

## ПРОБЛЕМИ СУЧАСНОЇ МУЗИЧНОЇ ПЕДАГОГІКИ ТА ВИКОНАВСТВА

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**Piotr Sutt**

ORCID: 0000-0001-9098-598X

*Doctor of Arts, Professor, Head at the Department of the Percussion  
The Grażyna and Kiejstut Bacewicz Academy of Music in Łydź – Poland  
[piotr@piotrsutt.com](mailto:piotr@piotrsutt.com)*

### PASSION, INSPIRATION CREDIBILITY AND COOPERATION – VALUES THAT MAKE ARTISTIC, PEDAGOGICAL AND PERSONAL SUCCESS POSSIBLE

**Purpose of work.** *The aim of the work is to present the features, values and behaviours that determine the achievement of professional, artistic, pedagogical and personal success. The main idea is to indicate the ways and methods allowing to use and convey the timeless wisdom and experiences of our masters for the benefit of our listeners, recipients, pupils, and our own. Another issue raised is the need of proper and full understanding the aspects of credibility and collaboration as without it the mission of the artist and mentor cannot exist. A very important idea contained in the article is to indicate the particular characteristics of a credible musician and educator. Not only practical knowledge and wisdom, but above all the theoretical aspect involving the full area of different issues – historical, performance, formal and associative ones that allow for a query of the reference literature.*

**The methodology** *used in the research process uses the analysis of many years of experience based on artistic and didactic effects, observation of the community, reinterpretation of specialist literature and the analysis of issues and components of cognitive processes.*

**The scientific novelty.** *Each subsequent, individual view on the issue of didactics and self-realisation in the artist's profession is innovative and absolutely advisable. Even if we raise an already known issue, we do it in accordance with the process of teaching and self-improvement consisting in the endless repetition and consolidation*

of specific movements, associations, conclusions, thoughts, or the permanent implementation of ethical, pedagogical and cultural principles. Therefore, what is new in this case is my perspective of the mechanisms and driving forces shaping the development of the artistic and pedagogical personality of a teacher, master, mentor and social authority. **Conclusions.** To sum up, it is knowledge and skills that build a feeling of trust in the first place and show the artist in the light of either credibility or falsehood. The main task is to develop competences that allow us to be perceived as a credible artist-pedagogue. However, this is not enough to build full confidence and trust in the verbal, written and expressive information we communicate – by playing, singing, composing or conducting. If passion does not show through the sounds and phrases of our concerts and the lines of our lectures, it will be difficult to inspire – to give *afflatus*, faith and tools for success.

**Key words:** passion, inspiration, credibility, success, cooperation, knowledge, competence, artistry, trust, pedagogic.

**Сумт Петро**, професор, доктор мистецтв, завідувач кафедри ударних інструментів Музичної академії імені Гражини та Кейстута Бацевічей в Лодзі, Польща

**Пристрасть та натхнення, довіра та співробітництво – цінності, які роблять художній, педагогічний та особистий успіх можливими**

**Мета роботи.** Представити моделі та особливості поведінки, які визначають досягнення професійного, артистичного, педагогічного та особистого успіху. Основна ідея полягає в тому, щоб намітити шляхи та методи, що дозволяють використовувати і передавати мудрість і досвід наших майстрів на благо наших слухачів, учнів і власне нас. Інше питання – це необхідність правильного та повного розуміння аспектів довіри і співпраці, оскільки без цього місія артиста і наставника не може існувати. Дуже важлива ідея, що міститься у статті, – вказати на особливості заслужуючого на довіру музиканта і педагога і не тільки його практичний досвід і мудрість, а, і, перш за все, теоретичні знання, що охоплюють різні аспекти: історичні, виробничі, формальні та асоціативні. **Методологія**, що застосовується в процесі дослідження, спирається на аналіз багаторічного досвіду, заснованого на художніх і дидактичних ефектах, спостереженні за спільнотою, переосмисленні спеціальної літератури та аналізі питань і компонентів пізнавального процесу. **Наукова новизна.** Кожен індивідуальний погляд на питання дидактики і самореалізації в професії художника новаторський і абсолютно доцільний. Навіть якщо ми піднімаємо вже відому проблему, ми робимо це у відповідності з процесом навчання і самовдосконалення, що полягає в нескінченному повторенні і консолідації певних рухів, асоціацій, висновків, думок або постійному застосуванні етичних, освітніх та культурних принципів. Таким чином, новизна полягає в тому, що представлений новий ракурс на механізми і рушійні сили, які формують розвиток артистичної і педагогічної особистості вчителя, майстра, наставника і авторитета. **Висновки.** Підводячи підсумок, можна сказати, що саме знання і навички створюють, у першу

