NAMES OF MUSIC PROFESSIONS – A LINGUISTIC CASE STUDY

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Abstract: *The aim of this paper is to establish a closed list of names of music professions in Polish, English, German and Japanese. The comparison of comparable texts and the empirical observation – as research methods – have been applied. The research corpora include Polish Journal of Laws concerning the names of professions and other related documents in the above mentioned languages e.g. ISCO-08 regulation. The analysed material has shown that names of music professions are not detailed, especially in the Polish language. The name "musician" is common, and does not show the particular character of a work of an individual when being employed for example in an orchestra. The author chose the topic to broaden and regulate the narrower meaning of a said profession. As a result of the analysis, provided equivalents show that in general language the names of music professions exist. In case of not finding proper equivalents in other languages the techniques of providing equivalents for non- or partially equivalent terms were provided.*

Key words: *music professions, the names of professions, masculine and feminine, Polish, English, German, Japanese*

1. Introduction

In Poland, each professional group has its own distinction, e.g. doctors, pharmacists, school teachers, academic teachers etc. All of them are classified by law in Polish Journal of Law. However, musicians are, colloquially speaking, thrown into one big bag under the one name – *a musician*. In fact musicians specialize mainly in one instrument. Just like a doctor, he or she specializes in one branch of medicine. Therefore, a musician knows general music knowledge, just as a doctor has general medical knowledge, while specialization distinguishes him or her from other groups. Unfortunately, in Poland the music profession is not considered in terms of division into specialties. And yet music studies educate in the appropriate specialties, e.g. clarinet, piano or flute. However, the Polish Act does not provide the profession of a pianist, clarinettist or trombonist. We can find only a general name for such a profession – a musician.

2. Research material

The author used the following documents in her research:

1. Polish Journal of Laws of the Republic of Poland of January 25, 2018, item 227 regarding the publication of a uniform text of the Regulation of the Minister of Labour and Social Policy on the classification of professions and specialties for the needs of the labour market and the scope of its application. [*Dziennik Ustaw Rzeczypospolitej Polskiej z dn. 25 stycznia 2018, poz. 227 w sprawie ogłoszenia jednolitego tekstu rozporządzenia Ministra Pracy i Polityki Społecznej w sprawie klasyfikacji zawodów i specjalności na potrzeby rynku pracy oraz zakresu jej stosowania.*].
2. Classification of professions and specialties for the needs of the labour market of August 7, 2014 [*Klasyfikacja zawodów i specjalności na potrzeby rynku pracy z dnia 7 sierpnia 2014 r. – tekst jednolity (Dz.U. z 2018r.poz. 227).*].
3. ISCO-08 Index of occupational titles.
4. Berufskatalog.de.
5. Japanese standard classification of occupational titles taken from Ministry of Internal Affairs and Communications (MIC) [日本標準職業分類 (*nipponhyōjun*

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shokugyō bunrui)] from 2009 and Occupation Classification Code Table published by MIC in 2013 [業種（産業）分類コード表 (*gyōshu (sangyō) bunrui kōdo-hyō*)].

3. Research methods

The research methods applied by the author include the following ones:

