The Hungarian folkdance is an area of folk art. it is a series of moves presented with instrumental music. The regulated solo and pair versions of Hungarian folcdance originate from the 17th and the 19th centuries.

During the 17th century the ringe dances were famous among various classes including nobles, the middle lower class and upper peasants. The dance style today known as ’karikázó’ preserves the memory of ringe dances the most.

Funural dance is also a part of the middle ages’ dancing stlyes, whose purpose is to evoke and preserve the gloomy mood of death.

Hajdu dance originates from the 16th and 17th century. Besides its militaristic functions it is marked by its resemblance to a duel, characterised by a peculiar sort of demonstration. Cavalry and weapon dances are also stamming form here.

The typical types of dance of the 18-19th centuries (the era of romanticism) are „verbunk” and „csárdás”.

**Typical types of folk dances in Hungary’s regions**

Csallóköz and Szigetköz

Until recently, the dance life of Csallóköz was characterized by the Verbunk’s solo and group types of dance.

Rábaköz

Besides its pair and solo versions, it was also danced by a group of people as a ring verbunk.

West- and Mid-Transdanubia

Apart fom swineherd dance the other well-known performance rated dance is broom-dance. Its phallic version references a ritual of fertility which is a wedding dance.

South-Transdanubia

The rudimentary layer of Hungary’s dance culture is rooted in Somogy-county’s dancing traditions. One of the representatives of the Hungarian weapon dances-shepherd dances is the dance refered to the swineherds. It was danced around and over their tools laid on the ground. The origins of his type of dance go back to the middle ages.

Upper-Tisza River Area

The dance styles of this region consequently reflect the modified aesthetic norms of various dancing flavours. Verbunk and csárdás are the most typical examples of them, as well as that of the national romantic dance styles .

Eastern palóc és matyó people

The Northeastern ringdance is swung to rhytems resemling a childish play which pairs with examples of tardonai representatives of csárdás and domaházi variations.