

THE MUSICAL LEGACY OF THE BAIKADAM KARALDIN FAMILY IN THE TRADITION OF THE TORGAY-KOSTANAY REGION

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Abstract. This work is devoted to the study of the Baikadam Karaldin dynasty, which made a significant contribution to the formation and development of the cultural and spiritual environment of the Torgay-Kostanay region. *The relevance of the topic* is justified by the fact that in Kazakhstani musicology, the study of musical dynasties has not yet received comprehensive and systematic coverage. This work continues the line of research on cultural memory, regional traditions of Kazakhstan, and ethnomusicology, focusing on the role of continuity and dynasticity in the evolution of national musical culture. *The aim of the study* is to identify and analyse the role of the Karaldin musical dynasty in the development of the musical culture of the Torgay-Kostanay region. *The methodological basis* of this work consists of the principles of historical-cultural, comparative, and systematic analysis. It should be noted that comparative analysis is used to a limited extent and locally, since during the period under consideration, Kazakh musical folklore existed mainly in oral form. For these reasons, the possibility of reconstruction and comparative analysis is currently limited. Given the temporal distance and fragmentary nature of the source base, this analysis is local in nature and aims to identify the problem and lay a methodological basis for further studies of regional musical tradition. The study of musical dynasties in the cultural memory of our republic is of considerable interest to contemporary musicology, as it offers an opportunity to examine the continuity of traditions, certain features of the formation of regional schools, and the role of specific individuals in preserving cultural heritage. In this regard, the musical dynasty of B. Karaldin is one of the most striking examples. *The value of this study* lies in the systematization of various sources and in introducing the study of musical dynasties into Kazakhstani musicology. *The practical significance* of the work lies in the applicability of the results obtained in Kazakhstani musicology to educational courses on ethnomusicology, the history of Kazakh music, and cultural studies.

Keywords: art, music, musical culture, musical dynasty, dynasticity, musical folklore, song folklore, ethnology, Kazakh traditional music, cultural heritage

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Introduction

Kazakhstan's cultural heritage was created and shaped by the active efforts of many outstanding individuals whose names are inextricably linked to specific regions of the country. For example, one such distinctive and remarkable center of national culture is the Torgay-Kostanay region, which has nurtured and produced a significant number of talented poets, musicians, composers, educators, public figures, and statesmen. In this context, the musical dynasty of Baikadam Karaldin holds a special place, having made a significant contribution to the formation and development of the region's cultural and spiritual environment.

The study of musical dynasties in the cultural memory of our republic is of considerable interest to contemporary musicology, as it offers an opportunity to examine the continuity of traditions, certain features of the formation of regional schools, and the role of specific individuals in preserving cultural heritage. In this regard, the musical dynasty of Baikadam Karaldin is one of the most striking examples.

The relevance of the topic is justified by the fact that the study of

musical dynasties has not yet received comprehensive and systematic coverage in Kazakhstani musicology. At the same time, the consideration of dynastic forms of succession is of great importance for understanding the mechanisms of transmission and preservation of traditional musical culture. This work continues the line of research on cultural memory, regional traditions of Kazakhstan, and ethnomusicology, focusing on the role of succession and dynasticity in the evolution of national musical culture.

The aim of the study is to identify and analyse the role of the Karaldin musical dynasty in the development of musical culture in the Torgay-Kostanay region. In this regard, the following tasks are set:

1. To examine sources and archival materials related to the activities of the Baikadam Karaldin dynasty;
2. To study the creative path of representatives of the dynasty in the context of the regional musical culture of the late 19th and early 20th centuries;
3. To identify the importance of generational continuity in the development and preservation of musical traditions;
4. To determine the contribution of the Baikadam Karaldin dynasty to the formation of Kazakhstan's cultural memory.

