

Traditional Music, Dance and House Dance, The Way of Integrating Small Idols - Take LoveLive As an Example

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Abstract:

LoveLive is a Japanese Secondary idol project. *LoveLive* has become one of the most popular works of the second dimension culture in Japan and the whole Asia region. It depicts the wonderful course of 9 young and beautiful girls joining hands to form an idol group. Through the small idol's wonderful performance and smart and beautiful dance, it cleverly presented the mutual integration and fierce collision between traditional dance, small idol culture and otaku dance. In the form of a questionnaire, this study conducted an in-depth survey of people of different ages' familiarity with and cognition of house dance and small idols, and also explored their views and opinions on the impact of house dance and traditional music and dance. This article ultimately found that combining elements from home dance with traditional music and dance has a great development in the inheritance of traditional culture, and many young people have increased their understanding and love for traditional culture through this approach.

Keywords: *LoveLive*, two-dimensional small idol, traditional music, house and dance.

1. Introduction

Traditional music is richly represented in *LoveLive*. Elements such as Japanese folk and classical music are incorporated into the character songs, showing the beauty of the fusion of traditional and modern pop music. This combination not only enriches the level of music, but also conveys the charm of Japanese culture. Traditional music is integrated with otaku through melodies, such as arranging music using Japanese folk elements, and otaku choreography also absorbs traditional dance movements, such as fan dance ("In Japan, wadan is one of the props of Japanese style fan dance. Unfortunately, some genres of Japanese fan dance are precursors to the ancient 'lap dance', with the flickering of wadan-fan movements creating a looming temptation.") or the rhythm of Wadagu, showing the harmony and unity of music and dance, embodies the clever combination of classical and modern [1, 2]. The little idol receives professional training, transmits the emotion and artistic conception of the song through singing and dancing, and innovatively interprets the traditional music on the basis of respecting the tradition.

The specific origin of otaku dance is the "try dancing" section of the NicoNico animation website in Japan. Originally started by some ACGN culture enthusiasts, by recording videos of themselves dancing at home and shar-

ing them on the NicoNico Animation website, these videos gradually attracted the attention and imitation of other enthusiasts [3]. Otaku dance is not only an art form of dance performance, but also an important way for ACGN culture enthusiasts to socialize and interact. "The two-dimensional culture is a new cultural product of the rapid development of our society today, and it has great vitality among teenagers and young people," especially through the house dance, they can find like-minded friends, share each other's interests, deepen their understanding and emotional connection [4]. "The show Love Live! The otaku dance elements in Love Live have added unique charm and cultural features to it, allowing the audience to feel the charm and vitality of otaku culture while enjoying the anime works [5]."

There are contrasts and differences between otaku dance and traditional dance in many aspects, but at the same time, there is also the possibility of fusion. Through proper integration and innovation, the two can learn from each other, learn from each other, and create more colorful dance works.

The main theme of this research is to explore the influence of home dance on traditional culture and explore new ways of inheriting traditional culture.

2. Methods

This questionnaire aims to explore *LoveLive!* The purpose of this questionnaire is to explore the influence and function of the series of *LoveLive!* works on the house dance, small idol and traditional dance culture.

Through the understanding and views of the interviewees, the authors try to explore the effects of otakyodo and small idols on the promotion, innovation and development of traditional dance, as well as the spread and popularization of dance culture. The questionnaire covers respondents' views on *LoveLive!*, their knowledge of the works, their cognition and interest in otaku dance, their experience in dance imitation and their views on traditional dance, etc., aimed at understanding their attitudes and views on these cultural phenomena.

Through this survey, the authors hope to understand the respondents' attitude towards *LoveLive!*, their awareness of the series, otaku dance and small idols, as well as their attitudes and views on traditional dance culture, and further explore the influence and development trend of these cultural elements in the field of contemporary dance.