1. The comparison of parallel texts (cf. Neubert 1996, Delisle et al. 1999, Lewandowska-Tomaszczyk 2005, Biel 2009, Roald & Whittaker 2010).
2. The analysis of comparable texts (cf. Neubert 1996, Delisle et al. 1999, Lewandowska-Tomaszczyk 2005, Biel 2009, Roald & Whittaker 2010). Through comparable texts I mean: "texts in different languages, each of which is written in the mother tongue – preferably by a competent native speaker. It is non-reciprocal translation, but the texts concern the same subject. Moreover, these texts are compatible with each other in terms of communicative function, i.e. they belong to the same category of texts (or group of texts)", (Göpferich, 2005: 184). Similarly, states Wilss (1996: 160). For him comparable texts are those that exist "in different languages, [they are] consistent in terms of thematic, stylistic and situational aspects". According to these definitions as Kubacki stated (2013: 147) comparable texts are those "which both in the culture of a source and target language are located in the same communication situation".
3. The terminological analysis of the research material (empirical observation).
4. The techniques of providing equivalents for non-equivalent or partially equivalent terminology (Newmark 1982, 1988, 1991, Kierzkowska 2002, Matulewska & Nowak 2006, Matulewska 2007) have been used to suggest possible methods of translation within those languages, ((i) different types of borrowings: loanwords, loanblends, loanshifts (calques), hybrids, exotics, international terms, (ii) definitions and other types of descriptive equivalents, (iii) neologisms, (iv) expansion, (v) restriction, (vi) two terms or more for one, (vii) cultureless descriptive and Latin-based terms, (viii) unassimilated Latin terms, (ix) functional equivalents, (x) modified functional equivalents, and (xi) antonyms).
5. Three categories of equivalence by Šarčević (1997): "near equivalence", "partial equivalence" and "non-equivalence" where "near equivalence" occurs "when concepts A and B share all of their essential and most of their accidental features (intersection) or when concept A contains all of the characteristics of concept B, and concept B all of the essential and most of the accidental characteristics of concept A (inclusion)" (Sarčević 238). "Partial equivalence" appears when concepts A and B share most of their essential and some of their accidental features (intersection) or when concept A includes all of the characteristics of concept B but concept B only most of the essential and some of the accidental characteristics of concept A (inclusion). When only a few or none of the essential characteristics of concepts A and B coincide (intersection) or when concept A has all of the characteristics of concept B but concept B only a few or none of the characteristics of concept A (inclusion) "non-equivalence" occurs and the functional equivalent is considered as unacceptable (Sarčević 238-239) as well as
6. the analysis of pertinent literature.

4. Research results

4.1. Classification of musician professions in Poland, England, Germany and Japan

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Special classification of professions and specialties exists in Poland. It is a systematic collection of professions and specialties found on the labour market. It can be called an "existing inventory" of the professions identified on the labour market. The classification has been developed based on the International Standard Classification of Occupations ISCO-08. The update of the classification in order to adapt to changes taking place on the labour market (Polish and European), by introducing new professions / specialties, takes place every 2-3 years by virtue of amendments to the Regulation of the Minister of Family, Labour and Social Policy on the classification of professions and specialties for the needs of the labour market and the scope of their application. But the names which exist in ISCO do not exist in Polish law, we have only a general name which is "a musician".

In ISCO-08 the following related to music types of professions are:

1. Musician
2. Musician, instrumental
3. Musician, night-club
4. Musician, street
5. Musicologist.

Also, one can find in this regulation much more specific profession names, e.g. pianist, clarinettist or oboist etc. In Polish documents we have only a closed list of musician professions which is non-exhaustive in comparison with the English one. Below there is a list of music related professions from ISCO (Polish version), and on the left there is a number from the ISCO index. There are two groups:

1.
2652 Kompozytorzy, artyści muzycy i śpiewacy (composers; artists, music; singers)
265201 Instrumentalista (instrumentalist)
265202 Wokalista (singer, there is no term: vocalist)
265203 Dyrygent (conductor)
265204 Kompozytor (composer)
265205 Reżyser dźwięku (no term: sound director)
265206 Muzykolog (musicologist)
265207 Piosenkarz (singer)
265290 Pozostali kompozytorzy, artyści muzycy i śpiewacy (other composers; artists, music; singers)

And the second group:

2.
3436 Muzycy i pokrewni (musicians and related ones)
343601 Aktor scen muzycznych (actor, music)
343602 Muzyk (musician)
343603 Organista (organist)
343690 Pozostali muzycy i pokrewni (other musicians and related ones)

The author of this paper took into consideration parallel texts of ISCO and it appeared that there are some inconsistencies in translation.

While in German the author found a catalogue where each profession is being described. The same as in Poland it is not very detailed but in general language one can find

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all names which the author listed in the table at the end of the article. This catalogue (2018 162) lists the following types of musicians:

1. Musiker/in (musician)
2. Orchestermusiker/in (orchestra musician)
3. Solist/in (solist)
4. Chor-, Blasmusikleiter/in, Kantor/in, Theorielehrer/in, Komponist/in, Fachlehrer/in usw. (choir, brass music director, cantor, theory teacher, composer, course teacher, etc.).

The 'in' after each noun changes masculine noun into a feminine one.

In Japan there are two documents issued my Ministry of Foreign Affairs and Communications concerning names of occupations. The first one issued in 2009 and the second one – more modern (but with no differences when it comes to the category of "music occupations") in 2013. Below I presented the extract from the table of occupational names form those two aforementioned documents (with codes). One can notice that there is no name for a particular instrument player. There is only a broad category of musicians and stage artists.

