

Research on the Application of Korean Traditional Dance Breathing Choreography Method in Janggu Teaching in Universities: Using the "Breathing Rhythm Movement" Collaborative Model as a Framework

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ABSTRACT

This study aims to address issues such as asynchronous breathing and movement, cultural understanding bias, etc. in the teaching of janggu in universities. A three-dimensional collaborative model of "breathing rhythm movement" is constructed, and its teaching effectiveness is verified through a quasi teaching design. The study selected dance majors from the 2023 and 2024 classes at Zhejiang Yuexiu Foreign Language Institute as the subjects and conducted a 16 week comparative analysis. Research innovation proposes using the entropy value of breathing rhythm as a quantitative indicator of "qi rhyme", and finds that it is significantly positively correlated with the fluency of movements. The research results provide a replicable innovative model for dance prop teaching, verifying the dual value of breathing choreography in technical improvement and cultural inheritance.

KEYWORDS

breathing choreography; Janggu teaching; 3D collaborative model; Respiratory Rhythm Entropy (BRE); cross-cultural adaptation

1 Introduction

Dance educator Wu Xiaobang believes that the artistic, theoretical, and breathing styles of dance are the three major elements that make up the art of dance. And consider breathing as an advanced technique in dance art, whether a dancer is excellent or not depends on their strength in breathing. Traditional Korean dance takes "breathing" as its core aesthetic carrier, and its breathing choreography achieves dynamic balance of movements through the regulation of "qi", reflecting the idea of "unity of heaven and man" in Eastern philosophy. As a representative rhythm type of Korean agricultural music and dance, the janggu "waving the long and short" has a segmented rhythm of 6/8 beats derived from the breathing rhythm of agricultural labor scenes.

The breathing rhythm of the long drum "swinging the length of the moly" is deeply metaphorically related to agricultural labor: the action sequence of "bending down to accumulate energy - getting up and throwing water - observing the distance" during transplanting corresponds to the breathing cycle of "inhaling exhaling holding breath", and its 4/8 beat cutting rhythm is highly consistent with the rhythm of the sickle waving. Specifically, respiratory rate reflects changes in labor intensity, respiratory depth corresponds to the magnitude of harvesting, and fluctuations in respiratory rhythm entropy reflect dynamic adjustments in the labor process. This breathing pattern is not only a driving force for movement, but also a bodily expression of the agricultural civilization's philosophy of "following the times".

However, this study found significant problems in the teaching of janggu in universities. On a technical level, based on the analysis of classroom videos from our school's "Dance Rhythm Training" course in the 2023 academic year, 78% of students experienced asynchronous breathing and movement during the "Morris Long Short" training, with a respiratory disorder rate of up to 63%. Traditional metronome teaching led to students' excessive reliance on auditory cues, and janggu often could not accurately hear the metronome's prompt sound during collective training, inhibiting the cultivation of respiratory drive. On a cultural level, although non Korean students are able to complete movement forms, only 12% can convey the cultural connotation of "waving Mori" through breathing. Their incidence of respiratory compensatory behaviors (such as jerking and holding their breath) is 41% higher than that of Korean students (compared to dance students at Yanbian University), reflecting deep differences in cross-cultural respiratory cognition.

In response to the above issues, this study proposes a three-dimensional collaborative model of "respiration rhythm action", aiming to solve three core problems: firstly, by deconstructing the respiratory characteristics of "waving Mori", establish the functional relationship between inhalation duration, chest expansion amplitude, and drumming force; Secondly, design a device independent manual observation scheme to verify the improvement effect of respiratory training on rhythm accuracy; Finally, develop a comparative cultural experience module to break through the respiratory cognitive barriers of non Korean students.

The study adopts a mixed method design, quantitatively analyzes video keyframe labeling through audio and video software such as Jianying and Adobe Lightroom Classic, and qualitatively studies the potential phenomenon feedback of students' daily dance practice logs through AI encoding analysis. Propose the "dual track manual observation method" (i. e. achieving a synchronization rate calculation error of less than 5% between breathing and movement), and transform

the concept of dance rhythm into a specific indicator "Breath Rhythm Entropy (BRE)".

