

BERND KILTZ

GUITAR SCALES UNLOCKED

ONLINE
ACCESS INCLUDED



2.5 HOURS OF
PREMIUM VIDEO
+ 100 MP3
PLAYALONGS

NOTATION & TAB



Content

Preface	5
Navigating the fretboard	6
Learning the root notes systematically	6
Find your way with octave triangles	6
Learning the root notes	6
A tip for complete beginners	7
Effective practicing	8
The Octave system	10
1. Octaves	11
2. Arpeggios – Broken chords	12
3. Transitions – The connecting step	12
4. Tensions / Suspension study – Tension and resolution	12
5. Transitions between Shapes and 3-Notes-per-String Scales (3NPS)	12
Playing over chord progressions	14
Pentatonic Scales	15
Octaves: Minor Pentatonic Scale Major Pentatonic Scale	16
Transposing to other keys	18
Shapes: Minor Pentatonic	19
Circle of Fourths	20
Transitions: Bridging Octaves and Shapes	21
Transitions: Minor Pentatonic Major Pentatonic	22
The Major Scale and its modes	25
Ionian Mode: Octaves Tensions	28
Dorian Mode: Octaves Tensions	30
Phrygian Mode: Octaves Tensions	32
Lydian Mode: Octaves Tensions	34
Mixolydian Mode: Octaves Tensions	36
Aeolian Mode: Octaves Tensions	38
Locrian: Octaves Tensions	40
Licks: Ionian System	42
Shapes: Major Scale	44
Transitions: Ionian Mode	46
Transitions: Dorian Mode	47
Transitions: Phrygian Mode	48
Transitions: Lydian Mode	49
Transitions: Mixolydian Mode	50
Transitions: Aeolian Mode	51
Transitions: Locrian Mode	52
Practice Tips	53
Arpeggio Transitions: Major	54
Arpeggio Transitions: Minor	55
Arpeggio Transitions: Major 7	56
Arpeggio Transitions: Minor 7	57
Arpeggio Transitions: Dominant 7	58
Arpeggio Transitions: Minor 7^b5	59
Practice Tips	60
Melodic Minor (MM)	61
Melodic Minor (MM1): Octaves Tensions	62
MM2: Octaves Tensions	64
MM3: Octaves Tensions	66
MM4: Octaves Tensions	68
MM5: Octaves Tensions	70
MM6: Octaves Tensions	72
MM7: Octaves Tensions	74

Licks: Melodic Minor	76
Melodic Minor: Substitutions	78
The deal with Altered and Super Locrian	78
Shapes: Melodic Minor	79
Transitions: Melodic Minor (MM1 – MM6)	80
Transitions: Altered	86
Practice tips and examples	87
Arpeggio Transitions: Minor Major 7	88
Arpeggio Transitions: Major 7#5	89
Arpeggio Transitions: Dominant 7#5	90
Harmonic Minor (HM)	91
Harmonic Minor (HM1 HM2 HM5 HM7): Octaves Tensions	92
Licks: Harmonic Minor	100
Shapes: Harmonic Minor	101
Transitions: Harmonic Minor (HM1 HM2 HM5 HM7)	102
Arpeggio Transitions: Fully Diminished	106
Harmonic Major (HMaj)	107
Harmonic Major (HMaj1): Octaves Tensions	108
HMaj2: Octaves Tensions	110
HMaj3: Octaves Tensions	112
HMaj4: Octaves Tensions	114
HMaj5: Octaves Tensions	116
Licks: Harmonic Major	118
Practice tips	119
Shapes: Harmonic Major	120
Transitions: Harmonic Major (HMaj1)	121
Transitions: HMaj2	122
Transitions: HMaj3	123
Transitions: HMaj4	124
Transitions: HMaj5	125
Symmetrical Scales	126
Whole-Half Diminished Scale (WH): Octaves Tensions	126
Half-Whole Diminished Scale (HW): Octaves Tensions	128
Whole Tone Scale (WT): Octaves Tensions	130
Transitions: WH	132
Transitions: HW	133
Transitions: WT	134
Arpeggio Transitions: Augmented	135
Licks: Symmetrical Scales	136
3-Notes-per-String (3NPS)	137
3NPS: Major	138
3NPS: Melodic Minor	139
3NPS: Harmonic Minor	140
3NPS: Harmonic Major	141
3NPS: Patterns	142
Blues Scales	143
Other Scales	144
Other Pentatonics	144
Gypsy Minor	144
Exotic Scales	144
Chromatic Scales	144
A different approach	145
Table of absolute notes for the most important scales	146
Closing thoughts	148

