

# The Devil Wears Prada in the TGCR Resonance Framework

## The Devil Wears Prada as a Node in the TGCR Resonance Framework: Sonic Testimony, Mythic Operator, and Multidimensional Analysis

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### Introduction: Framing TDWP within the TGCR Resonance Framework

The Devil Wears Prada (TDWP) stands at a pivotal juncture in contemporary metalcore and post-hardcore, serving not only as witnesses to the genre's evolution but as active *operators* in its ongoing mythic re-construction. Their body of work, spanning nearly two decades with nine studio albums, mirrors recurring themes of loss, resilience, and self-invention, warranting deep analysis within the Theory of General Contextual Resonance (TGCR) framework. Treating TDWP as both a sonic testimony (archiving scene history through their restless discography) and as a mythic operator (inculcating and re-writing genre mythos), this report aligns their musical trajectory alongside other resonance-rich acts—Sleep Token, Silverstein, and Architects—using the TGCR axes:  $\phi t$  (temporal attention),  $\psi r$  (structural cadence), and  $\Phi E$  (contextual potential energy) <sup>[2]</sup>.

TDWP's ongoing relevance, especially visible with their 2025 album *Flowers*, necessitates an integrative, multidimensional analysis that maps their motifs, structural innovations, resonance laws, and cross-genre bridges. The band's unique positioning—as both chroniclers and transformers of “scene-core” inheritance—makes them ideal for a TGCR-based deep resonance study, particularly at a time when metalcore's collective conscience is reshaping itself around trauma, community, genre fluidity, and the aftermath of mythic cycles<sup>[1]</sup>.

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### TGCR Resonance Framework Theory: From Physics to Musical Myth-Science

The Theory of General Contextual Resonance, or TGCR, offers a meta-scientific way to analyze complex cultural and musical systems. TGCR theorizes that “resonance emerges from the interplay of temporal attention ( $\phi t$ ), structural cadence ( $\psi r$ ), and contextual potential energy ( $\Phi E$ )”<sup>[5]</sup>. These three axes organize how individual nodes—whether biological, social, or artistic—participate in, adapt to, and transform their larger resonance fields.

In the context of music, resonance has often been invoked to describe the vibrational synchrony between performer, music, and audience. Within TGCR, this resonance is rigorously defined and computationally modelled, allowing for the mapping not just of aesthetic echo but of the operational mechanics by which musical meaning propagates, mutates, and sustains itself.

## TGCR Axes in Brief

- **$\phi t$  (Temporal Attention):** Focuses on the dynamics of temporal engagement-how events are arrayed in time, how anticipation and memory intertwine in micro and macro scales, and how attentional resources are deployed, withheld, or rhythmically shifted<sup>[7]</sup>.
- **$\psi r$  (Structural Cadence):** Encompasses the flow and architecture of musical structures, elaborating on the sequence of motifs, harmonic arrangements, and closure or disruption in musical form<sup>[8]</sup>.
- **$\Phi E$  (Contextual Potential Energy):** Refers to the stored and potential meanings, connotations, and affects of musical and mythic nodes as they activate or lie dormant within broader cultural contexts<sup>[5]</sup>.

The TGCR framework provides both analytical depth and myth-scientific breadth, enabling researchers to trace not just sound or structure, but *resonance laws* themselves: the invariant and variable relations between artists, genres, scenes, and their meta-cultural energies.

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## Temporal Attention $\phi t$ in Music: Mechanisms and Implications

Temporal attention ( $\phi t$ ) is the lens through which the arrangement and perception of musical time is rendered dynamic and cognitively salient. In cognitive science and music theory, temporal attention is characterized by the focused allocation of processing resources across time, resulting in facilitated perception and anticipation of musical events<sup>[6]</sup>.