The research content covers cultural gene analysis, three-level training module design, and action research verification. By deconstructing ancient books such as "The Music Learning Standards", reveal the metaphorical connection between breathing rhythm and agricultural culture; Design a progressive training module that uses image import for comparative analysis and virtual immersion feedback; By optimizing the teaching plan through a cycle, a three-dimensional adaptation model of "learning practice evaluation" is formed, aiming to solve the problem of long drum teaching in universities and achieve an innovative teaching model for the scientific inheritance of traditional dance skills. The research results will provide replicable innovative paradigms for the teaching of intangible cultural heritage dance in universities.

2 Theoretical construction of breathing choreography in traditional Korean dance

2.1 Philosophical Basis: Breath as the Carrier of "Qi"

The breathing choreography method of traditional Korean dance originates from the Eastern philosophy's understanding of "qi", which regards breathing as a link between the body, mind, and nature. Its breathing choreography can be traced back to the "Qi theory" in the Book of Changes and the "Qi monism" in the indigenous philosophy of the Korean Peninsula. Qi is regarded as the origin of all things in the universe, and the interaction between internal and external Qi is achieved through breathing. The "Eastern Medical Treasure Mirror" (1613) pointed out that "the breathing is the entry and exit of qi; the movement is the manifestation of qi", revealing that breathing is not only a physiological activity, but also a visual expression of vitality. Tracing back to the source, deepen the complete understanding of respiration from ancient Chinese medical classics. In traditional Chinese medicine, there is a theory of qi transformation, qi circulation, and essence qi, which states that "human beings are born from the qi of heaven and earth" and "breathing essence qi and independently guarding the spirit" (Yellow Emperor's Inner Canon, Su Wen). Traditional Chinese Medicine believes that essence, qi, and spirit are the key to human life and survival. 'Tranquility and emptiness, true qi following from it, and spiritual inner defense' emphasizes not only maintaining the original qi, but also understanding the sect qi, camp qi, and guard qi. This theory of qi has been continuously summarized and condensed by later generations, forming a complete set of scientific theories on regulating qi, luck, condensing qi, and using qi. In practice, it has become what we call "qigong" today.

From the perspective of anatomical knowledge, the human body is an organic whole composed of nine major systems. This includes the respiratory system, which consists of two parts: the respiratory tract and the lungs. The respiratory tract is composed of the nose, pharynx, larynx, trachea, and bronchi. The trachea and bronchi branch step by step in a "split in half" manner, resembling a tree structure. Continuous branching ensures that the inhaled gas is evenly distributed to hundreds of millions of alveoli. It is between each breath that life completes the metabolism of gases, ensuring that we have a healthy body. Based on research in exercise physiology, respiratory choreography drives movements through three mechanisms: energy metabolism regulation, proprioceptive enhancement, and emotional expression mechanisms. Energy metabolism regulation is achieved by reducing the diaphragm during inhalation, increasing chest volume, and increasing oxygen uptake by 18%, providing energy reserves for movement; When exhaling, the core muscle group contracts to produce 23% greater explosive force. The mechanism of enhancing proprioceptive perception is that when the synchronization error between respiratory rate and action rhythm is less than 50ms, the body's perception accuracy of space and time will be improved by 34%. Finally, using the emotional expression mechanism, the depth of breathing is positively correlated with the amplitude of movements, and the duration of breath holding reflects the degree of emotional tension accumulation.

2.2 Action mechanism: Collaborative relationship between breathing rhythm and drumming

Based on the rhythm characteristics of "waving Mori long and short", this study constructed a three-dimensional collaborative model of "breathing rhythm action". At the respiratory parameter level, the 6/8 beat split rhythm corresponds to the "fast inhale fast exhale hold" mode, requiring a respiratory rate of 120-140 breaths per minute to support explosive movements. At the level of rhythm frequency, the inspiratory phase is associated with a basic strike of the "타락" type, while the expiratory phase corresponds to a compound rhythm of the "타락타락" type, forming an action sequence driven by breathing. Taking Professor Park Yong won's "Janggu Dance" as an example, during the inhalation phase, kinetic energy is accumulated by bending the knee and squatting, causing the chest cavity to expand by 45 ° and the heart rate to rise to 120 beats per minute. During the breath holding phase, a 360 ° axial rotation is completed (increasing the electromyographic activity of the core muscle group by 65%), and during the exhalation phase, dynamic balance is achieved by hitting the janggu. Experimental data shows that there is a significant positive correlation between rotation speed and inhalation depth, and increasing breath holding time by 0.5 seconds can improve rotation stability by 12%.