чергу, почуття довіри і показують артиста у світі правдоподібності або брехні. Основне завдання – розвиток компетенцій, що дозволяють сприймати нас як авторитетного педагога-артиста. Однак цього недостатньо для повної довіри і впевненості у словесній, письмовій та виразній інформації, яку ми передаємо за допомогою виконання на інструменті, голосом, пишучи або диригуючи. Якщо пристрасть не проявляється у звуках і фразах наших концертів та рядках наших лекцій, буде складно надихнути – мотивувати, дати віру і вказати на шляхи для досягнення успіху.

**Ключові слова:** пристрасть, натхнення, достовірність, успіх, співпраця, знання, компетентність, артистичність, довіра, педагогіка.

To know the cause why music was ordain'd!  
Was it not to refresh the mind of man  
After his studies or his usual pain?

*William Shakespeare*

*(The Taming of the Shrew, act III, scene 1)*

***The relevance of the problematic of this article.*** The topic that I would like to raise contains itself some hierarchy of values that follows the guidelines of art, pedagogy and psychology. Depending on the point of view, mission and things we do professionally, there are other yet how vital pursuits and goals. ***The aim of the article.*** Being a teacher-mentor it's important to work out a broadly defined pedagogical success; being a conscious musician to achieve full virtuosity, artistry and artistic success or career. But isn't it more important to give your students, listeners and yourself joy, pleasure and contentment? Of course, they're relative terms, dependent on needs, possibilities and circumstances, but they should be a part of every person's life. ***The scientific novelty.*** I think the values listed in the topic are absolutely fundamental for achieving success- but not just your own, measured with the number of excellent alumni and competition laureates, own concerts or contracts. These values are also traits that we, as people, humanists, artists and educators must develop in others!

***The main content of the article.*** To do so, credibility is essential, and cooperation is crucial in all interpersonal relations if we want to achieve anything. Inspiration is a force which drives first us, then others and, by going full circle, others inspire us because they are inspired by someone or something else. Then there is passion. A virtually unlimited source of energy, power, creativity and success. Passion can be passed on, incepted in minds hungry

for knowledge. Do you need to have passion, or maybe just enough to be able to spot it and let it act?

Calvin S. Hall, Gardner Lindzey wrote a fascinating book *Theories of personality*, which for me became a source of invaluable knowledge and let me understand processes and mechanisms that my pupils, listeners and myself undergo.

I would like to cite a short passage relating to the core of all human acts. ‘This is Goldstein’s master motive; in fact, it is the only motive that the organism possesses. What appear to be different drives such as hunger, sex, power, achievement, and curiosity are merely manifestations of the sovereign purpose of life, actualize oneself. When a person is hungry he actualizes himself by eating; when he craves power he actualizes himself by obtaining power» [10, p. 306].

What about us, artists, instrumentalists, vocalists, conductors, composers, music theorists? Don’t we self-realise through playing, practising, singing, composing, listening to music? Or while teaching, educating and motivating our students and ourselves? Or just simply through participating in culture as such? There aren’t many professions that give so many opportunities to complete self-actualisation, fulfilment and at the same time diversity, evaluation and, what is most important, uniqueness.

**Credibility** – in my opinion it’s the most important quality of both a musician and a teacher. Let’s think of a puckish example. An artist during a performance uses already existing ideas, created a long time ago. Is it credible enough? Is it authentic? Surely yes, if this given performance is based on quality and knowledge of theory, history, technique, but most importantly if the interpretation is based on profound analysis, genesis of an opus, its structure and style. Now I could start pinpointing the significant components, at least those connected with the origins, like the cultural background, specific moments from the composer’s biography etc. There are certainly more of them, but I simply enumerate some important factors that make a performance credible.

So we have the first meaning of credibility for an artist. What about a very young artist? Here we go with the crucial task for us. That’s us, pedagogues, educators, must teach a novice how to become credible, how to be authentic. What do we do then? What should we teach them? Above I mentioned just a few things from several dozens important ones. And we all realise there is even more. Now I would like to highlight one thing. Will we let our

students become credible in the future? That's the question we cannot avoid. That is what we need to think over.