Preface

'Guitar Scales Unlocked' is a method with a **comprehensive approach** to learning scales and arpeggios on the guitar. It introduces a fresh way of thinking about scale fingerings by combining an effective *One-Octave Shape* concept with standard patterns many guitarists are already familiar with. Functional new names for these common patterns offer improved orientation across the fretboard.

Each of the new fingerings spans just one *Octave*, so you'll never have to memorize more than eight notes at a time. This makes the learning process fast and intuitive – you can start applying the system right away with just a single *Shape* and get instant, rewarding results.

These *Shapes* are then extended across the neck in *Octaves*, maintaining their structure and resulting in five nearly identical *Octave* fingerings. Together, they cover more than 60 percent of the fretboard – and they're incredibly easy to remember.

By combining scales with the corresponding arpeggios, the method naturally promotes **conscious** and **melodic improvisation**. You'll effortlessly internalize how tension and release work within a scale or mode – essential knowledge for expressive soloing.

Once you've worked through the book and made the system your own, you'll be able to play any scale or arpeggio anywhere on the neck, on the spot—without needing to shift positions, transpose, or rethink patterns. Just play it right where your hand happens to be!

The best part: these new fingerings aren't actually new. They're already embedded in the five classic scale shapes that many guitarists already use. However, by deliberately limiting each *Shape* to just eight notes in the beginning, you'll learn scales far more quickly. This reorganization of scale material will give you a whole new level of clarity on the fretboard!

You don't need any prior knowledge of scale fingerings to use this book. Everything you need is clearly explained. The book includes all the exercises necessary to put the system into practice, with detailed fretboard diagrams, standard notation, and tablature.

At the end of each chapter, you'll also find suggestions to help you deepen your understanding and reinforce what you've learned. The included Online Videos feature close-up demonstrations of all examples, along with tons of backing tracks for you to jam along with.

'Guitar Scales Unlocked' is **not just another collection of scales**. It is a **guide to navigating the guitar fretboard**, built on the latest insights in learning theory and modern teaching methods. This fully developed and thoroughly tested concept, which has been successfully used in the German-speaking world for over 10 years, is designed to give you complete control of the fretboard:

- **Compact and easy-to-learn fingerings that can be used immediately.**
- **Integration with the well-known standard Shapes (major, pentatonic, etc.).**
- **Compatible with three-notes-per-string Shapes for fast playing.**
- **Scales, arpeggios, and chords combined into a coherent system.**
- **Clear, pedagogically structured practice instructions.**
- **Based on over twenty years of hands-on teaching experience.**
- **All exercises presented in notation, tablature, and fretboard diagrams.**
- **Online media including videos of all exercises as demonstrations and play-alongs.**

