

The paradigm shift in Angolan music: from the struggle against the government to the romanticism of couples

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Abstract

Purpose: Music is a universal art form that conveys emotions, feelings, and important messages. In Angola, from the first struggles for independence to the present day, music has been a fundamental tool of resistance and protest. Carlos Aniceto Vieira Dias (Liceu) and the musical group N'gola Ritmos used their music in the 1940s to "awaken the consciousness of the masses," and some of the band members were active in forming networks and groups of resistance to Portuguese colonialism. Two of the most well-known songs from Angola are Humbi Hummbi, an old folkloric song of the Ovimbundu people, along with Muxima, another folkloric song written by Ngola Ritmos. The use of traditional instruments such as sanza (thumb piano), marimba, ngoma, and mbira is integral to Angola's traditional music.

Findings: Before independence, music was still important in promoting the MPLA's ideals through voices such as those of Artur Nunes, Urbano de Castro, and David Zé, who became popular for promoting pro-independence revolutionary ideals but were assassinated on the orders of the MPLA's own president and the country's first president, Agostinho Neto, two years after independence. The article concludes that today's singers seek romance and love in their music to build better-structured families and, therefore, a more united people.

Design: his article then conduct a literature review to understand how cultural, emotional, and spiritual intelligence help Angolan singers shift from a perspective of struggle to a romantic perspective in their music.

Originality:

The originality is the development of two models:

1. the Cultural – Emotional – Spiritual Intelligence model to explain how the learning with other values, believes, assumptions and traditions (Cultural Intelligence), deal of emotions and empathy (emotional intelligence), control of ego and purpose in life (spiritual intelligence) impact the composition of songs in Angola.
2. The research model that shows how to integrate Melody, Rhythm, Harmony, Texture, Form, Time and Dynamics in the Angola's songs.

Key-words: Cabinda, independence, Angolan music, knowledge, romanticism

I. Introduction

The Republic of Angola is situated in southern Africa and has Portuguese as its official language. Alongside Portuguese, numerous indigenous languages are spoken throughout the country and enjoy official government recognition. Angola is one of Africa's largest countries by area. It is bordered by the Democratic Republic of the Congo to the north and northeast, Zambia to the east, Namibia and Botswana to the south, and the Atlantic Ocean to the west. Luanda serves as the nation's capital and principal urban center. Angola became independent from Portuguese colonial rule on November 11, 1975, after an armed liberation struggle that lasted nearly fifteen years. The independence movement was instrumental in forging a unified national identity. According to David Birmingham in *Empire in Africa: Angola and Its Neighbors* (2006), the nationalist struggle and grassroots mobilization helped cultivate a collective political consciousness that laid the foundation for the modern Angolan state.

In 2020, musician Gabriel Tchiema released his latest song, "Cabinda," in which he extols the potential of Angola's northernmost province. This work interprets the songs of these two musical groups, most of them sung in Kimbundo, to understand the relationship between the government's war against the Front for the Liberation of the Enclave of Cabinda (FLEC) movement, following the strong support from China and France for the party that has consistently led Angola's pseudo-democracy since its independence in 1975, the Popular Movement for the Liberation of Angola (MPLA), which also enjoys the support of the Russian space agency Roscosmos.

Old protest songs, such as Carlos Lamartine's "Mamã África" and "Meu Herói," became anthems of Angola's "liberation" struggle. Political music, however, began to be silenced after a massacre on May 27, 1977. The return of politically charged music produced in the country occurred in the 1990s, with the emergence of rap. Currently, several rappers denounce the MPLA regime, and some participate in street demonstrations. These actions have resulted in several arrests (Mendonça Júnior, 2021). Music, therefore, become a way of uniting the

Angolan people through the love between men and women to form strong families. Therefore, the lyrics most admired by Angolans today are romantic and contain declarations of love.

This is the legacy of a long history of great bands and singers. In addition to N'gola Ritmos, the bands Os Kiezos, Jovens do Prenda, and Ngoleiros do Ritmo also stood out in the musical landscape shaped by the colonial struggle. Exceptional musicians of the era included Bonga Kuenda, Carlos Lamartine, Lily Tchiumba, and José Fontes Pereira, who contributed to the consolidation of music during political and social transformation. Artists from the south who gained important places in Luanda include Dionisio Rocha, Jose Viola and the Irmaos Trindade (check spacing) and Mila Melo.

In addition to the economic crisis, Angola is experiencing intense conflict with Cabinda, which also impacts Angola itself, given the lack of political opposition and strong suspicions of electoral fraud. In this context, where love seeks to overcome dictatorship, music becomes essential.