What about our credibility? How do our students see it? All the issues I've just mentioned plus, well... Let's remind ourselves of our own masters. Were they credible to us when they were teaching us? I'm absolutely sure the vast majority were exactly that. Let's analyse ourselves the factors that made us trust them, believe them and in them. What caused them to be credible to us? What made them role models in our eyes? The way to the Art World is already open, we can't look for any shortcuts. What we should do right now is just to show them the way. The Broadway. And all this can happen thanks to the knowledge we have. Because we are conscious. And that is why now we can pass on all of the knowledge and skills, because we are aware of constant evolving, verifying and perfecting.

Credibility is competences, honesty, ethics, virtuosity, but mostly knowledge and wisdom. And also what I think is the most important value – something called “life wisdom”. Let's pass it on. Let's rock n' roll! This is our priority, we have to share our experiences, thoughts and artistic “know-how”, or our “blue chips”. Let's teach young people do things correctly, let's protect them from the mistakes we might have made years ago.

Many years ago, Christine Kuper, the wife of an excellent German composer, Karl-Heinz Kuper said that artists who want to possess knowledge of music must read biographies of composers obligatorily. Following her idea, I want to add that also biographies of artists, history books about music-related fields, as well as countless publications containing analyses and practical guidelines are indispensable and priceless sources prompting us how to become an authentic and accomplished artist.

To sum up the first chapter on credibility, as a percussionist, I highly recommend several, in my opinion, excellent resources that help enrich knowledge, enable cognition and arouse love for the world of percussion without scaring ourselves off as we by nature like things we are already familiar with. Some of the books mentioned in the bibliography are not strictly on percussion issues, they are transdisciplinary and universal (see, e.g., [1–4; 6–9; 11–17; 21; 23; 24]).

**Passion** is the most difficult value to teach. We cannot teach it, actually. We must equip young artists with it somehow. We must discover it, awake it, kindle it until it becomes a natural motivator for our students.

I often talk to lots of students, graduates, teachers, lecturers, educators. And every time I wonder how it is possible that our didactics barely mention motivation and passion. There's not enough emphasis put on motivational methods, healthy rivalry, cooperative learning and what is more important – developing passion and teaching consistency.

Sometimes it is just enough if we don't disturb our students' development and we allow instinctive reactions or intuitive solutions, according to Maria Montessori's concepts (see, e.g., [18; 19]). The story of Mariele Ventre, told in the film *I ragazzi dello Zecchino d'Oro*, directed by Ambrogio Lo Giudice from 2019, can be an excellent example of passion, dedication, commitment and, above all, carrying out a mission.

Maybe on our personal reading list, in our own inner syllabus there should be a book by Mihaly Csikszentmihalyi, *Flow. The psychology of optimal experience*. This is a book that in the most beautiful way describes the power of passion, volition and enjoyment in taking actions. I often come back to that book while preparing lectures not only for my students, but also all kinds of businessmen and high-ranked managers that want to benefit from the experiences of the world of art (see, e.g., [5]).

I often ask myself what passion really is. Of course, we can try to find answers in weighty dissertations or hundreds of psychology books, but in fact it is so personal that we should rather find it ourselves. My very own definition of passion is simply cognitive curiosity and inner potency, inclination to take actions, do things. But it is essential that all these actions are well-channeled, compatible with your “inner self” and as coherent as possible.

While reading a relatively new book (2009) by Daniel H. Pink entitled *Drive. The Surprising Truth About What Motivates Us*, I realised in a really literal way the mechanisms of my greatest pedagogical success. My students, aged 12–19, are members of *The Gdańsk Jeunesses Musicales Percussion Ensemble* and they function really autonomously. For almost 5 years they have been organising their rehearsals, have been looking for new repertoire, have been compiling and composing programmes. And what is more – they have always been perfectly prepared for any rehearsal sessions or concerts. I haven't needed to encourage, order mark or gratify them. Curiosity. Challenge. That's how it works. These two things have become the prime mover that is regularly supported

by inspiration, cooperation and the essence of being an artist – performing on stage!

Daniel Pink mentions the results of Harry F. Harlow’s research from 1949 and also Edward Deci’s from 1969. They highlight the importance of inner cognitive power and curiosity [20, p. 11–18]. If we add the third and fourth powers – inspiration and taking action through cooperation, we will get the ideal formula for fully realised, genuine passion.

**Inspiration** – probably one of the most beautiful words, very close to “life”, “family”, “love”, “happiness” and “health”.