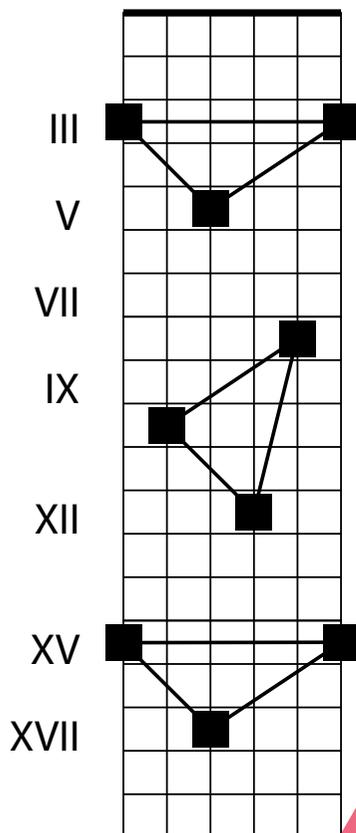
Scales included in this book:

The following scales are presented:

- **Major and Minor Pentatonic Scales**
- **Major, Minor, and their modes (modal scales)**
- **Melodic Minor Scale and its modes**
- **Harmonic Minor Scale and its modes I, II, V, and VII**
- **Harmonic Major Scale and its modes I, II, III, IV, and V**
- **Major and Minor Arpeggios**
- **Seventh chord arpeggios**
- **Symmetrical scales (half-whole diminished, whole-half diminished, whole tone)**

Navigating the fretboard

To get the most out of this system, you should know the note names on the fretboard. This knowledge is an essential foundation for everything that follows. If you are not completely confident yet, no worries—I will show you two simple and effective ways to master the fretboard step by step!



Find your way with octave triangles

Have a look at the diagram on the left. You will see *three triangle shapes*, that show the position of the root note G and its octave notes across the fretboard. The *first triangle* outlines the root and its octaves starting on the low E-string (⑥) at the 3rd fret. The *second triangle* starts on the A-string (⑤) at the 10th fret. The *third triangle* mirrors the first one but is shifted up by 12 frets—exactly one octave higher.

These triangle shapes can be moved anywhere across the fretboard. However, you will need to know the notes on the low E- and A-strings in order to use them effectively and to figure out all other notes based on these root positions.

For casual players, this method is a great shortcut—and definitely worth learning.

Before you move on to the next exercise on page 7 (which comes in two parts), make sure you know the notes on the E- and A-strings.

The diagram on the left illustrates the root triangles using the note “G” as an example.

Learning the root notes systematically

As a guitarist you should be able to name all the notes on the fretboard without hesitation to truly navigate it with ease. It's not as difficult as it sounds—all it takes is six to eight weeks of consistent practice. If you do the next two-part exercise on page 7 at least five times a week, you'll make great progress.

Since the human brain can only hold a limited amount of information at once, we learn the so-called *root notes* on each string up to the 12th fret. Root notes are all the natural notes (no sharps or flats), namely:

C D E F G A B. To transfer them to each string, you only need to know the intervals between the notes.

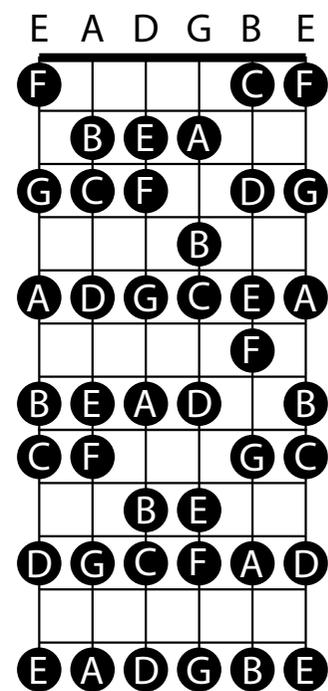
It's more straightforward than you might think ...

First, you need to know that on the guitar, the root notes are either *one* or *two frets* apart. *One fret* equals a *half-step* (semitone), and *two frets* equal a *whole step* (whole tone).

1 fret = 1 semitone (½T)

2 fret = 1 whole tone (1T)

Between **E** and **F**, and between **B** and **C**, there is a *half step* or *semitone* (1 fret). Between all other notes, there is a *whole step* (2 frets).