It is known that music has the ability to impact various areas of the brain, and some studies assert that listening to music activates the amygdala and hippocampus, which are located in the limbic system (Chan & Han, 2022; Huang et al., 2021). They play a key

role in emotion processing and memory, laying the groundwork for explaining the effectiveness of music therapy (Šimić et al., 2021).

Additionally, it is reported that music stimulates the release of neuro transmitters associated with the sense of pleasure (use correct punctuation) endorphins, dopamine, and serotonin (Ghanai, 2023). Listening to pleasant music can increase dopamine levels, enhancing an individual's mood, while serotonin and endorphins, released in response to music, can lead to stress reduction and a sense of tranquility (Reybrouck & Van Dyck, 2024).

II. Music in Angola: a comparative study before and after independence

According to Cuxima-Zwa (2019) in the contemporary era of Angola's social and cultural transformation, music has become an important vehicle for the country's global recognition. Angolan musicians have achieved international acclaim by performing and recording across the African diaspora, introducing the nation's musical traditions to audiences worldwide. Among the most celebrated artists is José Barceló de Carvalho, widely known as Bonga Kuenda, a pioneering Afro-pop and Semba musician. Living in Portugal and recording many of his albums in France, Bonga has built a distinguished career while preserving his cultural heritage by singing primarily in Kimbundu. His debut album, *Angola 72* (1972), remains a landmark in Angolan musical history. One of its most notable tracks, "Mona Ki Ngi Xica," delivers a powerful social critique of Portuguese colonial rule in Angola.

Another influential figure is Waldemar Bastos, who also lived in exile and later settled in Portugal and the United States. An accomplished acoustic guitarist, Bastos performed mainly in Portuguese while blending Angolan folk traditions with Congolese rhythms and Brazilian samba. His reflective and emotionally expressive style resonated deeply with audiences both in Angola and among the diaspora. His album *Pretaluz* (1997), particularly the song "Sofrimento," articulated the collective hardships experienced by the Angolan people during periods of conflict and social upheaval.

Sam Mangwana, an artist of Bakongo heritage residing in France, also made significant contributions to Angolan music. His album *Maria Tebbo* (1978) features songs in Lingala performed in the Soukous style, reflecting the cultural connections between northern Angola and neighboring Central African communities. The album enjoyed considerable popularity in northern Angola because of these shared linguistic and musical traditions (Cuxima-Zwa, 2019).

Today, large Angolan diaspora communities in Portugal, the United Kingdom, and the United States continue to sustain and promote the country's musical heritage. Although these genres are performed and consumed in diverse cultural settings, styles such as Kizomba, Kuduro, and Semba remain powerful expressions of Angolan culture, history, and national identity.

According to Cuxima-Zwa (2019) since the failed military coup attempt against President Agostinho Neto in 1977, two years after independence, (what are you referring to?) has shaped the behavior of musicians and the population. Criticism (be more specific by adding the kind of criticism you are referring to) has focused on the colonial period, not the post-colonial period, under the MPLA's perpetual rule. The beginning of the sentence is grammatically wrong

Elias Dia Kimuezu is considered the king of Angolan music for his musical narrative that uplifted the population en masse and criticized colonialism. His musical style is "Semba" (Upbeat music with danceable rhythms), often featuring social and political themes. and his songs were generally composed and sung in the Kimbundu language, using a storytelling style. But the true turning point in music came in the 1980s with Eduardo Paim, an artist and multi-instrumentalist who made a significant contribution to the recent growth and transformation of Angolan folk and modern music through his exploration of Kizomba music and dance. A good example is the album "*Kambwengo*" (1994) (is this citation or not kindly present it correctly), featuring the popular song "Rosa Baila." Kizomba is the most popular music and dance produced in the country. Furthermore, it is a highly

rhythmic style influenced by zouk and the compas music of the French Caribbean Islands. In this respect, Kizomba is the most modern style of music, with a sensual touch blended with an African beat. Kizomba is a Kimbundu (the local dialect in Angola's capital Luanda) word that means "Party". It was born out of a mix of Semba and Zouk. This paragraph needs literature backing

Ferretti (2025) found several poems of the collection developed the aforementioned themes of 'Negro de todo o mundo' (Black of all the world) and of transatlantic Negritude, evoking Liberia, histories of abolitionism and the famous participation of Black athletes in the 1936 Berlin Olympics: 'When you run fast/in the Olympics/it is Africa coming' (Tenreiro, 1942). Black music was likewise a way to run for social conquests: 'Keep strong brother/shall your music/be the rhythm of a conquest.' On the other side, an idealized view of African nature as violated by slavery and exploitation emerged from poems such as 'Canto do òbó' [Forest's Song]: 'The White man's eyes/like whips/wound the forest, which is crying.' (Tenreiro, 1942). Similarly, idyllic descriptions of São Tomé's landscape of tropical crops, with its sun and its sea, ended with a cry of liberation. 'Despite the dust that the White man brought in a dark ship/...They say it was the empire of the White man/It is the land of men who sing life, which the Whites never knew.' (Tenreiro, 1942).