This survey uses the questionnaire survey method, using the questionnaire star to produce questions about "love live" and randomly put them to young people between 18 and 25 years old, regardless of age and occupation. This questionnaire is designed by the authors, and a total of 18 questions are designed, among which the first question is about whether you know the work of "love live". Those who know about *Love Live* will continue to do the question. Those who do not know will jump to the seventh question.

Table 1. The traditional music, dance and house dance, the way of the integration of small idols questionnaire

Number	Question
1	Do you know the work of <i>Love live</i> (" No "jumps to question 7)
2	How did you learn about <i>LoveLive!</i> Series? (multiple choices)
3	Do you have any knowledge or interest in otaku dance?
4	What do you think of <i>LoveLive!</i> ? What are the differences between the idol dance in <i>Lovelive</i> and the house dance you know?
5	Have you ever tried to imitate <i>LoveLive!</i> 's idol dance from <i>Lovelive!</i> ?
6	If you have tried to imitate <i>LoveLive!</i> , how do you think this has affected your otaku skills?
7	What do you think of <i>LoveLive!</i> ? How does the series promote the culture of small idols and otaku dance?
8	Do you think are there similarities between the idol images in the <i>LoveLive!</i> series and the idol images in the otaku culture?
9	What do you think of the interaction between idols and fans in the <i>LoveLive!</i> series?
10	Do you think otaku dancing and small idols have promoted the popularity of traditional dance among the younger generation?
11	Have you tried to make <i>LoveLive!</i> 's house dance elements into traditional dance?
12	What do you think is the feeling or experience of integrating elements of otaku into traditional dance?
13	What do you think is the feeling or experience of integrating elements of otaku into traditional dance?
14	What do you think of <i>LoveLive!</i> How do the house dances and idols in <i>Lovelive</i> influence the innovation and development of traditional dance?
15	Do you think that house dancing and small idols have played a positive role in promoting dance culture?
16	Do you think the dance performances in the <i>LoveLive!</i> series have helped you understand traditional dance?
17	What do you think of the fusion and conflict between dance and traditional dance in the <i>LoveLive!</i> series?
18	Please briefly describe your opinion or suggestion on the influence of <i>LoveLive</i> house dance and small idols on traditional dance.

220 pieces of data were collected, with an effective rate of 100%.

3. Survey Results

According to Figure 1, among the people who participated in the survey, the number of people aged 18-25 was the largest, accounting for 53.18%; Followed by people over 25 years old, accounting for 23.18%; those aged under 18 at 23.64 percent. Therefore, those aged 18-25 are the primary group in this survey.

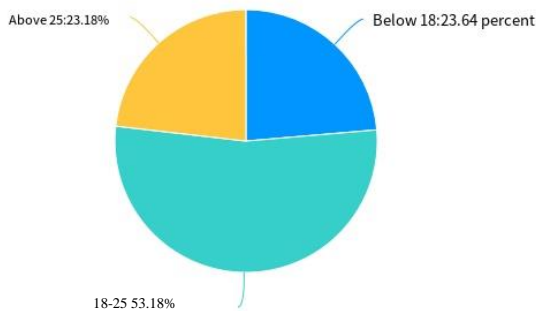


Fig. 1 Age distribution of the audience group

Secondly, as shown in Figure 2, the main source of knowledge about *LoveLive! Series* was Internet/social media (68.09%), followed by music works (51.77%). It can be

seen that Internet/social media promoted *LoveLive! Series* works play a very important role, and music works are also one of the important ways to attract the audience.

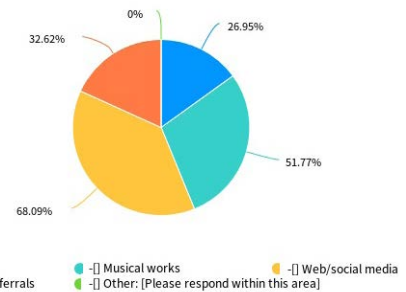


Fig. 2 Distribution of communication modes according to the audience

At the same time, the authors also conducted a survey on the preferences of otaku dance in ACGN culture. According to the research data (see Figure 3), a relatively high proportion of people have knowledge or interest in otaku dance, of which 38.3% say they have a very good understanding and strong interest, and 44.68% know something about it and pay attention to it occasionally. Most of the surveyors have a good understanding of house dance, which is helpful for the follow-up investigation.