<table>
<tr><th colspan="2">**Occupation Classification Code Table published by MIC in 2013 [業種（産業）分類コード表** (*gyōshu (sangyō) bunrui kōdo-hyō*)**].**</th><th colspan="2">**Japanese standard classification of occupational titles taken from MIC [日本標準職業分類** (*nipponhyōjun shokugyō bunrui*) **from 2009**</th></tr>
<tr><td colspan="2">Position 23

Under category B of Professional and technical workers

Ｂ専門的・技術的職業従事者(*senmon-teki gijutsu-teki shokugyō jūji-sha*)</td><td colspan="2">Position 23

Under category B of Professional and technical workers

大分類
Ｂ－専門的・技術的職業従事者
(*Daibunrui B - senmon-teki gijutsu-teki shokugyō jūji-sha*)</td></tr>
<tr><td colspan="2">音楽家，舞台 芸術家 (*ongakuka, butai geijutsuka*)

musician, stage artist</td><td colspan="2">音楽家，舞台芸術家 (*ongakuka, butai geijutsuka*)

musician, performing artist</td></tr>
<tr><td>音楽家 *ongakuka*

舞踊家 *buyō-ka*

俳優 *haiyū*

演出家 *enshutsu-ka*

演芸家 *engei-ka*</td><td>musician

dancer

actor

director

performer</td><td>231　音楽家 *ongakuka*

232　舞踊家 *buyō-ka*

233　俳優 *haiyū*

234　演出家 *enshutsu-ka*

235　演芸家</td><td>231 musician
232 dancer
233 actor
234 director
235 performer</td></tr>
</table>

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		engei-ka	

Table 1. Extract and compilation from MIC website.

4.2. Masculine and feminine type of musician professions in Polish, English, Japanese and German

The next step was to analyse feminine and masculine nouns concerning musician professions. Gender differentiation appears in the case of musician professions only in Polish and German. There is no such distinction in English and Japanese.

Taking into account Polish grammar we can distinguish different types of word formation units. Sometimes, only one element performs as a word formation unit (Strutyński 237). The typical example of such a unit (which appears in every example in my research) is formant –ka in Polish, e.g. chata (cabin) – chat**ka** (small cabin). The formant can have three functions (Strutyński 245)

1. structural
2. semantic (femininity) kot (cat) – kot**ka** (a cat but she)
3. synctatic.

In this research we will focus on the second function – semantic – which bears femininity in a word.

In English there are three kinds of nouns: masculine, feminine and neuter. When we talk about musicians in general there is no differentiation in name between masculine and feminine type of a particular profession. It is even said that "the majority of nouns indicating occupation have the same form: artist, assistant (…). Main exception [are] actor, actress; conductor, conductress (…) (Thomson & Martinet 16).

To contrast both languages Polish and English "new words are created using process of combining, shortening, and blending already existing words and/or morphemes" (Willim & Mańczak-Wohlfeld 17). Also "the most common process of making new words, combining, subsumes two different morphological processes: affixation and compounding. In English, compounding is almost as productive as affixation in forming new words. In Polish, by contrast, affixation is by far the most productive source of new words" (Willim & Mańczak-Wohlfeld 17). "In affixation, a bound morpheme, an affix, is added to a base. Suffixation is addition of a bound morpheme, a suffix, to the end of the base and prefixation is addition of a bound morpheme, a prefix, to the beginning of the base" (Willim & Mańczak-Wohlfeld 17). To sum it up, in both languages, "suffixation is used more frequently than prefixation in creating new words." (Willim & Mańczak-Wohlfeld 17).

However, in English there is a classification of suffixes (Quirk & Greenbaum 435-436). "Suffixes frequently alter the word-class of the base; for example, the adjective kind, by the addition of the suffix –ness, is changed into an abstract noun *kindness*. We shall group suffixes not only by the class of word they form (as noun suffixes, verb suffixes, etc.) but also by the class of base they are typically added to (DENOMINAL, ie. from nouns, DEADJECTIVAL, DEVERBAL suffixes, etc.). More usefully, we may extend this latter terminology where convenient, to the derived words themselves, and talk of *worker* as a DEVERBAL noun, *hopeful* as a DENOMINAL adjective, etc." Moreover, "(…) another class of words having arguably the same status of full productivity is that of AGENTIAL NOUNS: *worker*, etc. (…) Although not all verbs have a corresponding institutionalized (or 'permanent') agential noun, it is always possible to create an *ad hoc* or 'temporary' agential noun in a frame such as a (regular) … -er of N:

John regularly flouts authority ~ *John is a flouter

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John is a regular flouter of authority".