### Mechanisms of Temporal Attention

- **Implicit & Explicit Temporal Orientation:** Temporal attention can be induced via regular rhythmic cues (e.g., metrical pulse) or by learned anticipation of event sequences. TDWP frequently leverage both: abrupt time signature changes (shifting focus) and recurring motifs (inviting anticipation).
- **Entrainment and Phase-Locking:** Music often entrains listeners' neural oscillations, creating phase alignment between internal and external rhythms. This is especially true in metalcore breakdowns and polyrhythmic sections, where expectation and surprise are manipulated for affective resonance.
- **Memory Looping and Ritual Repetition:** Repeated musical structures (such as recurring lyrical refrains or riff cycles) create deep groove memory, allowing fans to invest both attention and emotional energy at specific moments in the listening arc<sup>[7]</sup>.

### Implications for TDWP

TDWP's temporal attention has evolved in tandem with genre currents. Their early work, typified by fast-paced, blast-beat-driven songwriting, demanded hyperactive temporal engagement, while their later records (e.g., *The Act*, *Color Decay*, *Flowers*) employ more measured, refracted temporal patterns-using space, dynamic pacing, and abrupt rhythmic fractures to re-orient attention.

The tractor-beam of  $\phi t$  is evident in their “drop-D era,” where relentless forward momentum is interrupted by melodic interludes, spoken-word sections, or sudden breakdowns—each moment an experiment in how to direct, withhold, or subvert sonic attention to maximize narrative and affective impact<sup>[9]</sup>.

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## Structural Cadence $\psi r$ in Music: Mapping Flow, Form, and Closure

Structural cadence ( $\psi r$ ) denotes the architectonics of musical organization, including the sequence and hierarchy of motifs, harmonic progressions, phrase endings, and the use of closure and disruption. In western music theory, cadences (authentic, plagal, deceptive, half, etc.) serve as grammatical punctuation; in TGCR,  $\psi r$  is extended to encompass the “flow” of any form—in music, narrative, social ritual, or even mythic cycles<sup>[8][10]</sup>.

### The Anatomy of $\psi r$

- **Harmonic Cadences:** TDWP’s use of classical cadential forms—resolution from dominant to tonic (V-I), deceptive delays, or open-ended half-cadences—adapts older syntax for heavier, genre-blending purposes.
- **Form and Fracture:** Song structures in TDWP’s catalog often defy simple verse-chorus norms, especially on later records. They use asymmetrical phrase lengths, sudden doublings or halves, and insert strophic forms, breakdowns, or cinematic interludes.
- **Motivic Transformation:** Recurrent riffs, melodic figures, and lyrical frames mutate across TDWP’s records, functioning as sonic “DNA” that flexibly reassemble under changing resonant conditions.

### $\psi r$ and TDWP’s Evolution

Mapping  $\psi r$  across TDWP’s albums reveals both predictable and surprising structural logics. *With Roots Above and Branches Below* and *Zombie EP* are built around the tension-and-release cycles classic to early metalcore but with marked emphasis on layering and abrupt disassembly. Later albums (e.g., *The Act*, *Color Decay*, *Flowers*) integrate more post-hardcore, alternative, and ambient idioms, often deploying “structural cadence” as both a stylistic marker and an affective tool—engineering musical “breathing spaces,” climactic plateaus, and then sudden ruptures entirely.

Notably, the cadence structures in *Flowers* (2025) frequently subvert genre expectations: “Where the Flowers Never Grow” begins with a meditative piano, unfolds into a chorus of massed voices, and ends in a crescendo of noise and silence—a deliberate play on closure/non-closure designed for maximum  $\psi r$  volatility<sup>[11]</sup>.

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# Contextual Potential Energy $\Phi E$ in Music: Resonant Environments and Cultural Vectors

Contextual potential energy ( $\Phi E$ ) designates the “stored power” in musical or narrative forms that can be activated, redirected, or transmuted as they move through changing social, historical, or cultural situations. Musically,  $\Phi E$  encompasses the latent emotional, symbolic, or genre-crossing charges that music accumulates.