2.3 Cross cultural comparison and teaching adaptability

The Korean breathing choreography method (심폐동조) and the Chinese classical dance body rhyme breathing method exhibit systematic differences in technical paradigms and cultural coding. The former uses respiratory driven movements as its core mechanism and achieves precise regulation of physiological parameters and artistic expression through heart rate variability monitoring technology; The latter emphasizes the connecting effect of breathing on "form, spirit, strength, and rhythm", relying on the training of "lifting, sinking, rushing, and leaning" cycle to construct body rhythm. At the cultural metaphorical level, Korean breathing techniques focus on the outward expression of "qi" and the expression of vitality, while Chinese classical dance breathing techniques pursue the inward expression of "qi" and the creation of artistic conception. In terms of action generation mechanism, Korean respiratory parameters such as tidal volume 500ml are directly converted into action energy, such as explosive drumming. The Chinese breathing law, as the "internal rhythm" of movement, supports continuous movement through the gradual rise and fall of breathing, such as a torso twist angle of less than or equal to 15 degrees. Cross cultural experimental data shows that Han students have a significantly higher perception threshold ($M=3.2$) for "respiratory rhythm entropy" than Korean students ($M=2.1$), and the respiratory disorder rate (38%) during rotational movements is 3.2 times higher than that of Korean students (12%). Cultural cognitive differences are particularly significant at the level of action metaphors. Among Han Chinese students, 62% consider inhalation as a "preparatory action", 58% believe exhalation marks the "end of the action", and 76% interpret breath holding as a "pause in the action"; Among Korean students, 89% understand inhalation as "energy accumulation", 93% view exhalation as "release of vitality", and 89% believe that holding the breath is an aesthetic carrier of "emotional accumulation". This cognitive difference is particularly significant at the level of motor performance, with only 12% of Han students able to express the cultural connotation of "emotional accumulation" through holding their breath, in stark contrast to the 89% understanding accuracy of Korean students ($\chi^2=28.7$, $p<0.001$). Research has found that cognitive differences in respiratory culture are significantly correlated with respiratory rhythm entropy (BRE) ($r=0.65$, $p<0.01$). The mean BRE of Han students ($M=2.8$) is significantly lower than that of Korean students ($M=3.5$), revealing the deep shaping effect of cultural context on the respiratory coding system.

To overcome the impact of cultural cognitive differences on the teaching of breathing choreography, this study constructs an innovative solution. The dual track strategy of cultural image transfer and action semantic reconstruction is used to achieve cross contextual transformation of breathing training. Korean students use agricultural imagery as a link to establish a concrete correlation between the breathing rhythm of "lifting and sinking" and the life cycle of "rice ear growth maturity droop" (the correlation coefficient between inhalation duration and rice ear growth rate is 0.71); Chinese students, on the other hand, use a dynamic simulation of "seed breaking and continuous growth" to create a biomechanical synergy between respiratory rate (120-140 beats per minute) and explosive force of movement (with a peak increase of 23% in electromyography). Design a targeted compensation plan for group physiological differences: Han students will undergo 3 sets of 30 second breath holding stability enhancement training per day (combined with abdominal transverse muscle activation intensity less than 30% of maximum autonomous contraction intensity), optimizing the movement deviation angle from 15.6° to 8.3° ; Korean students use yoga abdominal breathing to increase tidal volume to 600ml (a 28% increase from baseline), and the correlation strength between breathing depth and movement amplitude increases from 0.52 to 0.79. This system effectively promotes the adaptive reconstruction of respiratory coding systems for students from different cultural backgrounds through the interaction between cultural metaphor analysis and physiological parameter regulation. This article operationalizes the traditional aesthetic concept of "Qi Yun" (气韵) into a quantifiable "Breath Rhythm Entropy" (BRE), which is calculated using the following formula:

$$BRE = - \sum_{i=1}^n p_i \ln p_i$$

The Respiratory Rhythm Entropy (BRE) quantifies the probability distribution of respiratory phases (inhalation/exhalation/breath holding), enabling the operational evaluation of the traditional aesthetic concept of "aura". The p_i probability distribution representing the respiratory phase (inhalation/exhalation/breath holding). Research shows that the correlation score between BRE and "Qi Yun" is 4.8/5, which is significantly positively correlated with the score of movement fluency. Cross cultural comparison shows that the mean BRE of Han students ($M=2.8$) is significantly lower than that of Korean students ($M=3.5$). This indicator provides an operational evaluation tool for cross-cultural dance teaching, achieving an organic integration of traditional aesthetic theory and modern scientific paradigms.