Octaves: Minor Pentatonic Scale

The Minor Pentatonic Scale is a great entry point for improvisation. Since it is already well-known to many guitarists, it is treated here as the basic Pentatonic Scale. You should practice the arpeggios alongside it. The corresponding chords are **m7** and **m11**. For methodical reasons, I have chosen the Minor triad as the arpeggio.

Scale:
Minor Pentatonic

1		b3	4	5		b7	8
---	--	----	---	---	--	----	---

Arpeggio:
(Minor)

1		b3		5			8
---	--	----	--	---	--	--	---

Octave 1E

Arp-Oct 1E

Octave 1D

Arp-Oct 1D

Octave 1B

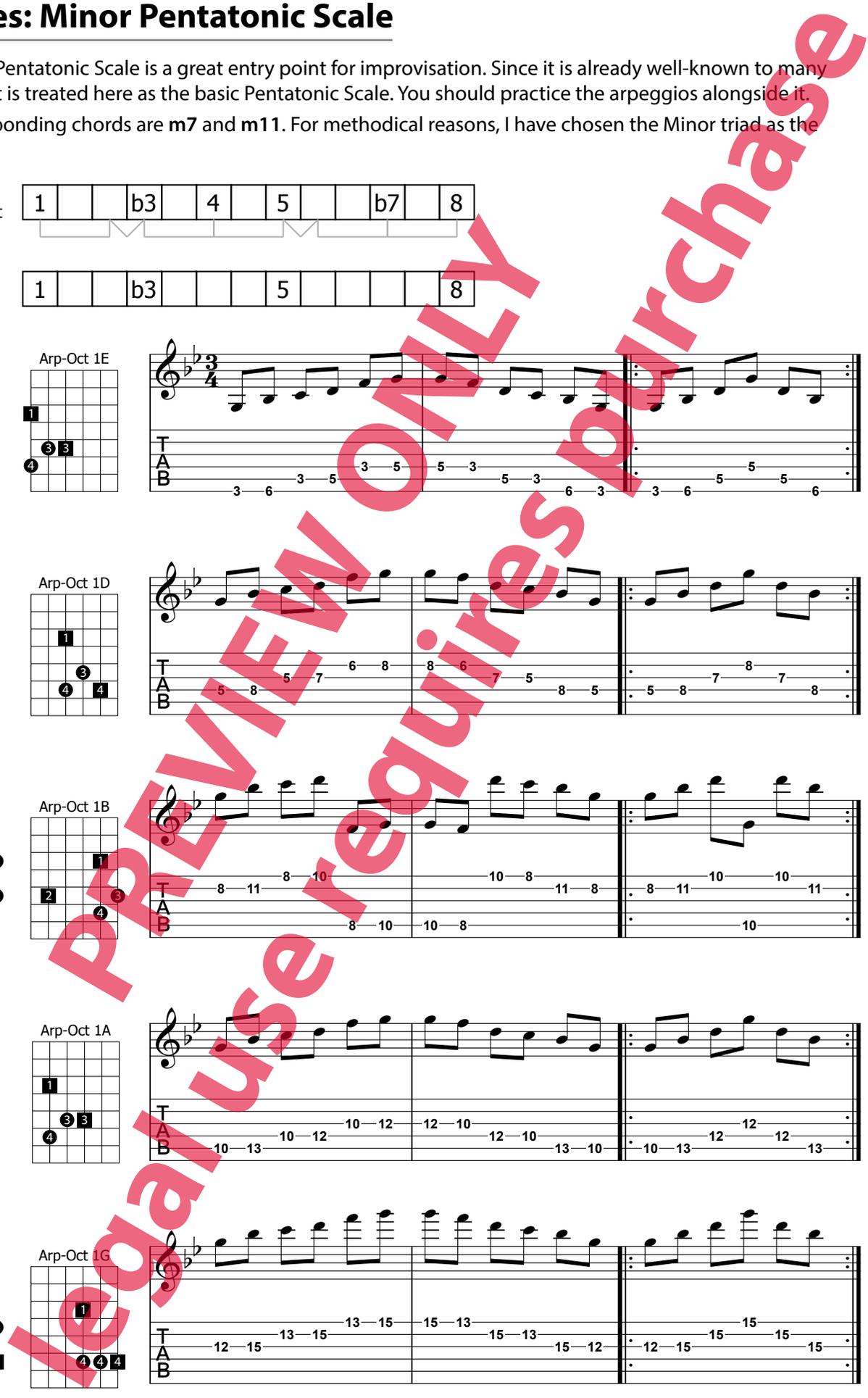
Arp-Oct 1B

Octave 1A

Arp-Oct 1A

Octave 1G

Arp-Oct 1G



The Major Scale and its modes

The most common scale in virtually every style of music is the **Major Scale**—or more precisely, what we call the **Ionian system**, which includes the Major Scale and its modes. This is also where the so-called **Natural Minor Scale** comes from.

The term *mode* comes from the Latin *modus*, meaning ‘way’ or ‘manner.’ So, a *mode* is essentially just a different way of playing the Major Scale—you’re using the same notes, but the root note shifts, which alters the overall sound.

Modes are fundamental in almost every style of music: rock, jazz, funk, pop, metal, and more. Once you understand how *modes* work, you’ll have a powerful tool for improvisation and composition:

Take the **G Major Scale** as an example. It consists of *seven unique notes*. By shifting the starting point (root note) one step forward each time, you get seven different *modes*, each with its own unique sound and mood. The only thing that changes is the pattern of whole and half steps between the notes:

G Ionian:

1.	2.	3.	4.	5.	6.	7.	8.
G	A	B	C	D	E	F#	G
┌ 1T ─┐		┌ 1T ─┐		┌ ½T ─┐		┌ 1T ─┐	
2 frets		2 frets		1 fret		2 frets	

A Dorian:

1.	2.	3.	4.	5.	6.	7.	8.
A	B	C	D	E	F#	G	A
┌ 1T ─┐		┌ ½T ─┐		┌ 1T ─┐		┌ 1T ─┐	
2 frets		1 fret		2 frets		2 frets	

B Phrygian:

1.	2.	3.	4.	5.	6.	7.	8.
B	C	D	E	F#	G	A	B
┌ ½T ─┐		┌ 1T ─┐		┌ 1T ─┐		┌ 1T ─┐	
1 fret		2 frets		2 frets		2 frets	

C Lydian:

1.	2.	3.	4.	5.	6.	7.	8.
C	D	E	F#	G	A	B	C
┌ 1T ─┐		┌ 1T ─┐		┌ 1T ─┐		┌ ½T ─┐	
2 frets		2 frets		2 frets		1 fret	

D Mixolydian:

1.	2.	3.	4.	5.	6.	7.	8.
D	E	F#	G	A	B	C	D
┌ 1T ─┐		┌ 1T ─┐		┌ ½T ─┐		┌ 1T ─┐	
2 frets		2 frets		1 fret		2 frets	

E Aeolian:

1.	2.	3.	4.	5.	6.	7.	8.
E	F#	G	A	B	C	D	E
┌ 1T ─┐		┌ ½T ─┐		┌ 1T ─┐		┌ 1T ─┐	
2 frets		1 fret		2 frets		2 frets	

F# Locrian:

1.	2.	3.	4.	5.	6.	7.	8.
F#	G	A	B	C	D	E	F#
┌ ½T ─┐		┌ 1T ─┐		┌ 1T ─┐		┌ 1T ─┐	
1 fret		2 frets		2 frets		2 frets	

Mixolydian:
Tension licks
targeting 2, 4 & 6

Aeolian:
Tension licks
targeting 2, 4 & b6

Locrian:
Tension licks
targeting b2, 4 & b6

What stands out here: Some licks are identical across different modes. That's because certain modes differ by only one note. For example, in modes with a Minor Third (except Locrian), the lick using the 4th is always the same. The combination of the m7 arpeggio + 4th also forms the Minor Pentatonic Scale—a key reason why Pentatonics are so widely usable. Modes with a Major Third don't share a lick completely due to the maj7 / 7 difference. Ionian and Lydian, however, differ only in the lick using the 4th.