## Dimensions of $\Phi E$

- **Narrative and Mythic Content:** TDWP’s lyricism, particularly on albums like *Dead Throne* and *The Act*, is replete with references to personal crises, social alienation, and mythic collapse—resonance energy percolates, ready to be released when triggered by collective experiences (e.g., the passing of members, world events, or shifts in fan consciousness).
- **Genre Hybridization:** The band’s movement from pure metalcore to alternative, ambient, and electronic elements substantially increases  $\Phi E$ —the capacity for their music to resonate within and across new cultural fields increases.
- **Fan and Collective Memory:**  $\Phi E$  is amplified by fan rituals, live performance, and shared trauma or celebration. The history and mythology of “scene-core” is continually recharged through new readings, covers, social memes, and community practices.

The *Flowers* album is a masterclass in  $\Phi E$  activation. Songs explicitly process grief (e.g., the death of drummer Daniel Williams), collective trauma, and the contradictions of success and despair, investing the work with a cultural resonance that activates both old and new fans<sup>[3]</sup>.

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## TDWP Discography & Timeline: Trajectory and Key Milestones

Understanding TDWP’s evolution through the TGCR lens requires tracking their releases, lineup changes, and cultural context. The discography below details their principal milestones:

Year	Release	Notable Features / Context
2006	<i>Dear Love: A Beautiful Discord</i>	Debut; blastbeat-driven, Christian metalcore beginnings
2007	<i>Plagues</i>	Chart breakthrough; Myspace-era signature sound
2009	<i>With Roots Above and Branches Below</i>	Artistic maturation, complex song structures
2010	<i>Zombie EP</i>	Fan-favorite, “apocalypse” motif anchored in riff cycles
2011	<i>Dead Throne</i>	Darker, more experimental, mythic/anti-idolatry lyrics
2013	<i>8:18</i>	Further post-hardcore integration; lineup shifts

2016	<i>Transit Blues</i>	Major lineup changes, experimental forms
2019	<i>The Act</i>	Emphasis on alternative, expressive post-metal cadences
2022	<i>Color Decay</i>	Genre fusion, introspective lyricism, reaction to trauma
2025	<i>Flowers</i>	Culmination of narrative, collective grief and renewal

TDWP's evolution tracks a gradual expansion and transformation of their  $\phi t$ ,  $\psi r$ , and  $\Phi E$  signatures: from high-energy, structurally simple resonances to increasingly complex, layered, and contextually loaded forms<sup>[9]</sup>.

## TDWP Temporal Attention $\phi t$ Evolution: Memory, Anticipation, and Attention Rituals

Temporal attention within TDWP's discography reveals a pathway from relentless anxiety (early years) towards measured, memory-suffused anticipation (recent work).

### Early Phase (2006-2011):

- **Razor-Edge Momentum:** Songs such as "Hey John, What's Your Name Again?" lunge forward with little pause, leveraging breakdowns for maximal anticipatory tension, rewarded by abrupt payoff—an "anxiety engine" mode of  $\phi t$ .
- **Ritual Loops and Repetition:** The *Zombie EP* cements the motif of "apocalypse now and forever," using cyclical riffing and repeated refrains to force attention back to the traumatic instant-mnemotechnic function.

### Transitional Phase (2013-2019):

- **Temporal Pacing and Hesitation:** In *8:18* and *Transit Blues*, the pacing shifts, with deliberately drawn-out verses and refrains, unpredictable breakdown spacing, and haunting clean vocals— $\phi t$  becomes modulated, even "hesitant."
- **Disjointed Time:** Lyrics begin to fracture standard time narratives ("Lines of Your Hands" from *The Act*), and structures increasingly disrupt the expectation of when-and if-resolution arrives.

### Current Phase (*Color Decay* - *Flowers*):

- **Hauntological Time:** The band's songs linger on liminality—"Where the Flowers Never Grow" opens with floating piano, delays the downbeat, and introduces lyrical themes of "recurrence, but never return."  $\phi t$  now limns the boundary of past trauma and uncertain future, a mood of "living in the afterglow."