Methods

The methodological basis of this work consists of the principles of historical-cultural, comparative, and systematic analysis. A historical-cultural approach is used to examine the activities of representatives of the Karaldin dynasty in the context of regional cultural development. A biographical method is used to reconstruct the creative portraits of individual members of the dynasty. It should be noted that comparative analysis is used to a limited extent and locally, since during the period under consideration, Kazakh musical folklore existed mainly in oral form. The indigenous population did not know musical notation, and there were no written records. For these reasons, the possibility of reconstruction and comparative analysis is currently limited. Nevertheless, Alexander Zatayevich's recordings are particularly valuable in this context, as they provide contemporary musicology with reliable and unique examples of a number of song models. In this regard, the comparative analysis in the study is based on a limited number of works recorded by individual performers, in particular by Baikadam Karaldin, which allows only the general features of his style to be identified. Given the temporal distance and fragmentary nature of the source base, such an analysis is local in nature and aims to raise the issue and to provide a methodological basis for further studies of regional musical traditions.

The study employs analytical techniques to identify the tonal, rhythmic, formative, and stylistic features of the song material recorded by the ethnographer Alexander Zatayevich. At the same time, a source-based analysis of musical notation and the ethnographer's notes contributes to an understanding of the historical and cultural context in which the songs under study existed.

Thus, the research procedure includes collecting, reviewing, and systematising

available archival materials and oral testimonies, analysing them, and formulating conclusions about the role of the Karaldin dynasty in the region's cultural heritage. The value of this work lies in the systematisation of various sources and in introducing the study of musical dynasties into Kazakhstani musicology.

Discussion

Many researchers in the field of musicology have considered the issue of dynasticity. It is known that the phenomenon of musical dynasties is based on both biographical and family facts, which represent a unique process of family succession and are one of the main factors in preserving identity. In this regard, the idea of scholar Alexander Dzhumayev (Dzhumayev 173) is interesting: "in the contemporary period, the new cultural powers are trying to re-establish a line of succession for national music linking ancient times to the present," which points to the importance of the phenomenon of musical succession in the cultural memory of regions. Here, "intergenerational transmission is a constant subject of attention in ethnomusicology" because it has "consequences for both practice and ethics," according to researcher Stadler Elmer (Elmer 78). In this regard, it should be noted that Kazakh culture as a whole is characterized by the oral transmission of traditions. Furthermore, according to Christian Derbaix & Maud Derbaix (Derbaix 17), "intergenerational transmission of traditions shapes artistic and musical tastes and practices within" a single clan. This work will focus on the Karaldin dynasty, whose origins can be traced back to Zharylgap Biy, a man who was revered and well-known in his district; from him came Karaldy, and from Karaldy came Baikadam.

Baikadam Karaldin (1877-1930) was a representative of the Kazakh intelligentsia, a public and state figure

who actively participated in improving the political situation and living conditions of society. He was an authoritative figure in his native region, and all his actions were directed toward the good of his homeland. Unfortunately, in 1930, he was declared an enemy of the people and subjected to political repression. Only after some time was Baikadam Karaldin's name rehabilitated (Amangeldymus).

His progressive worldview was greatly influenced by his environment, upbringing, and education. From the memoirs of his daughter Danabike Baikadamova¹, it is known that in 1892 he graduated from the Russian-Kazakh school, then the Neplyuev Cadet Corps, and at the age of 15 he was already working in the district administration (Karaldin 5).

Interesting facts about him being a person "well-known among his contemporaries" are provided in an article by Baikadam Karaldin's granddaughter, Kalamkas Arislanova² (Arislanova):

«He worked as a translator (interpreter) for the Governor-General of Torgai»,

– The first organizer of irrigated agriculture in the Turgai steppe,

– Chairman of the Soviet Deputies - 1917,

– Chairman of the Turgai Executive Committee – 1918,

– Member of the commission for developing the status of the Kirghiz Republic in Moscow - 1919,

– Deputy Secretary of the Kirrevkom in Orenburg – 1919,

– Chairman of the Torgai District Revkom – 1920,

– Head of the Zemotdel – 1921-1922,
– First organizer of agricultural cooperatives in the Republic – 1923–1924,

– First cooperator of the Republic 1925–1928» (Arislanova)

The above-mentioned positions entrusted to him confirm that he was a versatile, active, and determined person. From a young age, working in the district

administration, he approached various tasks with ease and responsibility: "he was a copyist, bookbinder, and accountant." It is known that the medal "For Diligence" on the Annin ribbon, awarded to him, was the result of his hard work and conscientiousness³ (Baikadamova).