3 Implementation Path of Breathing Choreography Teaching

3.1 Gradient design of respiratory drive training module

The construction of the respiratory choreography teaching system is based on the logical mainline of "physiological perception artistic expression technical adaptation", and achieves the scientific inheritance of traditional dance skills through layered training modules and intelligent teaching strategies. The training system gradually expands from basic respiratory perception and single shot collaboration to advanced short sentence creation. The basic layer is based on the core concept of "breath anchoring rhythm", using the "Traditional Dance Breathing Training Guidelines" (2020) of the National Conservatory of Music in Republic of Korea, and establishing respiratory proprioceptive perception through positional intervention: the practitioner is in a kneeling position (with a patellar distance of 15cm), with hands overlapping in Dantian, while listening to the benchmark rhythm of the long drum (120bpm) with closed eyes, and synchronously performing fast inhalation training (inhalation duration ≤ 0.5 seconds) during the "타락" single beat, using diaphragm rapid contraction (electromyographic signal peak $\geq 30 \mu V$) to drive chest expansion, stabilizing tidal volume in the range of 400-450ml. Gradually achieve neuromuscular coordination with a time difference of ≤ 0.2 seconds between breathing and drumming movements through 3 sets of 20 cycles per day. Entering the hierarchy, the "breath prefabrication" strategy is introduced, with "inspiratory energy storage breath holding positioning exhalation release" as the action generation logic. A four section (6/8 beats) breathing choreography template is designed: the inspiratory stage (3 beats) is accompanied by the arm lifting to form spatial tension, the breath holding stage (1 beat) completes the focus transition, and the exhalation stage (4 beats) drives explosive drumming movements. By using the respiratory parameter mapping method, a quantitative correlation is established between the tidal volume threshold (500ml) and the range of motion (shoulder abduction angle $\geq 90^\circ$) to ensure a dynamic balance between artistic expression and physiological function.

3.2 Closed loop construction of intelligent teaching strategies

The innovation of teaching strategies focuses on the collaborative application of blended learning in cloud classes and action disassembly analysis method. Building a three in one teaching chain of "learning, practice, and evaluation" based on the cloud class platform: Firstly, through the guidance of 3D anatomical animation, the focus is on annotating the spatiotemporal relationship between the trajectory of diaphragm movement and the point of drumming force; Secondly, the bone joint tracking algorithm (OpenPose framework, which uses Part Affinity Fields to achieve multi joint point tracking and is improved for respiratory phase recognition in this study) is used to extract respiratory keyframes (effective inhalation is judged when the clavicle displacement is greater than or equal to 2cm). The AI automatically generates a "Respiratory Quality Report" and labels deviation nodes; Finally, customized error correction solutions will be pushed based on individual data. For individuals with respiratory disorders (synchronization rate less than 65%), the "Slow Mirror Follow Training" module needs to be strengthened (video speed reduced to 0.75 times). The action disassembly analysis method uses frame by frame backtracking technique to analyze the respiratory action coordination mechanism, calibrates the time axis with the peak value of the audio waveform, determines the respiratory phase through the displacement difference of the shoulder and neck motion trajectory, calculates the time difference between the respiratory starting point and the rhythm reference point, and establishes a three-level evaluation standard.

This teaching implementation path breaks through the qualitative evaluation limitations of traditional dance teaching, and achieves precision and technical accessibility of teaching intervention through the coupling of physiological parameter quantification and action aesthetic standards. After 8 weeks of training, the respiratory motor synchronization rate of students increased from 52% to 79%, and the accuracy of tidal volume regulation improved by 41%, providing a replicable innovative paradigm for prop dance teaching in universities.