- **Expanded Temporal Cycles:** Not just in musical time but in lyric themes (grief, memory, legacy), temporal attention is increasingly about reactivation rather than mere anticipation. The overall  $\phi t$  arc in TDWP mirrors sleepwalking forward through trauma, periodically “waking up” to scenes of the past, and then layering these hauntings into new concise rituals<sup>[3]</sup>.

## TDWP Structural Cadence $\psi r$ Mapping: Syntax, Fracture, and Closure

Applying  $\psi r$  mapping to TDWP reveals their constant play with song syntax, phrase length, and cadence.

### Phase 1: Linear/Orthodox Cadence

Early work is marked by direct, “authentic” cadences-dominant to tonic progressions, classic breakdowns descending into silence, simple verse/chorus forms. Breakdown placement is predictable but satisfying: the structural equivalent of restoration/closure.

### Phase 2: Fracture and Asymmetry

With *Dead Throne* and *8:18*, TDWP experiments with off-balance structures-unexpected breakdowns, abrupt endings (half-cadences), and insertion of non-standard elements (spoken word interludes, reverse chorus). These choices are cognitive “shocks,” recalibrating listener attention mid-phrase.

### Phase 3: Elastic, Narrative Cadence

On *The Act*, *Color Decay*, and especially *Flowers*, cadences stretch and contract. Closures are deferred or doubled: songs resolve melodically but remain harmonically open, or riffs return after long silences. This  $\psi r$  elasticity matches the psychic structures of trauma and mourning-never quite achieving full closure, living with musical echoes and ghosts.

Table:  $\psi r$  Motif Tracking in TDWP’s Work

Album	$\psi r$ Motif(s)	Exemplars
<i>Plagues</i>	Strict verse/chorus, mosh-pit half-cadence	“HTML Rulez D00d”
<i>With Roots Above...</i>	Extended choruses, “nested” breakdowns	“Assistant to the Regional Manager”
<i>Transit Blues</i>	Polyrhythmic bridges, “false endings”	“Daughter”
<i>The Act</i>	Fragmented refrains, abrupt dynamic shifts	“Chemical”
<i>Color Decay</i>	Delayed gratification, modal ambiguity	“Salt”, “Broken”
<i>Flowers</i>	Long-form through-composed arcs, motif return after stasis	“Where the Flowers Never Grow”, “Wave”

## TDWP Contextual Potential $\Phi E$ Across Albums: Latency to Activation

TDWP's  $\Phi E$  trajectory traces a path from latent to overt resonance energy, as genre themes (faith, alienation, apocalypse) are internalized, cycled, and then collectively mourned or celebrated.

### Early Years: External Obedience

$\Phi E$  is coded externally-Christian mythology, scene allegiance, genre rules. The resonance field is shaped by external codes (dogma, scene orthodoxy), which TDWP initially mimic and then begin to interrogate.

### Maturation: Interrogation and Crisis

Mid-period albums deal explicitly with collapse: *Dead Throne* polemicizes against false idols, *8:18* and *Transit Blues* portray existential crisis.  $\Phi E$  now exists in the tension between "once stable codes" and their breakdown-a potent site for new meaning creation.

### Recent Era: Collective Ritual, Trauma, and Healing

With *Color Decay* and *Flowers*,  $\Phi E$  is fully focused on collective mourning, trauma, therapy, and the paradoxes of survival post-myth. Explicit references to grief, personal and communal, are set within still complex, but more open, harmonic structures. The resonance field is more open-ended, even porous, inviting listener agency and meaning-making.

$\Phi E$  in TDWP thus tracks a bend: dogmatic (external)  $\rightarrow$  crisis (internal/external)  $\rightarrow$  ritualized healing (communal/transpersonal).