In the table below one can find how suffixes are being added to the 'core' and at the same time how they change meaning. For us, the most important part in a table is the part with the –er suffix as half of the name occupations finishes with –er – play**er**. The next group is the one with –ist ending as the second half of musical occupations finishes with –ist – pian**ist**, clarinett**ist**, obo**ist** etc.

Noun → noun suffixes			
	added to → to form	meaning	examples
[A] occupational			
-ster, -eer	nouns → personal nouns	'person engaged in an occupation or activity'	gangster, engineer
-er	nouns → nouns	varied meanings, eg 'inhabitant of X'	teenager, Londoner
[B] diminutive or feminine			
-ess	animate nouns → animate nouns	'female'	waitress
Noun/adjective → noun/adjective suffixes			
-ist[1]	nouns/adjectives → personal nouns/adjectives	'member of a party, occupation'	socialist violonist
Verb → noun suffixes			
-er, -or	Verbs (mainly dynamic) → nouns (mainly personal)	Agentive and instrumental	driver receiver actor

Table 2. Extract and compilation from Quirk & Greenbaum 1973: 435-436.

Also, in our corpus I included only two types of nouns when it comes to names of musician professions. Those ending with –ist and compound nouns (noun + noun, e.g. clarinet play**er**).

As in Polish, the German language distinguishes three types of nouns: masculine, feminine and neuter. All professions in Polish can be both male and female as in German. In German mostly to the "core" word (masculine) we are adding the inflectional ending "-in" which differentiate feminine type from masculine one. Moreover, it is said that verbs with

[1] •Many nouns in –ism correspond to a noun in –ist which denotes an adherrent of the principle, etc involved: communist/communism.

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sufiixes: -ig, -ing, -er (most of them), -en, -ling indicate masculine form (cf. Bęza 2006: 30). In our corpus of profession names in German we have only two types of nouns. Those are the ones which end with –er and –ist.

There are formal criteria (word ending) for gender in German language. The application of the criteria depends to a great extent on proper analysis of the form involved. Thus, "agent nouns like *Lehrer* 'teacher, someone who teaches' are always masculine, but this does not mean that all nouns that end in -er are agent nouns and thus masculine, e.g. *die Kammer* < Lat. camera 'room', feminine in Latin, is feminine in German as well. With this in mind: Masculine: 1-er: Agent Nouns (words indicating the doer of an action) in -er always masculine: der Arbeiter 'worker', Briefträger 'letter carrier', Straßenfeger 'street sweeper'. Female agents take the suffix -in: die Briefträgerin" (cf. Block 36). Also, many musician profession names are of Latin origin. As a confiramation of these: "masculine endings mostly referring to persons (predominantly French and Latin origin): -ant, -ar, -är, -at, -ent, -et, -eur, -ist, -loge, -or, -us" (Block 40). As it was said at the beginning of this paragraph there is one particular way to change a noun from masculine into a feminine. It is called gender mobility. "By gender mobility, we mean the addition of a suffix to turn a grammatically masculine noun into a feminine and *vice versa* in accordance with natural gender. The most commonly used device of this sort is the suffix -in, used to form female agent nouns from masculines ending in –er, e.g. der Lehrer ~ die Lehrerin 'teacher' (Block 43). The same happens with agent nouns from Latin in –ist, eg. der Komponist ~ die Komponistin 'composer' (cf. Block 43).

In Japan the situation looks completely different as all the detailed musician professions names are borrowed from English or German names. They are written in katakana – the alphabet used for foreign words. What is interesting is the fact that all the names for musician professions are firstly written in katakana with the name of the instrument and then there is added an ideogram 奏者 sōsha (a player) to each instrument to distinguish a person who plays the particular instrument. The one general term that exists for a musician in Japanese is 演奏家 *ensouka* meaning – *performing musician* or borrowed English term ミュウジシャン *myuujishan* – musician. Moreover, it should be stressed that in Japanese grammar there is no distinction between masculine/feminine nouns. "In Japanese nouns do not inflect. They usually need verbs to indicate negative, past tense, and other such things" (Kamermans 33). Furthermore, "nouns refer to people, things, and concepts, and can be placed in the subject or object position of a sentence or can be followed by particles. Nouns include proper nouns, common nouns, pronouns, and others. Japanese nouns have **no gender/number distinctions**. Case is specified by particles." (Tanimori & Sato 90).