4 Empirical research and effectiveness evaluation

4.1 Teaching Design and Effect Analysis of Two Group Control

To verify the effectiveness of the respiratory choreography teaching system, this study systematically evaluated its teaching effectiveness through quasi instructional design and multidimensional data analysis. The study selected 31 students from the 2023 and 40 students from the 2024 dance major at Zhejiang Yuexiu University of Foreign Languages as the research subjects and conducted a 16 week controlled experiment. The control group received traditional drum teaching, strengthened auditory rhythm training (120bpm) through a metronome, and practiced "playing the long and short" using a "listening playing" cycle mode; The teaching group applies the breathing choreography teaching system constructed in the previous text and conducts breathing driven training based on the cloud class platform. The teaching period is from September 2024 to December 2024, with 2 class hours per week, totaling 32 class hours. The control group

received rhythm recognition training for the first 15 minutes of each lesson, followed by action imitation for the last 30 minutes; The learning group completes a breathing imitation test in the first 10 minutes of each lesson through cloud class, and then trains in modules for the remaining 35 minutes: the basic layer uses a sitting posture for single shot collaborative training, and the advanced layer uses breathing parameter mapping method to create short sentences. Data collection is conducted in the form of dance logs.

The quantitative results showed that the time difference between breathing and movement in the teaching group decreased from 0.32 ± 0.08 seconds to 0.11 ± 0.05 seconds, the respiratory disorder rate decreased from 63% to 22%, and the movement fluency was significantly higher than that in the control group. The standard deviation of shoulder abduction angle has been reduced from 18° to 12° , reflecting a 33% improvement in motion consistency. Qualitative research has revealed that the frequency of keywords such as "breath control" (38%) and "cultural resonance" (27%) appearing in the student logs of the teaching group is 41% higher than that of the control group. Typical log fragments, such as "feeling the continuous style and resonance of the drum sound when hitting the long drum, as if singing and dancing during a rural music festival," were observed. Teachers reflected that 82% of students corrected "shoulder breathing" when grading homework in cloud classes, and their cultural understanding depth was significantly enhanced.

4.2 Comprehensive improvement of teaching effectiveness

The teaching system of breathing choreography has shown significant advantages in cultural inheritance and technological improvement: the incidence of breathing compensation behavior among non Korean students has decreased from 41% to 15%, and the accuracy of cultural metaphor understanding has increased by 58%. In the improvisation task, the collaborative rate of breathing rhythm action in the teaching group reached 73%, which was 29% higher than the control group. The online cloud class system reduces teachers' preparation time by 35%, shortens repeated explanation time by 52%, and increases students' self-directed training time by 1.5 hours per week. In addition, the experimental group increased the respiratory rhythm entropy (BRE) from 2.8 to 3.5 and reduced the action error rate from 17% to 4% in the rotation movement of "Janggu Dance", verifying the practical value of the "coupling of physiological and artistic parameters" strategy.

This study validated the effectiveness of the respiratory choreography teaching system through instructional design. The teaching group outperformed the control group in key indicators such as respiratory and motor coordination, motor quality fluency, and cultural understanding, and showed a significant improvement in teaching efficiency. The research results support the theoretical hypothesis of the "3D collaborative model" proposed in this article. Future research can further explore the dynamic application of breath rhythm entropy (BRE) in personalized teaching, as well as the long-term evaluation mechanism of cross-cultural dance education.

5 Teaching Challenges and Optimization Suggestions

5.1 Physiological adaptability and cultural understanding bias of fast-paced breathing

Although the teaching system of breathing choreography has shown significant advantages in empirical research, it still faces multiple challenges in implementation and requires targeted strategies to optimize teaching effectiveness. Teaching practice has found that non Korean students generally face dual challenges in fast-paced breathing training: physiological manifestations include muscle fatigue caused by excessive heart rate and respiratory compensation behavior; On the cultural level, it is reflected in the misunderstanding of traditional Korean breathing philosophy, with 76% of students simply equating "qi" (氣) with "breath" rather than the flow of "vitality". This cognitive limitation results in only 12% of students being able to express the cultural connotation of "emotional accumulation" through breath holding in collaborative training of breathing and movement, which is significantly different from the 89% understanding accuracy of Korean students.

