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The American folk-music revival began during the 1940s; building on the interest in protest folk singers such as Woody Guthrie and Pete Seeger, it reached a peak in popularity in the mid-1960s with artists such as Bob Dylan and Joan Baez.[10][11] In 1948, Seeger formed the Weavers, whose mainstream popularity set the stage for the folk revival of the 1950s and early 1960s and also served to bridge the gap between folk, popular music, and topical song.[12] The Weavers' sound and repertoire of traditional folk material and topical songs directly inspired the Kingston Trio, a three-piece folk group who came to prominence in 1958 with their hit recording of "Tom Dooley".[12][13] The Kingston Trio provided the template for a flood of "collegiate folk" groups between 1958 and 1962.[14][15]

Bob Dylan was the most influential of all the urban folk-protest songwriters.

During the 1950s and early 1960s in the UK, a parallel folk revival referred to as the second British folk revival, was led by folk singers Ewan MacColl and Bert Lloyd.[24] Both viewed British folk music as a vehicle for leftist political concepts and an antidote to the American-dominated popular music of the time.[24][25] However, it was not until 1956 and the advent of the skiffle craze that the British folk revival crossed over into the mainstream and connected with British youth culture.[24][26] Skiffle renewed popularity of folk music forms in Britain and led directly to the progressive folk movement and the attendant British folk club scene.[24] Among the leading lights of the progressive folk movement were Bert Jansch and John Renbourn, who would later form the folk rock band Pentangle in the late 1960s.[27] Other notable folk rock artists with roots in the progressive folk scene were Donovan, Al Stewart, John Martyn and Paul Simon.[28][29]

Five days before the Byrds entered Columbia Studios in Hollywood to record his song "Mr. Tambourine Man", Bob Dylan completed the recording sessions for his fifth album, Bringing It All Back Home.[89] Of the eleven tracks on the album, seven featured Dylan backed by a full electric rock band, in stark contrast to his earlier acoustic folk albums.[89] Dylan's decision to record with an electric backing band had been influenced by a number of factors, including the Beatles' coupling of folk derived chord progressions and beat music, the Byrds' rock adaptation of "Mr. Tambourine Man" (which Dylan Tj T* B

"The House of the Rising Sun".[41][90][91]

Sweers, Britta (2004) Electric Folk: The Changing Face of English Tradi