Urbanisation and industrialisation in Africa determined the emergence of new social movements, in particular voluntary associations (Mazrui & Wondji, 2010). However, colonial governments discouraged civic groups, with the settlers being the protagonists of formal associations (Makumbe, 1998). Moreover, the institutional models promoted and recognised by law were European. These did not consider local culture (Hilson et al. 2017) and were also the only type of associations nurtured by the State the ones submitted to the colonial interests (Mati, 2020).

Concerning the dissemination of the music before independence, the available data were published by Bettencourt in 1965, according to which existed in the suburbs of Luanda 59 sports clubs and 7 turmas and danças (music and dance clubs). Colonial authorities and scholars considered the latter a reflection of the tribal culture and the same football clubs due to the acculturation process (Bettencourt 1965).

According to Angolan writers and the postcolonial scientists Musseques, which were called the urban suburbs where the African population was (kindly connect the two idea correctly and clearly) the cradle of a new national culture, Angolanity (Moorman, 2008).

Kizomba is an Angolan term from the Kimbundo linguistic expression meaning "party." The band N'gola Ritmos was born in Banana, present-day Republic of Congo (formerly Congo Brazzaville(look at spacing) his father, José Vieira Dias, was on the Angolan-Congo border (Dos Santos, 1999). The problem is the co-optation of the political party National Union for the Total Independence of Angola (UNITA) by the Popular Movement for the Liberation of Angola (MPLA), which has led the country with a pseudo-democracy since 1975, when Angola gained independence from Portugal. Only the Front for the Liberation of the Enclave of Cabinda (FLEC) remains to fight for human rights in Angola. This is still not addressed in Angolan music. However, the song "Cabinda" by Gabriel Tchiema emerged in 2020, addressing the region's potential, which goes far beyond oil (figure 1).

Kizomba and Samba: Angola, Brazil, and the Atlantic connection

The comparison between Kizomba and Brazilian Samba is especially relevant because the relationship between Angola and Brazil is not merely linguistic or colonial; it is also a history of circulation, displacement, adaptation, and musical exchange. Historical research on the South Atlantic demonstrates that Angola and Brazil were closely connected through commercial, familial, and cultural networks, particularly through Luanda, Benguela, Rio de Janeiro, Bahia, and other Atlantic ports (Ferreira, 2013; Slenes, 2014). These connections were established under the violence of the slave trade and colonialism, and they should therefore not be romanticized. At the same time, the forced movement of people created conditions in which African musical practices were transformed and re-created in Brazil and subsequently continued to influence musical cultures on both sides of the Atlantic.

Samba provides a particularly clear example of this process. Menezes (2018) identifies central-African rhythmic patterns in urban Brazilian samba and argues that the transatlantic route linking Central Africa and southeastern Brazil is essential to understanding the development of samba. His analysis highlights a 16-pulse rhythmic pattern associated with Bantu-speaking regions, especially Angola and neighboring areas, and traces its structural presence in Rio de Janeiro samba. This does not mean that Brazilian samba is simply Angolan music reproduced in Brazil. Rather, the evidence points to transformation: a musical structure can retain recognizable relationships while acquiring new meanings through a different social, geographic, and performance context (Menezes, 2018).

Kizomba reveals a related but later process of musical and corporeal transformation. Fernandes (2019) argues that the history of Kizomba cannot be reduced to a purely local origin story, because its development is connected to the wider Black Atlantic and to the circulation of people, rhythms, and dances across Africa, the Americas, and Europe. In Angola, the term kizomba comes from Kimbundu and means "party," while the

contemporary genre and partner dance emerged in the post-independence period through the interaction of local Semba traditions with the influence of Caribbean Zouk and subsequent transnational circulation (Fernandes, 2019). Jiménez Sedano (2020) similarly emphasizes that Kizomba should be understood as a transnational field of practices rather than as a static cultural object confined to one national territory.

The similarities between Samba and Kizomba therefore lie less in identical musical structures than in shared historical mechanisms. Both are connected to African diasporic memory, collective sociality, dance, and the transformation of rhythmic practices across the Atlantic. Both also demonstrate how music can move between spaces while remaining locally meaningful. In Brazil, African-derived rhythmic practices became part of new urban forms such as Samba; in Angola, Semba and later Kizomba developed through local traditions and transnational influences. The comparison consequently supports a broader understanding of Brazil and Angola as historically connected cultural spaces rather than isolated national traditions.