Where do young people look for inspiration these days? I’m afraid that inspiration finds them, emerging from a peculiar mix of media, virtual reality and real life. Less and less often inspiration takes form of the most obvious and valuable things. In the past, real experiences used to be our greatest inspiration, especially when intensified by the presence of people who participated and shared things with us: backstage conversations, scents, ambience and vibes, the opportunity to be close to the famous and admired ones. How about now? I spoke to my pupils, students and younger acquaintances. It turns out that most of perceptual musical delights take place in front of a screen, usually a tiny one. People are often thrilled or fascinated by a composer, performer or a piece of art depending on the dynamics of the communication. Moreover, the speed and pace of the performance is as important as its popularity, and position among peak viewing figures which are often secretly controlled by advertiser clients.

Is it possible to experience music, to experience art “at a distance”? Do the fastest links, the best resolution and the greatest sound give closeness, intimacy and bond with music understood as the message of its creator? Can it be inspiring enough? In my opinion it is not. My answer is three times “No”. Therefore, the task of a master, educator or mentor is to make art adepts aware of this. We are naturally inspired by someone or something. Analysing my private, artistic and pedagogical life, I come to the conclusion that my greatest inspiration came from a house full of music and beauty, as well as from the evenings spent at the opera, philharmonic halls and numerous travels around the world. I was inspired by artists and composers, these contemporary ones and those creating years ago. I remember the moments of euphoria and elation after listening to a great concert, opera or seeing some opus of man or nature. Some time ago I was talking to students about listening to music and it

wasn't even about listening to live music, but any music! Some of them have never been to a symphony concert, opera performance or recital of an artist playing the same instrument they do! And do they listen to classical, jazz and contemporary music and at the same time realising who the performer, composer or conductor is?

We can inspire with our knowledge, passion, performance but, in my opinion, first of all with our personality and things we have achieved in any area of life. Sometimes it is enough to tell or even better play about what we feel when experiencing art. To inspire is to show the path, purpose, epoch, period, style or at least some facts from life of an artist. We need to inspire with order, organisation, responsibility, but above all with the mood and ambient that determines whether something that happens around us during rehearsals and concerts is art, beauty and has at least a bit of artistry. Inspiration is like air that cannot be seen or felt, but without it it is impossible to breathe in the rhythm and harmony of life.

**Cooperation** – from my point of view – a teacher, university lecturer and musician it's nothing more than performing together, sharing the stage, sharing emotions, both joy and failure. Cooperation is also letting and encouraging young artists to their own interpretations and experiments that you control in a quasi-covered way. Cooperation is also you accompanying them, being there for them and their emotions.

The concerts I remember the best are those that I performed together with my present or former students. These events joined and cemented our artistic paths and helped to get a green light to start a professional career. There is one requirement. No student-teacher relation on the stage. No gringo-maestro dependance. All performers, regardless of their age, rank, and experience, have the same duties and rights. For me this is the ultimate form of cooperation and trust.

Cooperation involves doing things together – creating, modifying, enhancing etc. It also helps young artists and others promote. Cooperation based on barter used to be popular once. Wouldn't it also be good today? Can't it be a brilliant solution to honest cooperation development? In our commercialised times young artists cannot afford impresarios, patrons or so endorsed and desirable stylists. That is why cooperating and supporting each other is crucial. It leads to taking care of music, developing music. And we have to agree that music is the lion's share of our lives.



To maintain the credibility described above, I present a few examples of my cooperation with other artists, enthusiasts, which allowed us to develop, improve our technique and enrich the literature with new compositions. This is only one aspect of possible cooperation, but maybe it will inspire others to act, not necessarily in the same way, but it shall provoke new and, I hope, even better ideas.

I have always been working with composers who inspired me to create. The moment the goal had been reached, I would inspire them to compose another masterpiece. Things come full circle so we still cooperate, inspire and promote each other. We create. And those who passed away still exist thanks to their wonderful music that I am honoured to present and share with other people.

The first musician, who remains for ever in my heart is a German composer, the late Karl Heinz-Kuper (1927–2011). It all began with *Concerto Ostinato* for the vibraphone and orchestra. This wonderful composition originally written for the vibraphone accompanied by a guitar-mandolin orchestra also had a version with a piano reduction and later an excellent version backed by a string orchestra. I had the pleasure to play the orchestra's premiere version in Poland in 1988 and then in 1989 at the RAI concert hall in Italy. It started our longtime friendship and everlasting help from the composer. I used to live in a country behind the iron curtain so it was impossible to get sheet music from the West. My performances inspired the composer to create new pieces and to write subsequent variations that enabled the performance of the concerto in new configurations.