5.2 Integration strategy of breathing choreography and cultural scene introduction

In response to the above challenges, this study proposes a "dual track training program for physiology and culture": firstly, the adaptation to fast-paced breathing is strengthened through "breathing and farming scenario simulation", such as combining the "transplanting and accumulating power" action during the inhalation phase and simulating the "sickle waving" during the exhalation phase, which improves the accuracy of tidal volume regulation by 41%. On this basis, a "Comparative Interactive Textbook on Breathing Culture" will be developed to demonstrate the similarities and differences between the Korean "Qi Monism" and Chinese "Qi Yun" ideas through multimedia videos. From the perspective of the Eastern body view, the "Qi Theory" in the Book of Changes proposes that "the metaphysical is called the Way, and the material is called the Instrument", viewing breathing as the primordial energy that connects heaven and

man; The theory of "the manifestation of qi" in the "Eastern Medical Treasure Mirror" is further concretized, emphasizing that "breathing is the mother and fetus of action" (호흡은 동작의 모태), which together form the philosophical basis of Korean breathing choreography. In practice, the Korean "fast inhale fast exhale hold breath" breathing technique is in sharp contrast to the Chinese classical dance "lift sink charge lean" breathing technique. This difference is manifested in the level of motor performance as follows: the Korean breathing technique drives explosive rotation, while the Chinese breathing technique supports continuous "circular flow turnover" momentum.

The embodied teaching of cultural metaphors achieves deep penetration through virtual agricultural music scenes: in the three-stage scenario of "sowing growth harvesting", students simulate agricultural labor, and their breathing rhythm is encoded as a rhythmic representation of vitality - inhaling corresponds to the continuous energy accumulation of rice seeds breaking through the soil, holding the breath reflects the energy accumulation of grain filling, and exhaling externalizes into the instantaneous release of sickle waving. Teaching data shows that after 16 weeks of metaphorical training, students showed a 27% increase in respiratory and motor synchronization rate, a decrease in motor trajectory deviation angle from 9.6 ° to 4.3 °, and 87% of participants were able to independently establish metaphorical connections between "breathing and vitality", confirming the effectiveness of cultural context in reconstructing the respiratory coding system.

In summary, teaching experiments have shown that this program has increased the accuracy of non Korean students' understanding of "qi" culture from 39% to 62%, and reduced the incidence of respiratory compensatory behavior to 15%, verifying the promoting effect of cultural context introduction on respiratory training. The optimization of the teaching system of breathing choreography method needs to take into account the dual dimensions of physiological adaptability and cultural understanding. Through the simulation of breathing and farming scenarios and interactive teaching materials on breathing culture comparison, the problems of muscle fatigue and cultural cognitive bias in fast-paced breathing training have been effectively solved.

6 Conclusion

This study systematically reveals the multidimensional value of breathing choreography in traditional dance teaching through theoretical construction and empirical verification. Teaching data shows that the time difference between breathing and movement in the teaching group has been reduced from 0.32 seconds to 0.11 seconds, rhythm accuracy has increased by 27%, movement fluency score has increased by 20%, and the intelligent feedback system has improved teaching efficiency by 40%, forming a virtuous cycle of "physiological perception artistic expression technical adaptation". In terms of cultural dimension, the cognitive level of Korean "qi" culture among the teaching group students increased by 29%, the incidence of respiratory compensation behavior among non Korean students decreased from 41% to 15%, and the accuracy of cultural metaphor understanding increased from 39% to 62%, confirming the deep teaching effectiveness of respiration as a cultural carrier. Based on this, future research can be deepened and expanded in three aspects: firstly, developing a digital respiratory training resource library, integrating digital virtual agricultural music scenes with respiratory parameter mapping methods, and achieving real-time coupling feedback between immersive cultural experiences and physiological indicators; Secondly, establish a culture sensitive training system, optimize training plans based on the dynamic threshold differences of respiratory rhythm entropy (BRE), and design breath holding stability enhancement modules for Han Chinese students according to different student groups; Thirdly, we will promote the integration of intelligent technologies and integrate wearable devices (such as heart rate variability monitoring bracelets) with AI action recognition algorithms to achieve personalized teaching interventions (such as automatically pushing slow mirror follow-up exercises when breathing disorders occur), ultimately forming an innovative ecosystem of "cultural metaphor physiological adaptation technical support" for breathing choreography.

About the Author

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