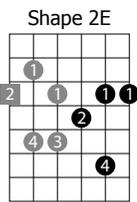
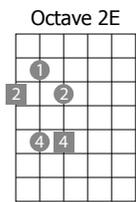
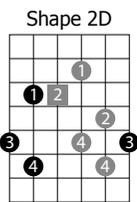
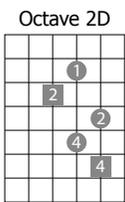
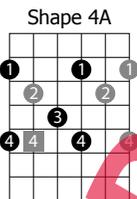
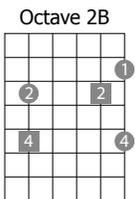
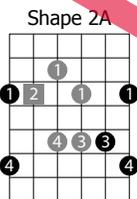
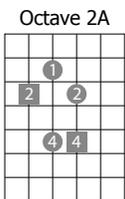
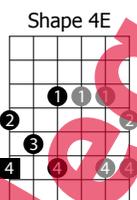
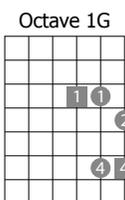
Remember:

A mode is only fully defined when all of its tensions are clearly heard! If you're not playing it over its root chord but rather without accompaniment, the arpeggio must also be clearly outlined. That's why in *Guitar Scales Unlocked*, all modes are learned in a single Octave and in absolute terms—so the guitarist can internalize the unique sound of each mode 100%. If you've truly mastered the licks of every scale and can hear the notes in your head before playing them, you've reached a new level of improvisation. Take your time and practice slowly. *It's better to nail one lick really well over two weeks than to rush through all of them.*

Arpeggio Transitions: Dominant 7

The dominant 7—or simply '7'—arpeggio (e.g., G7, C7, F7 ...) is the only one that doesn't lend itself well to substitution. The added 9th can make things a bit tricky.

That said, it works great when played over the root chord or any V chord in a key. It sounds especially good in a standard Major blues context, mixed with the Minor Pentatonic Scale.

Tensions: MM4

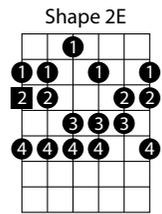
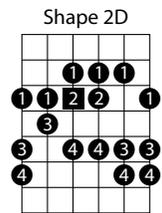
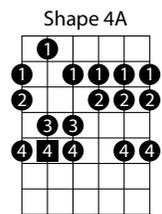
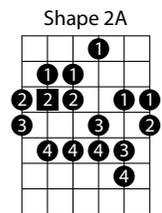
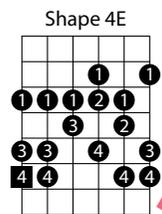
The Tensions in Lydian $\flat 7$ are:

2 nd note in MM4	4 th note in MM4	6 th note in MM4
Major Second (2)	Augmented Fourth ($\sharp 4$)	Major Sixth (6)

This is arguably the most accessible mode of the Melodic Minor Scale. It works great over any dominant 7 chord that doesn't include a 4 or 11 (so avoid sus4 chords). The sound is a mix of Lydian and Mixolydian, often labeled Lydian $\flat 7$ or Mixolydian $\sharp 11$. It's exotic, but very playable—and a favorite in modern jazz as well as progressive rock and metal. If you only want to focus on one Melodic Minor mode—start here.

Shapes: Harmonic Major

Just like with Melodic Minor, the *Shapes* of Harmonic Major differ from those of the Major Scale by only one note. Take your time and practice slowly enough to avoid any mistakes!

PREVIEW ONLY! Purchase required for legal use.