

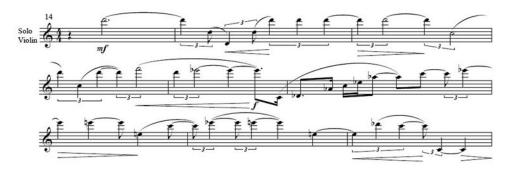
## CORRIGENDUM

## A Multiplicity of Stories: Reading Feminist Orientalism in *Scheherazade.2* – CORRIGENDUM

Rebecca Anna Schreiber

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In the original online version of the article by Schreiber<sup>1</sup> in the May 2022 issue of *Journal of the Society for American Music*, the copyright credit for Examples 4 and 5 were omitted. The copyright credit has been added to the revised online version. The examples, with the credits are as follows:



**Example 4.** John Adams, *Scheherazade.2*, first movement, solo violin's initial appearance suggestive of Scheherazade's persona, mm. 14–22. "Scheherazade.2" by John Adams © 2014 by Hendon Music, Inc. A Boosey & Hawkes Company. Copyright for All Countries. All Rights Reserved. Reprinted by Permission.

<sup>&</sup>lt;sup>1</sup>Rebecca Anna Schreiber. "A Multiplicity of Stories: Reading Feminist Orientalism in Scheherazade.2," Journal of the Society for American Music 16, no. 2 (2022): https://doi.org/10.1017/S1752196322000037.

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**Example 5.** Adams, *Scheherazade.2*, fourth movement, Scheherazade's final monologue, mm. 252–63. "Scheherazade.2" by John Adams © 2014 by Hendon Music, Inc. A Boosey & Hawkes Company. Copyright for All Countries. All Rights Reserved. Reprinted by Permission.

## Reference

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