

## **Sign-Music complex Text Multiplicity in Tokyo**

**KATO, Kosei**

From the mid 1970's, there were so many attempts to amalgamate Sign Language and Music in Tokyo. But this practice, to the best of my knowledge, has never been examined. Consequently, we know almost nothing about such Sign-Music complex.

The aim of this paper is to sort out Sign-Music complex text practiced in Tokyo, what elements are used to compose the text, how they arranged, and how they performed. Over a one-year observation period of Sign-Music complex practices, together with some interviews in Tokyo, I found the following results:

First of all, Sign-Music complex text in the Tokyo area not only utilizes sign and sound, but also some popular dance techniques such as Nippon-buyo, Hula auana (modern Hula), Flamenco, Locking, Popping, Breaking, etc. and/or choreographers' original movements, and may also employ some electronic equipment such as electronic caption, 3D animation generator, and perhaps lighting equipment and tactile sign.

Secondly, not only is Japanese Sign Language used, but in some texts, American Sign Language is also incorporated.

Thirdly, text syntax is based upon Japanese grammar or sign language grammar, or is grammar-less.

Fourthly, the physical location of signing is Shadowing, Simultaneous Communication, and/or plain signing.

Fifthly, the architecture of signing voice parts seemed to consist of four types, monophonic, homophonic, polyphonic and heterophonic.

Accordingly, in present day Tokyo, Sign-Music Complex texts are extremely multiple, frequently complicated and elaborated.