This comparison also clarifies the role of music in the paradigm shift examined in this study. Samba in Brazil and Kizomba in Angola show that musical genres can preserve historical memory while adapting to changing social conditions. Kizomba's emphasis on couple interaction and intimacy is particularly relevant to the present study's argument about the increasing prominence of romantic themes in Angolan popular music. At the same time, the Brazilian case demonstrates that African-derived musical forms can become powerful national symbols without losing the historical traces of their transatlantic formation. The comparison thus strengthens the cultural dimension of the CES model by showing that musical knowledge is produced through continuity, adaptation, movement, and interaction rather than through cultural isolation.

The comparison should also distinguish similarity from equivalence. Samba and Kizomba do not share the same historical chronology, musical vocabulary, or social setting. Samba developed in Brazil through a long process of urbanization, Afro-Brazilian cultural formation, and the reorganization of Central African rhythmic resources in new Brazilian contexts, whereas Kizomba emerged in Angola in the post-independence period and was shaped by Semba, Zouk, migration, and changing urban practices (Menezes, 2018; Fernandes, 2019). Their dance practices likewise differ in emphasis: Samba commonly privileges rhythmic propulsion, collective movement, and the relationship between dancers and percussion, while Kizomba is more strongly associated with close partner interaction and a slower, continuous movement vocabulary. These differences are analytically important because they demonstrate that cultural transmission does not produce copies. Instead, musical forms are selected, reinterpreted, and reorganized according to the social environments in which they are practiced. Brazil and Angola can therefore be compared not because they possess identical musical traditions, but because both reveal how African-derived expressive practices became sites of cultural creativity after displacement and colonial disruption. This perspective avoids treating Africa as a static source and the Americas or Europe as passive recipients. It also reinforces the central argument of this manuscript: music is simultaneously a repository of memory, a practice of social interaction, and a mechanism through which communities negotiate changing identities.



Figure 1 - Map of the Cabinda region. (consider this figure to be an appendix because it does not explain any data)

António Gabriel Tchiema was born in the municipality of Dala, Lunda-Sul province. He began his musical career in Cabinda, where he served in the military. He co-founded and was a member of the ASP Band, with which he won several awards at military festivals. His musical styles include Txianda, Macopo, Kassekumuna, as well as jazz and other Afro-Brazilian styles (Jenks, 2025). It was in Cabinda that Gabriel met and fell in love with the woman of his life, the mother of his son, actress Raquel Dalomba, with whom he lives to this day. According to Jenks (2025), despite the success achieved with the albums "Nhena Nhi Nhami" and "Azulula," he still feels unfulfilled and seeks to internationalize his music. He sees writing lyrics in national languages, as well as exploring traditional rhythms, as the best way to promote culture. Other songs have the following titles: "Mingole," "Itela," "Celebration," "Tabwoka," and "Bimba." The translation of one of his greatest hits is in Table 1: Azulula (Open Up) Azulula pito, listen to my voice Azulula, come find me Let me hold you I see the future My thoughts, I set them free So they can fly My mind is open It frees me from the darkness Azulula, azulula, pito azulula Come find me Azulula, azulula, pito azulula, my heart is open Come find me Azulula, azulula, pito azulula My heart is open In your arms, I find peace I find my home Nothing can hurt me as long as I'm with you Nothing can separate me from you