The other problem concerning names of professions is gender denotation. Polish and German languages are inflectional languages and hence there are male and female types of profession names. Such situation does not exist in English or Japanese as it was mentioned above. In paragraph 15 of the Polish Act one can find information that:

> Occupation has no gender – the traditional male and female names used in the classification only in occupations clearly dominated by women should not affect the classification of persons.

However, Alicja Nagórko (1998) in her reflections on word formation in Polish wrote that male occupational names are better pragmatically and also more prestigious than female. The study conducted by Kamasa (2007) confirms the thesis and the male names of the professions are perceived as more prestigious.

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In 2001 Halina Jadacka wrote that the use of the female name of the profession is associated with "a female profession as inferior or less serious of a sense" (cf. Jadacka 2005). What is interesting, according to Kamasa (78), differences between the perception of women using a masculine name and the female name of the profession can be divided into several categories:

1. Both female and male names are a strong carrier of stereotypical features for sex. This is accompanied by differences in the status of both names, with the name for men clearly associated with higher prestige.
2. Female names strongly transfer stereotypical femininity, while men names are associated with denials of stereotypically feminine traits rather than traits constituting the content of the masculinity stereotype. The status of persons using both names is quite even, although women using the male form of the name are considered more professional and competent.
3. The characteristics of both people are dominated by the features commonly associated with particular profession. Persons using the feminine name are assigned with slightly more features stereotypically female, while those using the male form – more professional.

In Poland when talking about male or female type of occupation concerning music one should conduct a study which will reveal whether there are any differences in perceiving female or male type of occupation as inferior or superior over the other. Personally, when somebody ask me who I am as a musician (the author plays professionally the clarinet) I prefer male version of the name. Probably this is because in Polish language when we add suffix *–ka* to a noun, it serves not only as a female name of occupation but also as a diminutive of some general nouns (e.g. kokarda (*bow*) – kokard**ka** (*little bow*)).

5. Final results / Summary

To sum up, the presented analysis is for reference only and was intended to draw attention to the broad name of musicians' profession. Comparing to different field one can notice that professions names are more meticulous, specified and not very broad. Selected names presented in the table below showed that in general language the names for particular musicians' professions exist. In some languages the terms do not exist (e.g. Japanese). It is conditioned by the cultural facts. It has been shown that in many cases, musicians' professions can be both feminine and masculine but in some languages there is no distinction between feminine and masculine type, e.g. English and Japanese. What is more, the number of musicians' professions that has been presented here may be the basis for further research in this field and regulation of musician profession in the future in e.g. Polish Journal of Laws.

	Name by occupation Polish		**Name by occupation English**	**Name by occupation Japanese**	**Name by occupation German**		**Etymology**
Instrument (in Polish)	**masculine**	**feminine**	**no distinction between male/female**	**no distinction between male/female**	**masculine**	**feminine**	

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flet piccolo	pikulinista	pikulinistka	*piccolo flute player	ピッコリスト/ ピッコロ奏者	Piccoloflötist	Piccoloflötistin	From Italian piccolo (“small”)
flet	flecista	flecistka	flautist/floutist	フルーティスト/ フルート奏者	Flötist	Flötistin	From Old French flaute + -ist
obój	oboista	oboistka	oboist/ oboeist (rare)	オーボイスト/ オーボエ奏者	Oboist	Oboistin	oboe + -ist
rożek angielski	no name *rożkista (but only oboe players say this term)		English hornist/ English horn player	コーラングレ奏者	Englischhornist	Englischhornistin	Calque of French cor anglais
klarnet	klarnecista	klarnecistka	clarinettist/ clarinet player/ clarinetist	クラリネッティスト/ クラリネット奏者	Klarinettist	Klarinettistin	clarinet + -ist From Old French clarin
klarnet basowy	klarnecista basowy	klarnecistka basowa	*bass clarinet player	ベースクラリネット奏者	Bassklarinettist	Bassklarinettistin	Bass + clarinet
fagot	fagocista	fagocistka	bassoonist/ bassooner (rare, dated, now chiefly humorous)	バスーン奏者/ ファゴット奏者/ バスーニスト	Fagottist	Fagottistin	From bassoon + -ist (‘a person who uses something’).
kontrafagot	kontrafagocista	kontrafagocistka	contrabassoonist	コントラファゴット奏者	Kontrafagottist	Kontrafagottistin	contrabassoon + -ist
saksofon	saksofonista	saksofonistka	saxophonist	サックス奏者	Saxophonist	Saxophonistin	From saxophone + -ist
róg/ waltornia	waltornista	waltornistka	horn player	ホルニスト/ ホルン奏者	Hornist	Hornistin	Cornista (Italian) dérivé de corno avec le suffixe -ista
trąbka	trębacz	trębaczka	trumpeter/	トランペット奏	Trompeter	Trompeterin	From

