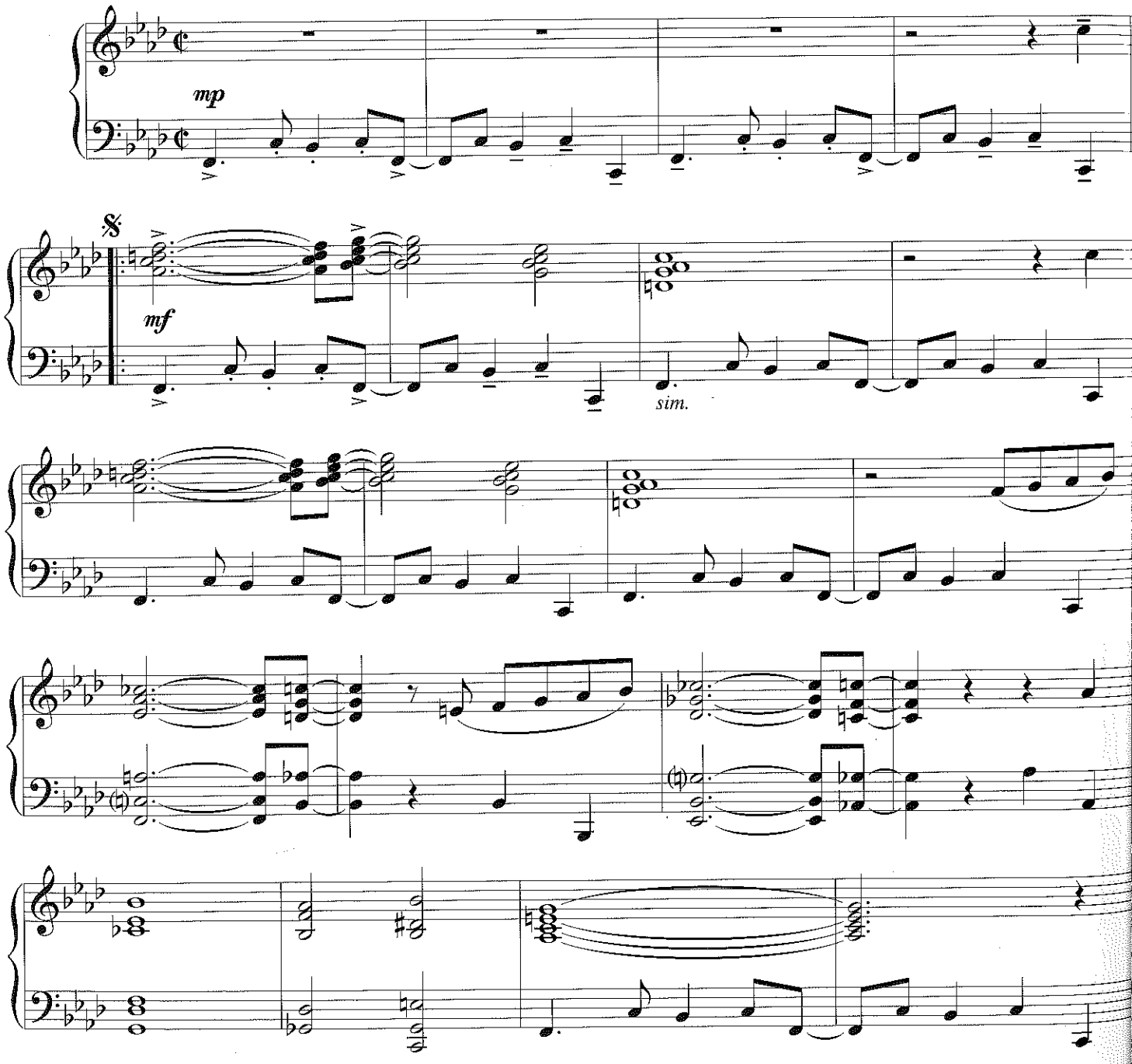
One of the special areas of development in Be-Bop was Latin jazz. Dizzy Gillespie updated the "anish tinge" often found in the work of Jelly Roll Morton, Duke Ellington, and musicians of other ods by utilizing an Afro-Cuban rhythmic pulse in many of his compositions and arrangements nteca," "Algo Buena," "Night in Tunisia," etc.). He did not merely perform with Latin rhythm ons like Machito; he worked off both rhythmic sources in the same way that a bi-lingual on uses two languages with equal facility.