Table 1 - Translation of the song Azulula (author: Gabriel Tchiema) It is clear that this song is about the expression and security of love. And more than that, the singer treats love as liberation from darkness. Music also encourages the loved one to open up and allow themselves to receive love. "Listen to my voice, Come find me, let me embrace you." Tchiema advocates for the creation of educational institutions, both at the primary and higher education levels, capable of transmitting the roots of Angolan music to new generations. He believes that young people are often not to blame for consuming what the media offers them. The musician believes that public policies must be adopted to ensure the inclusion of traditional music on radio stations and cultural events, so that it is heard more frequently and has greater visibility. He suggests implementing music courses in schools so that children can learn about the history of traditional music from an early age, thus contributing to the preservation and appreciation of national culture. In contrast, the musicality of N'gola Ritmos reveals a series of "disorders," "dissidences," and deviations from the norm, thus generating cultural practices riddled with mixtures and miscegenations (Gruzinski, 2001). According to Alves (2015), the mixtures provoked by N'gola Ritmos also occurred in the transformation of Angolan rhythms and the incorporation of European instruments, such as the guitar. Amanda Alves notes that the group's musicians incorporated new chords and the six-string bass guitar into traditional music, as well as the drum and dikanza as drivers of rhythmic marking, with the voice intervening in counterpoint. Fortunato (2009) points out that N'gola was not the first to sing in Kimbundu or even to play native instruments. Other groups—such as Fogo Negro, Xenda Hala, Negoleiro dos Ritmos, and Estrela Canora—also used this repertoire, and like N'gola, they also used native dance as part of their performances, but none achieved the scale and prestige that N'gola had achieved. Santos Nascimento (1970) explains that the very existence of N'gola and the way it gave visibility to native Angolan culture was a form of resistance to Portuguese colonialism, bringing local production to the forefront and thus countering the idea that Angolans were "barbarians," "savages," and unproductive. The fact that N'gola traveled to various parts of the country and even abroad, interacting with people of different origins, locations, and ethnicities, allowed its members a broader and more diverse view of the colonial situation, as well as networks of organization and resistance to Portuguese colonialism (Santos Nascimento, 1970). While accompanying his parents on missions to the interior of the country as a young man, he came into contact with the sounds of traditional instruments such as the Xinguvo, Cacoxi, Hungo, Mariamba, Kissanje, and Tambores, translating them into the sounds of the guitar. This musical research strongly influenced the sound that N'gola would later achieve (Rocha, 2015). Marissa Moorman remembers that they were sung in different languages: Kimbundu, Kikongo, Umbundu and Portuguese, as well as phrases and expressions in French, English and Spanish (Moorman, 2010). The fact that N'gola traveled to various parts of the country and even abroad, interacting with people of different origins, locations, and ethnicities, allowed its members a broader and more diverse view of the colonial situation, as well as networks of organization and resistance to Portuguese colonialism (Santos Nascimento, 1970). While still young, he accompanied his parents on missions to the interior of the country, and came into contact with the sounds of traditional instruments such as the Xinguvo, Cacoxi, Hungo, Mariamba, Kissanje, and Tambores, translating them into the sounds of the guitar. This musical exploration strongly influenced the sound that N'gola would later achieve (Rocha, 2015). Marissa Moorman recalls that they were sung in different languages: Kimbundu, Kikongo, Umbundu, and Portuguese, as well as phrases and expressions in French, English, and Spanish (Moorman, 2010).

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However, this rural "world" needs to be put into perspective. For the most part, most of the influences that influenced N'gola came from the Kimbundu-speaking area and, to a lesser extent, Umbundu. According to Fortunato (2009), other songs were composed and sung in this language, such as Nzaji (written by Euclides Fontes Pereira), Xinguilamento (Liceu Vieira Dias), Tchon Bon (Liceu Vieira Dias), and Nzagi (Euclides Fontes Pereira). Those that were assumed as a demonstration of enthusiastic approval or praise for certain political parties, for example, reached their peak in 1974 with the advent of the group Kissanguela.

«Songs of Resistance», (there is need to redesign this table)

the past in the present and the networks Long live, long live, long live, long live the MPLA When the revolution takes hold And reform is imposed Proletarian, people of Angola Forward, forward Cultivate coffee and cotton From Cabinda to Kuneme, Revolve mountains, forests (Kissanguela)

III. The Cultural, Emotional, and Spiritual Intelligence model for understanding the relationship between situation and solution through music.

The Africans' suffering from hunger and violence has led to the development of various forms of resilience, one of the most important being music. The way Africans develop cultural intelligence is surprising. Since colonizers tried in every way to create division between peoples to exploit their natural and human resources, Africans ended up having the advantage of knowing other cultures and languages through this complexity (mixture) of differences in beliefs, values, assumptions, traditions, and even language. A good example is Angola itself, which borders English-speaking countries (Zambia and Namibia) and French-speaking countries (Congo and the Democratic Republic of the Congo). However, the development of emotional and spiritual intelligence is even more powerful. The emotional aspect lies in the capacity for sympathy and empathy, as well as the enthusiasm for living a simple life in pursuit of essential achievements, such as family and the community in which they live. The spiritual aspect is more closely related to the way they seek God and the intimate relationship they build with the Creator. Great humility, simplicity, and kindness are the main fruits of this relationship. (avoid making assertions which are not backed by any literature this makes the study lose its empirical status)

Understanding the relationship between culture, knowledge, and intelligence becomes (avoid overdependence on AI information by adding your own voice and do not present exactly AI generated information. Try by all means to find various literature materials) more tangible—both theoretically and practically—when we analyze the impact of Cultural Intelligence (CQ) on Emotional Intelligence (EI) and Spiritual Intelligence (SI). This focus is justified by the fact that these three forms of intelligence represent distinct but interconnected dimensions of human action:

3. Cultural Intelligence (CQ) – related to our values, beliefs, assumptions, and traditions.
4. Emotional Intelligence (EI) – related to our inner emotional world, including feelings, frustrations, and emotional regulation.
5. Spiritual Intelligence (SI) – associated with our relationship with transcendence or God, and linked to humility, ego control, purpose, and worldview.

To better understand how these types of intelligence interact—and how culture mediates the development and application of knowledge—it is essential to examine the typologies of knowledge.