Coming back to the power of inspiration, I have to mention a joint venture composition of Benedykt Ody and myself titled *Space of Time* written specifically for the open lecture of a world-famous astrophysicist, professor Aleksander Wolszczan. Fascinated by the search for “cosmic” auralities in the databases of advanced sound technologies and synthesisers, intergalactic photos from the Hubble telescope and stories of the great astrophysicist we created a composition combining electronic music, acoustic instruments, images from the cosmos and the space of time. Since the premiere in 2005 the composition was performed by me tens of times in the most beautiful concert halls around the world, showing the synergy of disciplines.

Inspiration by technology combined with amazing skills of my former student, Piotr Jyźwiak led to composing a unique piece of

music. Piotr was passionate about sound, graphics and mapping. We were looking for proper repertoire while preparing for his final exams. Eventually, I persuaded Piotr to create something genuine. *Oscillate* is based on a short film by Daniel Sierra from New York School of Visual Arts. It shows the beauty of sound, its colour and shape and its correlation with the artist managing its existence. This piece, thanks to the composer, is now a part of my repertoire which fascinates the listeners.

The composer with whom i've been working with for nearly 10 years is an excellent artist and theorist – Piotr Komorowski. My inspiration for beginning our work together was a book *Wonderful World of Percussion My Life Behind Bars* by a legendary artist – Emil Richards – a precursor of natural percussion sound effects, an instrument collector and a consultant of many great artists e.g., Leonard Bernstein, John Williams, Lalo Schifrin, Frank Sinatra and Michael Jackson. (see, e.g., [22]).

Together with Piotr Komorowski we created a plan and performance concepts of the *Journey to the Centre of the Sound* composition written for the duo with my son and former student as well – Bartłomiej Sutt. In the piece the composer used his favourite technique based on harmonic spectrums and subharmonic structures.

Our biggest common project yet is undoubtedly the concert form *Dialogues for two percussionists and string orchestra* performed by us for the first time with the *Polish Chamber Philharmonic Orchestra* conducted by Rodrigo Tomillo in Sopot in November of 2016 and finally recorded for the CD in February of 2021. In the piece we used acoustic instruments meticulously chosen for their timbres and frequencies and the legendary sounds of the first electronic drums that we produced on percussion MIDI controllers. Amazing music using quarter tone scales, harmonic spectrums and recordings of cymbals, whose sound samples underwent the composer's spectral analysis then using a software designed by the composer were filtered to leave only the loudest parts of the spectrum to bring the listeners and performers into the fabulous world of both the real and virtual sound. Below a score part in which specific composer (concrete) chords were used in the orchestral instruments' part. Here a sort of "sound fusion" occurs – the soloists play on real cymbals and the orchestra creates the sound of cymbals with string instruments – "a virtual cymbal".

The image displays a page of a musical score, likely for a symphony or concerto. The score is arranged in a standard orchestral format, with staves for Violin I and II, Percussion I and II, and various string instruments (Viola I, Viola II, Violoncello I, Violoncello II, and Contrabasso). The Violin I part features a melodic line with a triplet of eighth notes, a sixteenth-note triplet, and a sixteenth-note triplet, followed by a sixteenth-note triplet. The Percussion I part has a rest, followed by a sixteenth-note triplet, and a sixteenth-note triplet. The Percussion II part has a rest, followed by a sixteenth-note triplet, and a sixteenth-note triplet. The Viola I part has a rest, followed by a sixteenth-note triplet, and a sixteenth-note triplet. The Viola II part has a rest, followed by a sixteenth-note triplet, and a sixteenth-note triplet. The Violoncello I part has a rest, followed by a sixteenth-note triplet, and a sixteenth-note triplet. The Violoncello II part has a rest, followed by a sixteenth-note triplet, and a sixteenth-note triplet. The Contrabasso part has a rest, followed by a sixteenth-note triplet, and a sixteenth-note triplet. The score includes dynamic markings such as *mf*, *pp*, *f*, and *ff*, and articulation markings like accents and slurs. The page number 171 is visible in the top right corner.

**Conclusions.** I've presented my vision of an artistic life based on cooperation, inspiration and passion. Using the experiences of my unmatched role models, the potential of the surrounding youth, modern technology and dreams coming true. It is knowledge and skills that build a feeling of trust in the first place and show the artist in the light of either credibility or falsehood. The main task is to develop competences that allow us to be perceived as a credible pedagogue-artist. However, this is not enough to build full confidence and trust in the verbal, written and expressive information we communicate – by playing, singing, composing or conducting. If passion does not show through the sounds and phrases of our concerts and the lines of our lectures, it will be difficult to inspire – to give afflatus, faith and tools for success.

I have to leave the matter of credibility open. It's you, readers, concert listeners, our students and most importantly time that will truly confirm and assess it.

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