



Congrats a very insightful essay! A few thoughts of my own:

---Schenker's racist, white-supremacist, elitist, anti-democratic ideology lies at the core of his own conception of music.

---There is a distinction between Schenker's own concepts and the practice that has come to be labeled as "Schenkerian analysis"; the two are not equivalent (if I am not mistaken, this is one of your main points).

---I would further underline that what is generally known as "Schenkerian analysis" is far from a monolithic enterprise; it actually involves a conglomeration of approaches.

--Nonetheless, many analyses in what is known as the Schenkerian tradition rely on an ideology that arguably is even more racist than Schenker's, if less overtly so.

--I would argue that what is most important is not to argue how one should best characterize the nature of "Schenkerian analysis"—since that would imply that Schenkerian analysis represents a more unified approach than it actually is. Rather, what I feel is more important is to deeply consider to what extent an analysis in the Schenkerian tradition (or any tradition) reflects the disturbing world view expressed by Schenker, and to what extent and how one might avoid promoting such ideology in one's own analyses.