In addition, Baikadam Karaldin "studied specialized materials on agricultural engineering" and shared his observations in the Turgai Gazette. For example, Aitmukhambetov's doctoral dissertation notes that "in 1902, four issues published his materials of economic significance to the region" (Aitmukhambetov 218). In one of his articles, Baikadam Karaldin provides well-reasoned arguments for the construction of a dam with a water canal in the Kyrkhan tract for irrigation and subsequent sowing of grain crops⁴ (Karaldin), and also submits a request for consideration: "It would be highly desirable for the Karaturgai people's petition to be granted, as a loan and a grant would enable them to resume farming for a long time, which would undoubtedly not only improve their well-being, but also reduce bread prices not only in the Karaturgai volost, but throughout the entire district..." (Karaldin). His request was reviewed and financial support was provided in the form of funds for the construction of the facility. Thus, Baikadam Karaldin successfully

¹Danabike Baikadamova (Karaldina) (1913-1993) – a well-known Kazakhstani public figure, journalist, philologist, founder of Kazakhstani shorthand (encyclopedia).

²Kalamkas Arislanova – granddaughter of Baikadam Karaldin, candidate of medical sciences.

³From the memoirs of Baikadam Karaldin's granddaughter, Aigul Baikadamova – associate professor at MAB, UIB, coordinator of the international Panfilov public movement of the CIS countries, public figure.

⁴Personal archive of Baldyrgan Baikadamova (granddaughter of Baikadam Karaldin) – candidate of art history, professor, honored worker of the Republic of Kazakhstan, member of the Union of Composers of the Republic of Kazakhstan, public figure.

implemented the planned project: he helped the local population to sow the land and safely survive a difficult period marked by an extreme shortage of food.

In this regard, it should also be noted that it was he who managed to unite all the villagers and create joint agricultural artels and cooperatives⁵ (Baikadamova 7). He built dams and weirs and “was one of the pioneers of land reclamation in the republic” (Baikadamova 217). This is one of many examples of the proactive and effective work of Baikadam Karaldin, a man with progressive thinking and a forward-looking vision. He was known not only to all the people of Turgai, but many were aware of his noble deeds. Karaldin’s multifaceted social activities served as an example for many of his compatriots and contemporaries.

One of the significant and memorable events that entered the historical annals of the region was his joint visit with Akhmet Baitursynov and Alibi Dzhangildin to a reception hosted by Vladimir Lenin (Baikadamova 16). “After successful negotiations, in 1919, Baikadam Karaldin received the mandate of “Extraordinary Secretary of the Revolutionary Military Council of the Kyrgyz Autonomous Region.” Having received this post, Baikadam Karaldin decided to support those who had been unjustly convicted: he sought the release of persons who had “committed non-material crimes,” that

is, political prisoners, among whom there were many Alash Ordyns,” according to the memoirs of Baikadam Karaldin’s granddaughter⁶ (Baikadamova).

As is well known, on August 26, 1920, the “Decree on the Autonomous Kyrgyz Socialist Soviet Republic” (Pushkinlibrary) was issued and its administrative borders were approved. Today, this circumstance seems to us to be an accomplished historical fact, and few people are aware of the efforts made at that time by the political leaders of Alash Orda and Baikadam Karaldin. For example, Baikadam Karaldin was tasked with mediating agreements between the Bolsheviks⁷ and the Alashordins to bring them closer together and unite them for a common goal, despite their differing political views. It was not easy to convince the Soviet authorities to recognize the territorial integrity and independence of the new autonomy. However, it was then that the borders of the future independent Kazakhstan were laid down and subsequently consolidated (Karaldin 10). Thus, this documented event is an important page in the history of our Republic’s statehood. Baikadam Karaldin’s large-scale activities deserve special historical and scientific study, but we have attempted to provide a brief overview. Thus, this documented event is an important page in the history of our Republic’s statehood. Baikadam Karaldin’s large-scale activities deserve special historical and scientific study, but we have attempted to provide a brief overview.

