ULUSLARARASI BALKAN SPOR BİLİMLERİ KONGRESİ
THE INTERNATIONAL BALKAN CONFERENCE IN SPORT SCIENCES
(IBCSS2017)

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METE CENGİZ KÜLTÜR MERKEZİ
BURSA / TURKEY













BİLDİRİ KİTABI / BOOK of ABSTRACTS

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SB434

A COMPARISON BETWEEN STATIC, SEMI DYNAMIC AND DYNAMIC BALANCE ABILITIES WITH AND WITHOUT VISUAL FEEDBACK IN MODERN DANCERS

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INTRODUCTION: Balance is one of the most important neuromotor abilities for technical development of dancers. Better static and dynamic balance are strongly positively associated with enhanced dancers' performance and negatively associated with lower limb dance injuries. Still, little research has examined whether the relationship between static and dynamic balance ability with or without visual feedback in modern dancers.
Purpose: The purpose of this study were a) to elucidate the relationship between static and dynamic balance performance with or without visual feedback of modern dancers and b) to determine the effect of the gender factor in balance performance.

METHOD: Thirty-two volunteer modern dance university students (12 males and 20 females) age 19–32 y (22.4 ± 3.3 y) participated in this study. Ability to maintain balance was assessed using static, semi dynamic and dynamic balance tests. Static balance performance was determined using the single leg balance test, which was modified for the dancers in a turnout passé position. The tests were performed in two different forms (eyes opened/relevé, and eyes closed/flat foot). Semi-dynamic balance performance was assessed by using Airplane test with eyes opened in a flat foot. Dynamic balance was evaluated using Monopodalic balance tests in straight and transverse directions in a turn-out passé position (eyes opened/flat foot) on the Libra board (Easytech, Prato, Italia). All balance tests were randomized with respect to subject and each test was performed 3 times on the dominant leg. One-way multivariate analysis of variance (MANOVA) was used to examine gender differences in static and dynamic balance performance. Pearson's correlation coefficient was calculated to quantify the linear relationships between static and dynamic balance tests performance. Although the females' balance values were higher then the males, results of MANOVA revealed no main effect of gender on static and dynamic balance test values [$F(5,26) = 1.159$; $p = 0.356$; Wilk's $\Lambda = 0.818$, partial $\eta 2 = 0.18$]. There were significantly positively correlation between semi-dynamic Airplane balance and static balance in a turn-out passé position, eyes opened/relevé ($r = 0.538$; $p = 0.001$); and also between dynamic Monopodalic-straight and Monopodalic-transverse ($r = 0.564$; $p = 0.001$) balances. Semi-dynamic Airplane balance ($r = -0.550$; $p = 0.001$) and static balance in a turn-out passé position, eyes opened/relevé ($r = -0.446$; $p = 0.011$) were negative correlated with dynamic Monopodalic-straight balance. There were significantly negative correlation between dynamic Monopodalic-transverse and semi-dynamic Airplane balance ($r = -0.553$; $p = 0.001$) tests.

DISCUSSION: Although there was a certainly correlation between static and dynamic balance performances with visual feedback, there was no relationship between with and without visual feedback balance tests performance in modern dancers. In addition, the results of present study showed that there were no gender effect to the balance performance in modern dancers.

Our findings suggest that versatile training modalities are required to practice for balance performance in modern dancers. Therefore, regardless of gender factor, dance practitioners should potentially alter their training programs to include static and dynamic balance elements with and without visual feedback to enhance performance of modern dancers.