

## REFERENCES

- Allport Andrew. (2012). The Romantic Fragment Poem and the Performance of Form. "Studies in Romanticism", 3(51), 399-417.  
<https://www.jstor.org/stable/24247307>
- Burnham, S. (1997). [Review of *The Romantic Generation*, by C. Rosen]. *Journal of the American Musicological Society*, 50(2/3), 455–464.  
<https://doi.org/10.2307/831841>
- Creswell, J.W. (2003). *Research design: Qualitative, quantitative, and mixed methods approaches*. Sage.
- Hoeckner Berthold. (1997). Schumann and Romantic Distance. "Journal of the American Musicological Society", 55-132. doi:10.2307/832063
- Kim Sun-Ah. (2011). The Characteristics of Schumann Fantasie Op. 17 in C Major. "Music and Arts"(2011-1).
- Lester Joel. (1995). Robert Schumann and Sonata Forms. "19th-Century Music" (18), 189-210. doi:10.1525/nem.1995.18.3.02a00020
- Marston Nicholas. (1992). "Schumann: Fantasie, Op. 17." Cambridge: Cambridge University Press. <https://www.cambridge.org/core/books/schumann-fantasie-op-17/670E24272F6E97E9AB04600B1D2053A0>
- Perrey Beate. (1970). "Schumann's lives, and afterlives: An introduction." Semantic Scholar:  
<https://www.semanticscholar.org/paper/Schumann%27s-lives%2C-and-afterlives%3A-an-introduction-Perrey/96af1f7eafb76e2502dbd6ca911ae27cf5df1866>
- Plantinga B. Leon. (1991). Schumann's View of "Romantic". "The Musical Quarterly", 4(75), 176-187. <https://www.jstor.org/stable/741844>
- Roesner C. Linda. (1991). Schumann's "parallel" forms. 19<sup>th</sup> Century Music.
- Rosen Charles. (1995). "The Romantic Generation." Cambridge, MA: Harvard Univ. Press.