A notable historical fact is the acquaintance and meeting between the Karaldins and the outstanding collector of Kazakh folklore, Alexander Zataevich. This event resulted in several folklore samples presented by them, which were recorded by Zataevich and included in his ethnographic collection “1000 Songs of the Kazakh People” (Zataevich 307). Alexander Zataevich tells us about Baikadam Karaldin’s outstanding abilities in his notes: in his “Notes” to “1000 Songs

⁵From the memoirs of Baikadam Karaldin’s daughter, Kunimzhan Baikadamova.

⁶Alua Baikadamova (granddaughter of Baikadam Karaldin) – Head of Service, Director of the Military History Museum, a branch of the Military Patriotic Center of the Armed Forces of the Republic of Kazakhstan, public figure.

⁷Bolshevism is a socialist revolutionary Marxist political movement and political regime associated with the formation of a centralized and disciplined party of the socialist Marxist revolution, aimed at overthrowing the existing capitalist system and establishing the dictatorship of the proletariat (Wikipedia).

of the Kazakh People,” he highly praises Baikadam Karaldin’s performance and shares the following impressions: “Karaldin Baikadam is a Kazakh intellectual, one of the most serious and knowledgeable experts on Turgai songs” (Zataevich 409).

Zataevich’s remarks are not without foundation, since Baikadam Karaldin inherited his creative abilities from his mother, Shegetai. She was a talented performer and author of her own songs, as described in the memoirs of Baikadam Karaldin’s daughter, Danabike Karaldina (Karaldina 22). In the Torgai region, stories about this extraordinary woman were passed down by word of mouth until the end of the 20th century. In particular, an amazing story about how Shegetai became the daughter-in-law of the Karaldin family has survived to this day. In the Torgai region, stories about this extraordinary woman were passed down by word of mouth until the end of the 20th century. In particular, an amazing story about how Shegetai became the daughter-in-law of the Karaldin family has survived to this day. We will briefly share this information: the fact is that the head of the Karaldin clan, Zharylgap Biy⁸, decided to choose a future wife for his son Karaldy himself. Setting off in search of a daughter-in-law, he traveled through several villages and auls, and one evening, he stopped at a dilapidated yurt. He was greeted by a shepherd, who invited him to stay the night. The shepherd was actually a girl dressed in a boy’s clothes. Biy suspected that the shepherd was a girl and decided to confirm his suspicions. When the teenager was preparing a bed for his guest, he pretended to fall asleep. The situation was such that now it was necessary to wait for the biy to wake up and let the shepherdess pass, because according to tradition, it is not customary to step over a person’s body. At this time, in the village where the shepherdess’s family lived, evening festivities for young people began. During the evening entertainment, the young

people chatted with interest, sang songs, competed in poetry and singing, and played the game of ak suyek⁹. With each melody that sounded, the shepherd involuntarily shuddered. Zharylgap Biy, finally convinced of his guesses, woke up and turned to the shepherd: “My child, are you still here? What about ak suyek? Run quickly to your friends,” and let him out. After a while, a beautiful song began to play, sung by a girl. The biy listened and realized that it was the shepherdess singing (Karaldina 22).

In the morning, during the dastarkhan, he informs the girl’s parents of his plans, why he ended up in their region, and that he has finally found the perfect bride for his son. The parents bless their child and send her off with a biy. Thus, Sulushash (the name of the shepherdess) received her further education and upbringing in the house of Zharylgap Biy. She would later receive the name Shegetai. For her personal qualities, sharp mind, and wisdom, Biy gave her the name Shegetai (Karaldina 18).