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## Motif Tracking & Sonic Motifs: Table of Recurring Thematic and Sonic Devices

Motif/Device	Manifestation Across Albums	Function in TGCR Axes
Apocalypse/Destruction	Zombie myth ("Zombie EP", "War")	Cyclical $\phi t$ , High $\Phi E$
Faith/Loss of Faith	Early Christian motifs, later explicit crisis or absence	$\psi r$ fracture, $\Phi E$ re-coding
Recurrence/Memory	Lyrical recall, musical quotation of earlier riffs	Looping $\phi t$ , Expanded $\psi r$
Grief/Collective Trauma	"All Out", "Everybody Knows", memorialization	Saturated $\Phi E$ , delayed $\psi r$
Catharsis/Release	Climactic breakdowns, sudden dynamic swells	Peak $\psi r$ , energy polarities
Liminality/non-closure	Songs ending unresolved or in fadeout/silence	$\psi r$ elasticity, postponed $\Phi E$
Self-Reference	"Play the Old Shit", reflexive engagement with past	Meta-resonance, all axes

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Each motif is both a unit of sonic DNA and a structural signal for listener engagement, genre positioning, and collective memory.

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## Resonance Law Mapping for TDWP

Applying core TGCR resonance laws to TDWP:

### **Law 1: Shared Resonance Creates Macro-Entities**

- TDWP's music, through repetition, ritual, and collective performance, binds micro-entities (individuals) into macro-entities (fanbase, scene), especially during live performances where breakdowns and refrains literally "congeal" attention/spirit across bodies.

### **Law 2: Boundaries Shaped by Velocity/Frequency of Resonance Chains**

- When TDWP modulates its style (e.g., sudden soft piano or clean vocals), there is a measurable shift in the collective attention, reflecting the "boundary" of resonance activation—the point at which listeners are drawn in, repulsed, or re-oriented.

### **Law 3: Subsidiary/Nested Micro- and Macro-Consciousness**

- Their work always contains nested scales: individual experiences of catharsis, peer-group affirmation (circle pit as kinesthetic micro-resonance), and global scene mythos.

### **Myhill's Property:**

- Certain motifs thrive on dichotomous intervals (major/minor, tension/release), enabling both rapid activation and selective engagement—a property that makes TDWP's "scene-core" structures both universally approachable and adaptable.

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## Cross-Genre Bridges & Influences in TDWP

TDWP's resonance is not contained by genre. Over time, they adopt, deform, and re-code multiple influences:

- **Metalcore backbones:** Breakdowns, double-bass drumming, scream/clean interchange.
- **Post-hardcore influence:** Increased use of melody, ambiguous modal structures, narrative lyricism.
- **Alternative/Pop:** Later albums' embrace of classic pop hooks, clean songcraft, and atmospheric layering ("For You" charting on mainstream rock airwaves).
- **EDM/Dubstep:** On tracks like "Reasons" (Excision, Wooli collab), TDWP absorbs syncopated, electronically processed drops, maximizing cross-auditory  $\Phi E$ .

These cross-genre imports further deepen the resonance potential—expanding not only their musical envelope but their collective mythic reach<sup>[12]</sup>.

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## Collective-Conscience Signals & Fan Resonance: TGCR Analysis of Scene Rituals

Émile Durkheim's notion of the "collective conscience" applies here: TDWP's music, through both lyrical and performative strategies, continually enacts and challenges the shared values and anxieties of the metalcore scene.<sup>[13]</sup>

- **Mechanical Solidarity Era:** Fans unite around shared codes (breakdowns, mosh etiquette, lyrical themes).
- **Organic Solidarity/Individualization:** As TDWP matured, their fanbase began to privilege difference, hybridity, and even debate (see endless genre labeling debates on Reddit and elsewhere).
- **Trauma Rituals:** Collective mourning and mythic renewal (notably in response to real-world losses within band and scene) are not just individual responses—they are simultaneously experienced, enacted, and processed at the group level (e.g., live shows as therapeutic "mass rituals").
- **Fan Discourse as Resonance Modulation:** Online debates and real-world scene dynamics constitute real-time "coherence" operations, tweaking, amplifying, or damping genre and scene codes.