According to Choo (2003), knowledge can be classified into three main types:

2. Tacit Knowledge (Polanyi, 1983): Intuitive, experience-based knowledge embedded in individuals. It includes skills, personal insights, and lived experience. Tacit knowledge often emerges through informal learning processes—courses, mentorship, intuition, and dialogue.
3. Explicit Knowledge (Nonaka et al., 2000): Knowledge that is codified and can be easily articulated, documented, and transmitted. It appears in the form of manuals, procedures, academic texts, and databases.
4. Cultural Knowledge: A subset of tacit knowledge that reflects collective understanding. This includes shared meanings, values, stories, symbols, and traditions communicated through narratives, metaphors, and organizational visions.

Choo emphasizes that cultural knowledge plays a central role in the transmission of tacit knowledge, as it depends on shared experiences and contextual understanding. This makes culture a key enabler in transforming personal intuition into shared knowledge.

If culture influences how knowledge is created and applied, it also shapes how individuals understand and manage their emotions (EI) and regulate their ego and sense of purpose (SI). This study, therefore, focuses on

how:

3. Cultural Intelligence (e.g., the ability to learn from other cultures) contributes to the development of
1. Emotional Intelligence (e.g., managing emotions effectively)
2. Spiritual Intelligence (e.g., developing humility and transcendent purpose)
4. And how Emotional Intelligence in turn impacts Spiritual Intelligence, particularly in contexts of complexity and cross-cultural adaptation.

We have already defined Cultural Intelligence (CQ) in Section 1. To complement that, we now explore the definitions of Emotional and Spiritual Intelligence.

Emotional Intelligence (EI)

According to Mayer & Salovey (1997), Emotional Intelligence is the capacity to perceive, understand, and regulate emotions—both one's own and those of others—in ways that enhance thinking and behavior.

Emotionally intelligent individuals are able to:

- Recognize emotional cues in themselves and others
- Integrate emotion and reasoning to guide decisions
- Manage emotional responses constructively in social and personal contexts

Spiritual Intelligence (SI)

Wolman (2001) defines Spiritual Intelligence as *"the human capacity to address fundamental questions about the meaning of life, while also experiencing a deep connection with others and the universe."* In this sense, SI enables individuals to operate from a place of meaning, transcendence, and ethical responsibility.

Zohar and Marshall further conceptualize SI as the intelligence we use to:

- Assess and resolve problems of meaning and value
- Place our lives and decisions within a broader existential framework
- Evaluate which life path or decision is more aligned with our values and purpose

Similarly, Srivastava & Misra (2012) emphasize that Spiritual Intelligence can be developed and applied in any setting(sings of uplifting AI generated data)professional, personal, or communal—to promote deeper awareness, maturity, and contribution to collective well-being.

IV. Methodology

This study adopts the literature review as the research's methodology. The purpose is to examine how cultural, emotional, and spiritual dimensions are perceived in contemporary Angolan music composition and, more specifically, how musicians understand the movement from politically oriented expression toward themes of love, relationships, and family. The material was organized thematically and interpreted through qualitative content analysis, with attention to convergence and divergence among researchers.

The methodology is therefore consistent with the exploratory character of the study: it does not seek statistical generalization, but rather a contextual understanding of musicians' perceptions. The literature reviewed in the preceding sections was used to interpret the proposed CES framework and to identify whether the participants' accounts support the relationships proposed between cultural learning, emotional regulation, and spiritual reflection.

V. Discussion of results

The three interviewees consistently recognized the influence of culture on musical thought and action. They also emphasized the value of exposure to other cultures for expanding compositional ideas. On Emotional Intelligence, the responses indicated the importance of patience and emotional awareness, while the interviews suggested a movement toward more relationship-oriented and romantic themes. Regarding Spiritual Intelligence, all three participants associated musical inspiration with inward reflection and the simplification of personal difficulties. The participants did not, however, identify a single form of intelligence as dominant. These findings support an integrated interpretation rather than a hierarchical one.

Taken together, the interviews provide qualitative support for the argument that musical composition is shaped by interconnected cultural, emotional, and spiritual processes. The evidence should be interpreted cautiously because the sample is small and purposively selected; nevertheless, the consistency of the participants' responses gives the proposed framework an empirical basis within the context examined.

VI. The CULTURE-KNOWLEDGE-INTELLIGENCE model (CKI model)

The literature reviewed indicates that Cultural Intelligence is associated with sociocultural adaptation and with the capacity to navigate culturally diverse environments (Ang et al., 2007; Presbitero, 2016; Wang et al., 2015). The present study extends this perspective conceptually by examining how cultural learning may be reflected in emotional regulation and spiritual reflection in music composition. The three hypotheses are

therefore treated as theoretical propositions evaluated through the interview evidence and the supporting literature, rather than as statistically tested causal relationships.