We mentioned above her talented abilities and excellent vocal skills, and we would like to add that she had a gift for improvisation and repeatedly took part in aitys competitions. In her memoirs about her grandmother, Shegetai Danabike Karaldina writes that “she sang with a very high and thin voice... she sang until she was very old, and her voice always sounded clear” (Karaldina 23).

Thus, Grandmother Shegetai’s natural gift was subsequently reflected

⁸Biy – a Turkic noble title.

⁹Ak suyek – a traditional Kazakh game played by young people.

¹⁰Aisulu Baikadamova (1927-1992) – Soviet Kazakh singer, People’s Artist of the Kazakh SSR (National Encyclopedia “Kazakhstan” 6).

¹¹Bakhytzhana Baikadamov (1917-1977) – Kazakh composer, Honored Artist of the Kazakh SSR (National Encyclopedia “Kazakhstan” 6).

¹²Bakhsy, baksy – translated from Kazakh – shaman.

in the creative abilities of her numerous descendants, which have been preserved to this day. We will not list all their names, as there are indeed many of them, but we will note that the author of these lines is one of them, which is why this topic was chosen for this work. The Baikadamov family is a wonderful example of inherited talent: the composer Bakhytzhan Baikadamov's sister, opera singer Aisulu Baikadamova¹⁰, inherited her grandmother Shegetai's magnificent gift and colorful "voice timbre" (Karaldina 24). Indeed, when listening to archival recordings of works from Aisulu Baikadamovna's repertoire, one can gain a deeper understanding of the scope of her musical and vocal talent. The timbre of her voice, the purity of her intonation, and her technical freedom are impressive and evoke admiration. In turn, her brother Bakhytzhan Baikadamov¹¹ mastered the dombra from an early age, thanks to the fact that "Grandmother Shegetai and her husband Baikadam often invited musicians and singers to visit" so that their children and grandchildren could become familiar with and learn about their native culture. "Among them were the shamans¹²: Eskendir and Zikiriya," who, noticing little Bakhytzhan's musical abilities, helped him develop them and gave him an instrument as a gift (Karaldina 19). Later, in memory of his grandmother, Bakhytzhan Baikadamov rearranged her song "Toibastar" - "Toibazar"¹³ for choir and

"included it in the repertoire of the Kazakh choir" (Karaldina 24). This work "is special for our family and is associated with the Baikadamov family home...my father loved this song very much and often hummed it," notes the composer's daughter, Professor Baldyrgan Baikadamova¹⁴ (Interview with Baikadamova). "The intonations and tonal supports of «Toybastar» - 'Toybazar'¹⁵» can be found in many of Bakhytzhan Baikadamovich's works," Baldyrgan Bakhytzhanovna shared the following observations (Interview with Baikadamova).

Results

As is well known, this kind of process is a manifestation of dynasticism. In the art history of any ethnic group, we can observe such genealogy: in Germany, it is the Bach family, in Austria, it is the Strauss family, the Mozart family, etc. In Kazakh cultural heritage, there are quite a few examples of dynastic lines spanning several generations, such as the Kunanbayevs, Zhubanovs, Baikadamovs, Sagatovs, Kazhgaliyevs, Serkebayevs, Zhaiymovs, Baiterekovs, Akhmedyarovs, and many others. In this context, the same line of succession can be observed in the region under consideration, namely the dynasties of the Karaldins, Jangildins, Kaiyrbekovs, Baipakovs, Abenovs, Otelbaevs, Abykaevs, Muzdakhanovs, Kozhakhmetovs, and others.

In addition to the above, I would like to mention the role of Baikadam Karaldin's wife, Urzipa Karaldina, who contributed to the Karaldin family's hereditary creative abilities and enriched them even further. Urzipa Karaldina was a talented woman with beautiful natural vocal abilities and artistic talents. For some time, she performed in the Torgai amateur theater, where she was a popular and sought-after personality. She knew many songs ("Khararaw," "Saulemay," "Kos etek burang bel!") and even composed them herself (before her wedding, she composed

¹³The title of the song varies; in Danabike Karaldina's book it is "Toibastar," and in the composer's choral arrangements it is "Toibazar."