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			trumpetist, trumpet-player	者/ トランペッター			trumpet + -er
saksho rn	sakshorni sta	sakshorni stka	saxhornist/ *saxhorn player	サクソルン奏者	Bügelhornist	Bügelhornist in	saxhorn + -ist
puzon	puzonista	puzonistk a	trombonist/ tromboner/ trombone-player	トロンボニスト / トロンボーン奏者	Posaunist	Posaunistin	trombone + -ist
tuba	tubista	tubistka	tubaist/tubi st/ tuba player	テュービスト/ チューバプレーヤー	Tubist	Tubistin	From tuba + -ist
perkusj a (zesta w)	perkusista	perkusistk a	drummer	ドラマー/ ドラムセット奏者	Schlagzeuge r	Schlagzeuge rin	drum (“instrum ent”) + -er
perkusj a	perkusjon ista	perkusjon istka	percussioni st	パーカッショニスト	Perkussionis t	Perkussionis tin	percussio n + -ist
kastani ety	*kastanie cista	*kastanie cistka	castanetist/ castanets player	カスタネット奏者	Kastagnette nspieler	Kastagnetten spielerin	castanet + -ist
bębene k baskijs ki	*bębniarz	*bębniark a	tambourini st/ tambourine player	タンバリン奏者	Tamburinspi eler	Tamburinspi elerin	tambouri ne + -ist From French tambouri n (“little drum”), from French tambour (“drum”). Ultimatel y from Arabic طُنْبُور (ṭunbūr).
klawes y	*klawesis ta	*klawesis tka	claves player	クラベス奏者	Clavesspiele r	Clavesspiele rin	Borrowe d from Latin clāvis (“key”).
dzwon	*dzwonni	*dzwonni	glockenspi	グロッケンシュ	Glockenspie	Glockenspiel	glockens

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ki	k	czka	elist/ Glockenspiel player	ピール奏者	ler	erin	piel + -ist
dzwony	*dzwonnik	*dzwonniczka	bell player	鐘奏者	Glockenspieler	Glockenspielerin	From Middle English belle, from Old English belle (“bell”), from Proto-Germanic *bellǭ.
wibrafon	wibrafonista	wibrafonistka	vibraphonist	ヴィブラフォン奏者	Vibraphonist	Vibraphonistin	vibraphone + -ist
ksylofon	*ksylofonista	*ksylofonistka	xylophonist / xylophone player	シロフォン奏者	Xylophonist	Xylophonistin	xylophone + -ist
marakasy	*marakasista	*marakasistka	maracaist/ maraca player	マラカス奏者	Maracasspieler	Maracasspielerin	maraca + -ist
marimba	*marimbista	*marimbistka	marimbaist / (rare) synonym of marimbist/ marimba player	マリンバ奏者	Marimbaspieler	Marimbaspielerin	marimba + -ist
kotły	kotlista	kotlistka	timpanist	ティンパニ奏者	Paukist	Paukistin	timpani + -ist
trójkąt	perkusjonista	perkusjonistka	triangle player	トライアングル奏者	Triangelspieler	Triangelspielerin	from Latin triangulum
talerze	perkusjonista	perkusjonistka	clash cymbals player	シンバル奏者	Schlagzeuger	Schlagzeugerin	-
gong	*gongista	*gongistka	gong player	ゴング奏者	Gongspieler	Gongspielerin	From Malay gong, possibly