The CES model synthesizes these dimensions: Cultural Intelligence concerns the acquisition and interpretation of values, beliefs, assumptions, and traditions; Emotional Intelligence concerns the perception and regulation of emotions (Mayer & Salovey, 1997); and Spiritual Intelligence concerns meaning, purpose, and transcendence (Wolman, 2001; Zohar & Marshall, 2000). In the Angolan context examined here, the model offers a useful framework for interpreting how musicians transform cultural experience and personal reflection into contemporary musical expression.

This study empirically tests three hypotheses, which are outlined in Table II. These hypotheses examine the interrelationship between Cultural, Emotional, and Spiritual Intelligence, based on the theoretical framework and the interviews conducted at four universities across Brazil and Germany. (kindly how the three hypotheses were tested)

Hypotheses	Sources	Results
H1. Cultural Intelligence positively influences Emotional Intelligence.	Recent empirical studies have demonstrated that IC is positively related to sociocultural adaptation and psychological adaptation (Ang et al., 2007; Presbitero, 2016; Wang et al., 2015). For example, Presbitero (2016) demonstrated that cultural intelligence positively predicted both psychological adaptation and sociocultural adaptation among international students in Australia.	SUPPORTED
H2. Cultural Intelligence positively influences Spiritual Intelligence	Spirituality is a form of intelligence that predicts adaptation to different contexts, as demonstrated by the correlations of spirituality with improved health or well-being [18, 19]	SUPPORTED
H3. Emotional intelligence positively influences spiritual intelligence	Spiritual intelligence goes beyond conventional psychological development. Beyond self-awareness, it involves an awareness of our relationship with the transcendent, with each other, with the Earth, and with all beings” (Vaughan, 2002).	SUPPORTED

Table II - Hypotheses in the CCI model (own elaboration)

Cognitive CQ: Knowledge of the new culture

Motivational CQ: Willingness to learn and engage

Metacognitive CQ: Higher-order cognitive processes to navigate cultural nuances

Behavioral CQ: Culturally appropriate and functional actions

The integrated Cultural Intelligence–Emotional Intelligence–Spiritual Intelligence (CES) model synthesizes these interrelated capacities and is presented in Figure 1. The following sections will further explore these themes through interview findings.

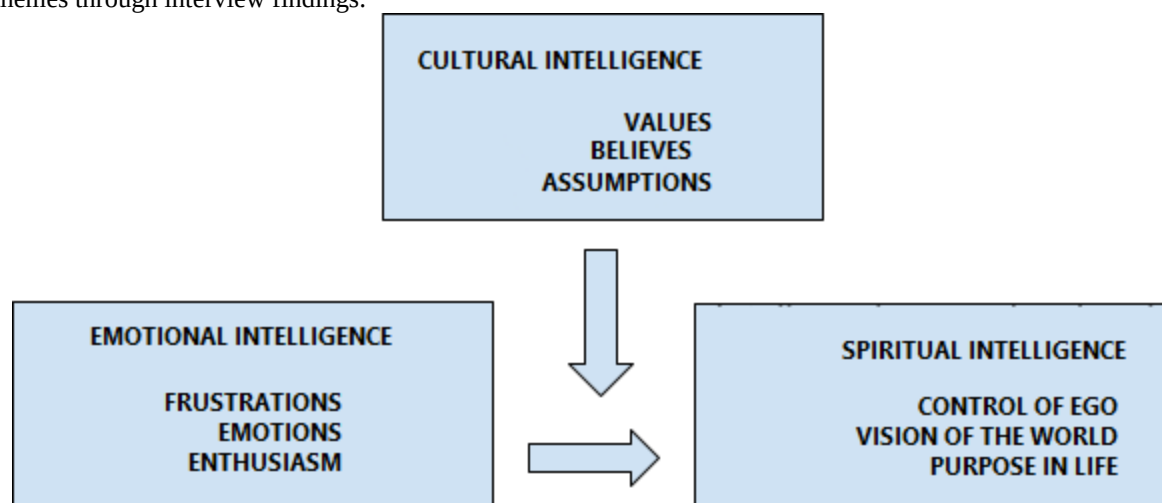


Figure 2. CES model (own elaboration)

The CES model clearly demonstrates how the development of cultural intelligence (learning by comparison with other cultures) impacts emotional intelligence (managing emotions) and spiritual intelligence (ego control and inspiration). This is particularly important for the new phase of Angolan music (from struggles

and criticism of the government) towards romanticism (teaching people how to love and be loved through music). Indeed, culture (values, beliefs, assumptions, and traditions) has a strong impact on the processes of creating, sharing, and applying knowledge, and with this clarity, it is possible to create a culture within Angolan society with the help of music, thus avoiding the strong appeal of governmental intelligence to destabilize families and thus fuel protests. Musical culture can help Angolans fall in love with their partners, building more romantic individuals and stronger families.