When I was house pianist at Birdland I taught "Titoro" to Dizzy Gillespie and he played it often in concert with his small groups. Both "Titoro" and "Mambomania" are representative of the kinds of Latin jazz Gillespie and other Be-Bop musicians improvised on.

TITORO

by BILLY TAYLOR

Medium Mambo tempo



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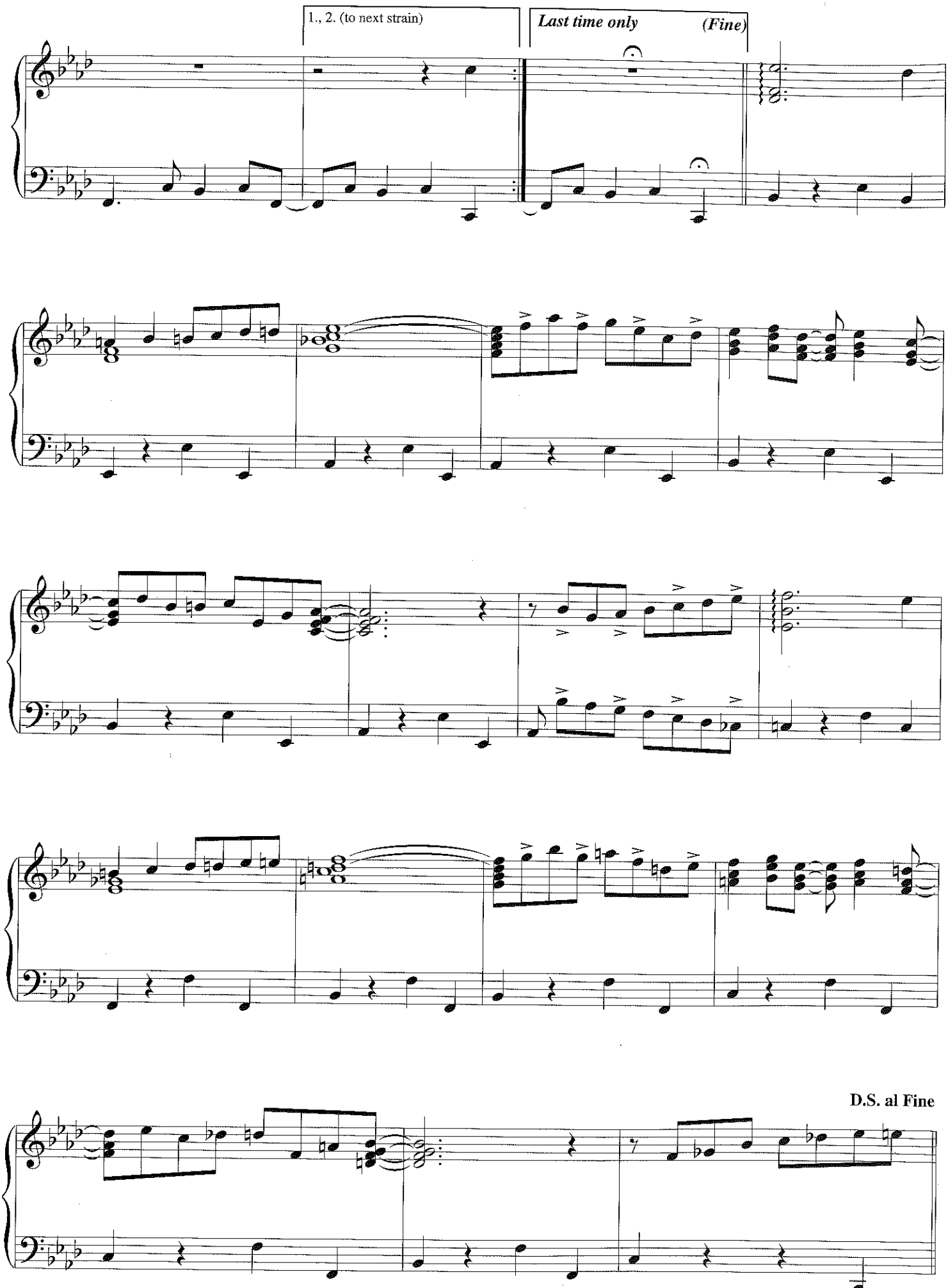
1., 2. (to next strain)
Last time only
(Fine)
D.S. al Fine