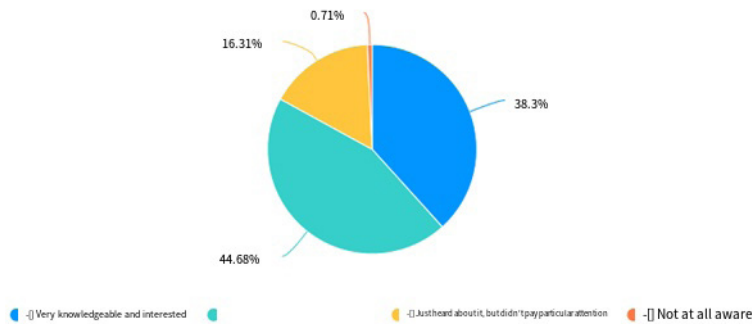


Fig. 3 Distribution of audience's understanding of house dancing

Next, as shown in Figure 4, more than half of the respondents (54.61%) said that *LoveLive!* is similar to what they normally know about house dancing, but the dancing in *LoveLive!* is more professional and normative. Only 14.18 percent of respondents believe the two are identical, while only a very small number of respondents (3.55 percent) are not sure and have not made in-depth comparisons. Taken together, the majority of respondents agreed that the idol dance in *LoveLive!* is different from the usual house dance in terms of professionalism and norms.

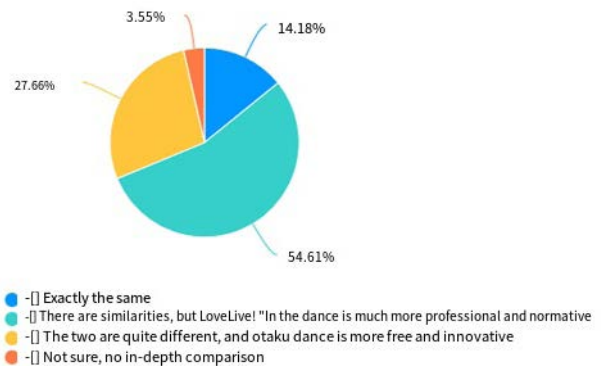


Fig. 4 Audience's opinion of LoveLive! and the

difference distribution of house dance

According to Figure 5, more than half of the respondents (56.36%) believe that otaku and small idols have a certain role in promoting the popularity of traditional dance among the younger generation. Another 18.64% of the respondents believe that house dancing and small idols have played a very significant role in this regard. Only 17.27 percent of the respondents believed that otaku and idols played no significant role, and only a very small number of respondents were not sure. Therefore, most respondents believe that otaku and idols have played a certain role in promoting the popularity of traditional dance among the younger generation. However, when asked about the respondents who have some promotion effect of relevant choices, they are more worried about whether this method

will lead to the commercialization of traditional music and dance.

In the follow-up survey (see Figure 6), the authors found that 24.09% of the respondents often tried LoveLive! Of the respondents, 18.64% have tried several times, 35.45% have not tried but are willing to try, and 21.82% have not tried and do not plan to try. To sum up, most respondents hold a positive attitude towards integrating otaku elements into traditional dances, and even some of them have actual experience in trying them. After such innovative attempts, they believe that the integration of the elements of house dance will make the traditional dance more eye-catching and fresh. While retaining the essence of traditional culture, it will have a sense of fashion and mission and reflect a kind of cultural confidence.