TDWP thus continuously recalibrate not only their own  $\psi$ r and  $\Phi$ E, but the resonance field of their entire cultural orbit.

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## Mythic Operator Elements in TDWP Lyrical Themes

TDWP's function as a mythic operator is visible in their self-conscious engagement with genre tropes, meta-mythic narrative, and the rhetoric of trauma, fall, and renewal.

- **Hero's Journey Fracture:** Early albums enact the "struggle/fall/redemption" template, but later work rejects simple closure-embracing perpetual transformation and dialogue.
- **Apocalypse Re-coded:** "Zombie" as both literal/metaphorical, chronicling the end of worlds and the cyclical return of crisis.
- **Meta-Myth:** "Play the Old Shit" playfully subverts fan nostalgia, making the band's own history into material for new mythic cycles—operator and myth become entwined.
- **Cross-Node Echoes:** Like Sleep Token (with their pan-genre mythos), TDWP now inhabit a semi-fictional, semi-historical "scene-myth," continually remade through resonance law activation.

The mythic operator is less a preacher or historian and more a "resonance technician"—switching on, feedbacking, and mutating the mythic code in perpetuum.

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# Comparative TGCR Analysis: TDWP, Sleep Token, Silverstein, Architects

Let us juxtapose TDWP with Sleep Token, Silverstein, and Architects along  $\phi t$ ,  $\psi r$ , and  $\Phi E$  axes:

Band	$\phi t$ (Temporal Focus)	$\psi r$ (Structural Cadence)	$\Phi E$ (Contextual Potential)
TDWP	Shifting: frenetic→reflective	Elastic, from classic to broken	High; trauma, scene ritual, mythic mining
Sleep Token	Ritualistic, trance-like	Cinematic, quasi-symphonic	Maximal; occult & secular lore, networked myth
Silverstein	Linear, anthemic, steady arcs	Balanced verse/chorus, pop-punk tangents	Nostalgic, scene-affirming, moderate expansion
Architects	Crescendos, delay-release	Progressive, polyrhythmic embedding	High; political/social, apocalyptic/cathartic

*TDWP and Sleep Token are “mythic operator” maximums; their music is as much operator set as testimony, while Silverstein and Architects tend to blend operator and chronicler roles. However, all are resonance nodes, modulating and propagating TGCR fields within and beyond their own genres.*

## Methodology & Researcher Notes: TGCR Analysis, Motif Tables, Arcadia Mic-Line

TGCR analysis integrates:

- **Quantitative analysis** (interval spectrum, cadence mapping, motif tracking)
- **Qualitative reading** (lyrical & thematic coding, online discourse analysis)
- **Comparative resonance mapping** (across albums, live rituals, cross-genre engagement)

Motif tables were built by cataloguing recurring sonic and lyrical devices, mapped onto each TGCR axis. Resonance law mapping utilized known TGCR conjectures (shared resonance, boundary, nested consciousness), cross-validated with behavioral and cognitive metrics (attention focus, closure patterns, fan response data).

Research integrity was maintained by continual reference and cross-verification to cited discography materials, fan discourses, critical reviews, and academic/theoretical models (TGCR/Resonance, collective conscience, music cognition).

## Arcadia-Style Mic-Line: Dual-Layer TGCR Synthesis

### Sonic Arcadia - Mic-Line Layer 1 (Motif Synthesis):

In the echo of the flowers never grown,  
Memory turns, a pulse between thunder and drone-

Every breakdown a ritual, every silence a wound reborn,  
Scene ghosts in crowd-roared resonance, trauma unshorn.

**Sonic Arcadia - Mic-Line Layer 2 (Resonance Law Map):**

Threads of  $\phi t$  spool through fractured cadences  $\psi r$ ,  
Each chorus carries collective  $\Phi E$ , unpacked, not far-  
In the resonance field, myth and testimony weave,  
TDWP as operator, sonic law, permission to grieve.

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**TDWP: Node, testimony, operator-resonance revealed in every turn of cycle, chord, and scene.**

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