

the I7, vi7, ii7, V7 progression in all keys or dialects, it is imperative for today's novice composer or improviser to become familiar with the jazz literature that makes use of the I7, vi7, ii7, V7 progression. If the student learns, analyzes, and memorizes these melodies, improvising on I7, vi7, ii7, V7 turnaround and the tritone cycle turnaround will become easier.

The tunes listed can be used as a vehicle for superimposing tritone cycle chord changes when improvising. Example: in the key of C when improvising on I7, vi7, ii7, V7 (Cmaj7, Amin7, Dmin7, G7) changes the keys or dialects of the tritone cycle chord changes (Cmaj7, Ebmaj7, Abmaj7, Dbmaj7) can be played as a tritone substitution instead of using the basic chord changes.

Many great jazz players improvise over the basic chord changes of a tune and superimpose the tritone cycle changes to make the jazz improvisation more interesting. Clifford Brown was one great jazz player who substituted the tritone changes often in a composition. The jazz piece "Brownie Speaks," written by Clifford Brown, uses the tritone cycle changes for the beginning two measures of every eight measures of the A section as a substitute for basic rhythm changes.

The chord changes of the first eight measures are as follows:

| C Eb | Ab Db | C Eb | Ab G | C C/Bb | F/A Ab  
| C G | Dm7 Db7 |

Chord changes of the second eight measure are:

| C Eb | Ab Db | C Eb | Ab G | C C/Bb | F/A Ab  
| C G7 | C |

The Bridge, or B Section, is the same as "I Got Rhythm" changes.

The last eight measures are the same as the first eight measures of the A section except for the last measure which ends on the tonic C chord.

### List of Standard Jazz Tunes That Use the I7 vi7 ii7 V7 Turnaround Progression

- "An Oscar for Treadwell," Charlie Parker
- "Anthropolgy," Charlie Parker
- "Apple Honey," Recorded By Woody Herman
- "Blue Moon," Richard Rodgers/ Lorenz Hart
- "Celerity," Charlie Parker
- "Chasin The Bird," Charlie Parker
- "Crazeology," Bud Powell
- "Dexterity," Charlie Parker
- "Don't Be That Way," Benny Goodman/Sampson
- "Dot's Groovy," Jack Montrose
- "EB POB," Fats Navarro/Leo Parker
- "Eternal Triangle," Dizzy Gillespie/Sonny Rollins/  
Sonny Stitt
- "52nd Street Theme," Thelonious Monk
- "Five," Bill Evans
- "Get Happy," Ted Koehler/Harold Arlen
- "Good Bait," Tad Dameron
- "Ham Fat," Scott Hamilton
- "I Got Rhythm," George Gershwin/Ira Gershwin
- "I Can't Get Started," George Gershwin/Ira Gershwin
- "Into It," Stan Getz
- "Jeepers Creepers," Harry Warren/Johnny Mercer
- "Jumpin at the Woodside," recorded By Count Basie
- "Kim," Charlie Parker
- "Lemon Drop," recorded By Woody Herman
- "Lester Leaps In," Lester Young
- "Mack the Knife," Kurt Wiell/Marc Blitzstein
- "Mambo Bounce," Sonny Rollins
- "The Man with a Horn," Eddie DeLange
- "Merry Go Round," Charlie Parker
- "Miles Theme," Miles Davis
- "Moose the Mooche," Charlie Parker
- "My One and Only Love," Wood/Mellin
- "Oleo," Sonny Rollins