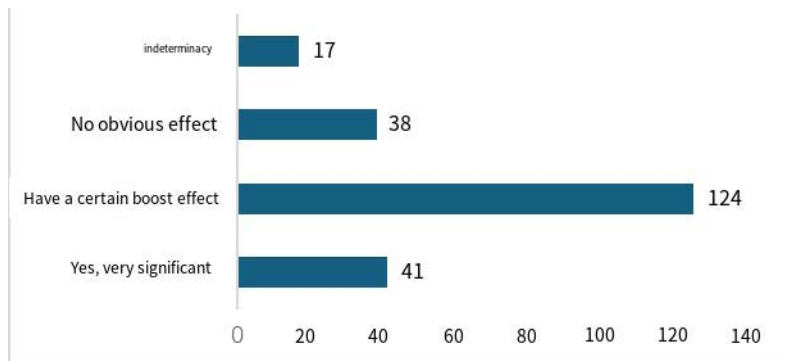


Fig. 5 Statistical chart of the influence of idols on traditional dances

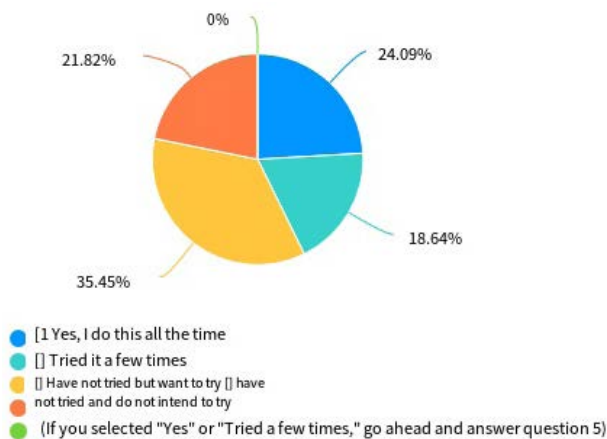


Fig. 6 Distribution of the audience participating in the house dance

At the end of the survey, when asked how the house dance and small idols in *LoveLive* have influenced the innovation and development of traditional dance, about 20% of respondents think that this practice can provide new innovative ideas, and more than 2/3 of respondents think that this practice promotes the blending and collision of dance elements. They firmly believe that such blending and collision can make traditional dance more diversified, bring

in many highly personalized elements while paying attention to the inheritance of traditional culture, and make traditional culture more dynamic. Another 15 percent believe that such practices have no significant impact on the innovation and development of traditional dances. On the whole, most people believe that the house dance and small idol in *LoveLive* have promoted the blending and collision of dance elements, which has brought positive influences on the innovation and development of traditional dance.

4. Conclusion

To sum up, through *LoveLive!* it can be seen that the work plays a positive role in promoting the development of dance culture, enhancing audience participation and inspiring traditional dance through the investigation of the influence of house dance and small idols on traditional dance. However, it still needs to be handled carefully in terms of fusion and conflict to maintain the uniqueness and purity of traditional dance.

The investigation into the influence of house dance *Love Live!* and small idols on traditional dance, although of profound cultural and social significance, it also has some limitations. It is roughly as follows. The definition and

scope of otaku are vague, which leads to the subjective uncertainty of sample selection and classification. Its audience is concentrated in a specific group, the sample selection is one-sided, cannot reflect the attitude of different people. In addition, due to the great cultural differences in different regions, the research is limited by resources and energy, which is difficult to comprehensively discuss and affect the results. The sample scope is expected to continue to expand, combining interviews, big data, etc., to have a deeper understanding of otaku dance and small idols.

For the prospect of investigation and research on the influence of otaku dance *Love Live!* and small idols on traditional dance can be considered and anticipated from the following aspects. The investigation and research on the influence of house dance *Love Live!* and small idols on traditional dance is of great significance. It is necessary to expand the depth and breadth of research, strengthen multi-disciplinary cooperation, and analyze its influence from multiple angles to reveal deep cultural and social phenomena. Innovative data collection and analysis methods should be combined with field research and interviews to make up for the limitations of online data. In the future, with the development of science and technology, the house dance will be integrated with small idols or

new technologies to enrich the forms of expression and communication channels, go to the world under globalization, and promote its publicity. Future research should be deepened and expanded to provide support for cultural industries and the like.

Authors Contribution

All the authors contributed equally and their names were listed in alphabetical order.

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