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							onomato poeia.
czelesta	*pianista no name as most pianists play the celesta	*pianistka no name as most pianists play the celesta	celestist	チェレスタ奏者	Celestist	Celestistin	celeste + -ist
bęben wielki	bębniarz	*bębniarka	bass drum player	バスドラム奏者	Schlagzeuger/ Trommeler/ Bass Drum-Spieler/ Gran Cassa-spieler	Schlagzeugerin/ Trommelerin/ Bass Drum-Spielerin/ Gran Cassa-spielerin	Italian Gran Cassa
werbel	werblarz	*werblarka	snare drummer/ snare drum player	スネアドラム奏者	Schlagzeuger	Schlagzeugerin	German Wirbel
fortepian	pianista	pianistka	pianist/ pianoist/ piano player	ピアニスト/ ピアノ奏者	Pianist/ Klavierspieler	Klavierspielerin	From French pianiste, from Italian pianista.
klawesyn	klawesynista	klawesynistka	harpsichordist	チェンバロ	Cembalist	Cembalistin	harpsichord + -ist
organy	organista	organistka	organist	オルガニスト/ オルガン奏者	Organist	Organistin	From Middle French organiste, from Medieval Latin organista. Surface etymology is organ + -ist
harmonium/ fisharmonia	harmonista/ fisharmonista	harmonista/ fisharmonistka	pump organist	ハーモニウム奏者	Harmonium spiler	Harmoniums pilerin	-
akorde	akordeoni	akordeoni	accordionis	アコーディオン	Akkordeonis	Akkordeonis	accordio

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on	sta	stka	t	奏者/ 蛇腹楽器奏者	t	tin	n + -ist
harfa	harfista	harfistka	harpist/ harp-player/ harper	ハーピスト/ ハープ奏者	Harfenist	Harfenistin	From harp + -ist.
lutnia	lutnista	lutnistka	lutenist/ lutanist/ lutist	リュート奏者	Lautenist	Lautenistin	lute + -ist
gitara klasyczna	gitarzysta	gitarzystka	classical guitarist	ギタリスト	Gitarrist	Gitarristin	guitar + -ist
ukulele	*ukulelista, ukista	*ukulelistka, ukistka	ukuleleist/ ukulelist/ *ukulele player	ウクレレ奏者	Ukulelist	Ukulelistin	ukulele + -ist
bandżo	bandżysta	bandżystka	banjoist/ banjo player	バンジョー奏者	Banjoist	Banjoistin	banjo + -ist
cytra	*cytrzysta	*cytrzystka	zitherist/ *zither player	ツィター奏者	Zitherspieler	Zitherspielerin	zither + -ist
I skrzypce	koncertmistrz	koncertmistrzyni	concertmaster	コンサートマスター	Konzertmeister	Konzertmeisterin	concert + master, as a calque of German Konzertmeister.
II skrzypce	skrzypek	skrzypaczka	violinist	ヴィオリスト/ ヴァイオリニスト/ バイオリニスト/ ヴァイオリン奏者	Violinist/ Geiger	Violiniston/ Geigerin	violin + -ist
altówka	altowiolista	altowiolistka	violist	ビオラ奏者/ ヴィオラ奏者	Bratscher	Bratscherin	viol + -ist/ viola + -ist

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wiolon czela	wioloncze lista	wioloncze listka	cellist/ celloist (rare)/ cello player	チェリスト/ チェロ奏者	Cellist	Cellistin	From cello + -ist
kontra bas	kontrabasi sta	kontrabas istka	double bassist/ double-bass player	コントラバス奏者	Kontra/Kont rabassist	Kontrabassis tin	double bass + -ist
cymbał y	*cymbalis ta	*cymbalis tka	cymbalist/d ulcimer player	ツィンバロム奏者	Zymbalist	Zymbalistin	cymbal + -ist
mando lina	mandolini sta	mandolini stka	mandolinist	マンドリン奏者	Mandolinist	Mandolinisti n	From mandolin + -ist

It could be concluded that there are two pairs of languages: the first one where we have the distinction for feminine and masculine name of an occupation (Polish and German) and the second one where there is lack of such distinction concerning musician professions (English and Japanese). Of course, in English there are some cases where some occupational names can be either female or male, e.g. actress – actor, but in this analysis it was proved that such distinction does not apply. What is interesting, there are no gender differences in written Japanese (cf. Oana 2009). In Polish mostly thanks to word formation we can achieve female names for particular musicians by adding suffix *–ka*. Similarly, in German to create female noun for a particular musician suffix *–in* should be added. Additionally, in English, as in Polish, suffixes carry meaning, e.g. *-er, -or* added to the verb usually form the names of the performers of the activity (e.g. play – play**er**). Suffixes also indicate a grammatical form, namely they determine which part of the speech a given word belongs to.

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