VII. A Knowledge Management model to manage the composition of Angolan music.

Nikolsky and Benítez-Burraco (2024) present a model of the genesis and evolution of music under the effects of changes in the management of aggression throughout the course of human cultural evolution.

In presenting this scenario of the evolution of music, our main focus is on the co-evolution of music and human behavior that might account for the diversity of music types, as documented by ethnomusicology. We side with the view that human musicality - i.e., an innate predisposition to recognize, process, and create music, encompassing all the biological, perceptual, and cognitive aspects of music.

we leave aside the controversies of musicality and musical abilities to focus on the ways by which more sophisticated types of music emerged through a cultural mechanism, gradually expanding the cultural niche. Our main claim is that this evolutionary development has been facilitated by the advent of a more prosocial behavior, which favors extensive contacts with other people and ultimately increases the sophistication of music types via successive multi-generational chains of teaching and learning.

The main elements of music are:

1. Melody
2. Rhythm
3. Harmony
4. Texture
5. Form
6. Time and Dynamics

Melody is a key element for any music. It can create emotion, feelings, and a sense of character in a song. However, it provides much more than just a “good sound”; it gives a song its identity through memorable hooks and riffs

Unlike timbre, you can create rhythm by combining musical elements such as tempo, meter, and note values. Rhythmic patterns change depending on the style of the music. For instance, jazz music generally has a more complex rhythm than hip-hop music.

In order to compose a music the authors should follow these steps: Songwriting, Arranging, Tracking and Editing.

Based on these findings, it is possible to construct the Knowledge Management Model for Music:

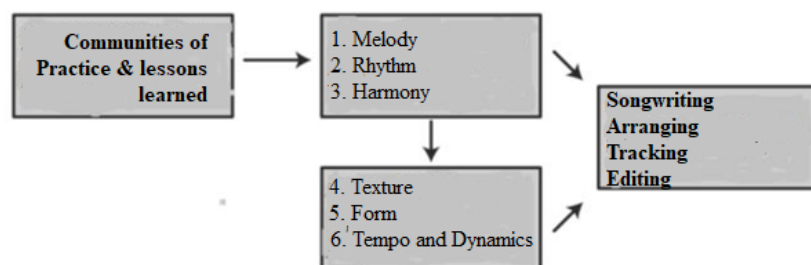


Figure 3- Construction of music (own elaboration)

Bali, Wickramasinghe, and Léaney (2009) define knowledge management—KM—as a (this information/data does not relate very much to the title) set of tools, techniques, tactics, and technologies designed to leverage intangible assets by extracting relevant knowledge to facilitate decision-making. The KM practices selected to reduce songwriting are: Communities of Practice and lessons learned. Three elements must be present in a CoP: domain, community, and practice. (a) Domain: a CoP has an identity defined by a shared set of interests, committed members who share competencies, learn from each other, excel, and are valued through this collective competition, not just a club of friends; (b) Community: participation in a CoP involves participating and discussing joint activities, helping each other, and sharing information among members based on their shared interest in the domain. To maintain this, CoPs build relationships that allow them to learn from each other, even if they do not work together daily; (c) Practice is characteristic of a CoP because its members are practitioners and share experiences, stories, tools, and ways of solving problems—that is, they carry out a shared practice (WENGER, 2006). In the community, it is carried out through their progressive participation, participating in collective practices through their "legitimate peripheral participation" (LPP), which perpetuates a CoP through which learners learn and socialize until they are gradually recognized as members of that community (Gherardi et al., 1998). Adherence to the informal environment of social interaction and collective participation of the CoP are important for building, transmitting knowledge, and promoting group learning located (anchored) in practice (GHERARDI et al., 1998). It is suggested that a Community of Practice be created to discuss best practices and lessons learned to contain flooding, and that an expert be designated in each topic (community) to analyze, facilitate, motivate, and deliver proposals for decision-making. Rowe and Sakes (2006) define Lessons learned are the documented information that reflects both the positive and negative experiences of a project. Learning is gained from the process of performing the project. We learn by documenting lessons learned from our current projects and also reviewing lessons learned from previous project prior to starting new projects. We learn from our own project experiences as well as the experiences of others.

VIII. Conclusions

The strong action of the Angolan government against any FLEC initiative has greatly frightened the singers who decided to bet on romance and love between couples to form more structured families and thus a more united people.

This study clearly shows that integrating cultural, emotional, and spiritual intelligences can help shift the paradigm from struggle to romanticism in Angolan music composition (model 1). Regarding the main research model (model 2), integrated with the intelligence model (model 1), it is clear that there is indeed more meaning in current Angolan music, which seeks to awaken the way couples relate to each other with greater romanticism.

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