of a music performing class is realized under conditions when the education process is based on unity and cohesion of all students into one educational creative team, where different vivid personalities cooperate and get possibility to develop independently in full, genially influencing and helping each other. Such environment is favorable for a personal activity approach to education, the basis of which was laid in psychology in works by Vygotsky, Leontiev, Rubinstein, Ananov and others. Many factors had their impact on the formation of the activity component in the personal activity approach: General activity theories set forth in philosophy by Hegel, Feuerbach, Marx and in general psychology by Basov, Rubinstein, Leontiev, Petrovsky, and general pedagogic theories of learning activity defined by Elkonin, Davydov, Markov and others.

## 5. CONCLUSION

All the above-mentioned principles of education and upbringing complement each other and, if used in complex, render active

help to a research educator both in mastering unique ways of optimizing education and gaining the capacities to educate a vivid musician from a musically gifted student within the shortest period, and in building the character of a future professional. Modern person-oriented approach to education provides for the establishment of a favourable art environment for personal development of each student and taking him as a creative personality. An educational creative group on the basis of a music performing class being a universal component of its professional activity is to solve vital tasks - comprehensive education of a free personality with independent humanistic worldview, early self-definition and professional orientation of students, split-level education developing personality, full pre-professional education.

Thus, the authors of the research contribute to the solution of the main task set forth to pedagogy by the modern society, concerned about the necessity to solve tasks referring to the preservation and development of culture - upbringing and education of a man of future - a humanist, a creator and a guard of cultural and moral values. An educational creative group on the basis of a music performing class can render real assistance in solving the above problems. A special co-creation spirit, cultivated in such group, is able to provide optimal conditions for solving urgent tasks of music and aesthetic education of students, the best of which will become worthy representatives of the cultural elite, creators in music performing art, "the pontiffs" of world culture.

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