¹⁴Baldyrgan Baikadamova (1945) — Honored Artist of the Republic of Kazakhstan, composer, musicologist.

¹⁵A more detailed overview of Bakhytzhan Baikadamov's choral arrangements is presented in the works of Arikainen and Grinkevich, in the article by Baldyrgan Baikadamova (Baikadamova) in the work of Umizhan Dzhumakova and Altyn Ketegenova (Dzhumakova, Ketegenova), and in the master's thesis by Almat Abishev (Abishev).

the song “Elim qayda, menin elim”),” notes Professor Altyn Ketegenova in her work (Ketegenova 195).

It is known that her husband, Baikadam Karaldin, was the author and connoisseur of many songs and a skilled performer. “The songs ‘Bozbala’, ‘Qyzyndy magan satyp...’ and others sounded especially good in his performance” (Archive). In addition, an interesting and noteworthy fact is that Baikadam Karaldin independently organized the opening of the aforementioned amateur theater at his home, where Serke Kozhamkulov¹⁶, local singers and artists, and the household members themselves were frequent performers. All the sets, costumes, and props were created independently at the expense of Baikadam Karaldin’s family (Karaldina 17).

The enlightened, well-rounded, and creative couple Baikadam and Urzipa Karaldins found a wonderful continuation in their talented children: Danabike Karaldina, Bakhytzhana Baikadamov, Kunimzhan Baikadamova¹⁷, and Aisulu Baikadamova.

Main provisions

Earlier, we mentioned Baikadam Karaldin’s meeting and acquaintance with ethnographer Alexander Zataevich¹⁸. In this work, we will examine several songs recorded by the researcher: No. 836 “Gagigak” (refrain) (Zataevich 313) (Kurturgai volost) and “Kamshat borik.” These were picked because they’re connected to the Karaldin family. Overall, Alexander Zataevich put three songs performed solo by Karaldin in his collection.

“Gagigak” was recorded from Baikadam Karaldin and is described in the notes to “1000 Songs of the Kazakh People” as a “women’s song” (Zataevich 410), composed by Baikadam Karaldin’s wife, Urzipa Karaldina¹⁹. Here, Zataevich adds the following information about the author of two other works performed by Doschanov: “I remember that Doschanov



Figure 1. Musical notation example

called Urzipa a contemporary author” (Zataevich 410), which once again proves that Baikadam Karaldin’s wife was a talented person who composed and performed her own songs.

“Gagigak” is lyrical in nature, with sad undertones, a moderate tempo, and melodic content more reminiscent of songs in the “kara olen²⁰” genre. There are no wide leaps in the melodic line, only smooth second transitions. The rhythmic pattern features a dotted rhythm. The peculiarity of the rhythmic strokes and descending steps give the melody a characteristic color, which, in our opinion, is associated with emotional inner experiences.

The first two lines of the melody are reminiscent of the Kazakh folk song “Arman-ai”, which attracted our attention and aroused our interest. As is well known, most songs in the kara o-len genre are characterized by the presence of similar, recurring motifs and intonations, which we observe in the sample under consideration.

¹⁶Serke Kozhamkulov (1896–1979) – Kazakh theater and film actor, People’s Artist of the Kazakh SSR, Hero of Socialist Labor, winner of the Stalin Prize, was close friends with the Karaldin family and a frequent guest (Karaldina 117).

¹⁷Kunimzhan Baikadamova (1925–2017) – professor, philologist, Honored Worker of Culture of Kazakhstan (Torgay Encyclopedia)

¹⁸Alexander Viktorovich Zataevich (March 8 (20), 1869 - December 6, 1936) – Russian, Soviet musician, ethnographer, composer, People’s Artist of the Kazakh SSR (1923), (Wikipedia Zataevich).

