All acknowledged theories of major-minor tonality, including Rameau’s fundamental bass theory, the theory of scale-steps, Riemann’s theory of harmonic functions, Ernst Kurth’s dynamic conception of tonality and Schenker’s theory of levels, focus on specific tonal features each. Abandoning the idea that tonality is primarily defined by a set of rules, we can describe tonal music by a catalogue of features, instead. In this case, tonality no longer appears as a coherent system; it is rather characterized by a number of attributes that in an historic process of change slowly were combined and later on, one after another, dropped out again. My talk will discuss the possibility of suspending systematic approaches towards tonality by a cumulative description from an historic point of view, a description combining features from different theories.