Here are some important building blocks to understanding how modes and keys relate to each other:
The classical diatonic modes precede the 12-tone chromatic scale in history, and many folk songs live in them.
A diatonic mode is a seven-step scale in a predictable combination of whole and half steps.
The 12-tone chromatic scale is made up of all half steps.
The Key Signature indicates which notes will be altered (raised or lowered) throughout the piece.
Most songs end at home, or on the tonic, which is the root pitch of the scale.
Each key signature corresponds to all seven of the classical modes.
In our example here if the key signature has two sharps AND the final note of the song is D, then we are most likely playing in the **Ionian Mode** or the Major scale. Likewise, with two sharps and ending on an E, then we are most likely playing the **Dorian Mode**.
With two sharps and ending on a B, then we are most likely playing in the **Aeolian Mode**, or the pure or natural minor scale. There are usual chords which corresponds to the modes which will covered in a separate handout.

### Comparing in Key of D

#### Ionian Mode = Major Scale

- D E F# G A B C# D

#### Dorian Mode = Mountain Minor

- E F# G A B C# D E

#### Phrygian Mode

- F# G A B C# D E F#
Mixolydian Mode

"Modal Major"

Aeolian Mode
Natural/Pure Minor

Locrian Mode