Based on the syllabic structure of the poetic text, we assume (since the poetic text has not been recorded by Alexander Zataevich) that the sample in question most likely consists of 11-syllable verse in a single quatrain.

1. form of the melody: introduction + refrain;
2. the song is written in the range of a seventh;
3. supporting tones: stable steps of the scale;
4. a dotted rhythm is observed.

The final quatrain has two lines that are more developed in terms of melody and are repeated in sequence. They also contain hidden fifth intervals with stepwise filling. When recording this song, Alexander Zataevich notes that “gagigak” is a refrain word. Despite its simplicity in melodic content, the song is quite easy on the ear, with memorable intonations and pleasant to listen to.

The next song we will consider is “Kamshat borik,” performed by Akhmet Baitursynov. Currently, there is a widespread belief that this piece was composed by Baitursynov. Here is an interesting observation about the songs recorded by ethnographer Baikadam Karaldin, shared by Batyrlan Sagintaev²¹ in his book “Tobyl-Torgay aueni,” where he notes that the famous song “Kamshat borik” was composed by Baikadam Karaldin, not Akhmet Baitursynov.

¹⁹In the “Notes,” the name Urzipa is written as Urzina, possibly due to a typographical error. We know that Baikadam Karaldin's wife was named Urzipa.

²⁰“Kara Olen” is a genre of popular lyrical songs in Kazakh culture.

²¹Batyrlan Sagintaev is a researcher at the Regional Museum in Arkalyk, Kostanay Region, an akyn, and a participant and winner of republican competitions and aitys.

²²Nazipa Kulzhanova (1887–1934) was the first female journalist, educator, translator, and ethnographer in the history of Kazakhstan (Torgay Encyclopedia).

It was performed by Baitursynov for Alexander Zataevich (Sagyntaev 159-160). Continuing with this issue, we would like to add that in musical and ethnographic practice, it is quite common to encounter examples of this kind, where the authorship of a particular composition may be mistakenly identified, or they may be recorded as folk compositions, which is, in principle, the norm. Only in rare and exceptional cases (living witnesses, documented facts, etc.) is it possible to reconstruct the information correctly and accurately. In this regard, we refer to Danabike Karaldina, the daughter of Baikadam Karaldin. In his memoirs about his father, Danabike Karaldina gives a detailed and interesting description of how the song “Kamshat borik” was composed and under what circumstances, which he dedicated to Nazipa Kulzhanova²² (Karaldina 137). We hope that this information will be useful for performers and researchers in the future.

No. 688 “Kamshat Borik” (Zataevich 260) - profound in both its melody and poetic content, one of the few songs whose lyrics were recorded by Alexander Zataevich from Akhmet Baitursynov, with a line-by-line translation into Russian, thanks to which we have a more accurate understanding of this composition. This beautiful song is filled with bright lyricism and sublime emotions, giving it a certain solemnity. In the ethnographer's notes, we see how impressed he was by “Kamshat Borik,” which he describes as “majestic and noble” (Zataevich 404). Turning to the poetic text, it becomes clear what causes this “majesty and nobility.” The content of each poetic line testifies to this:

“Hanzada, I met you by chance!

Husni-Jamal, I admire your beauty!

You must be descended from angels!

I can tell this by the will of the Almighty.

You met me as you were leaving your wonderful village.

We did not know each other until now.

Out of propriety and custom, I did not look directly into your eyes,

Whose sparkle shimmers like a mirage on hot days!" (Zataevich 471)

In terms of style and tonal content, "Kamshat borik" belongs to the songs of the Saryarka tradition. The author used characteristic compositional techniques: the initial quartal opening, the presence of AMF²³ (Elemanova 76), and the refrain. It should be noted that the chorus here is double, according to the classification of musicologist Baigaskina (Baigaskina 82), which further emphasizes the author's original approach to composing and the fact that it was created by a folk-professional composer. At the same time, there is an asynchrony between the poetic text and the melody, which once again testifies to the author's style.

The introduction is presented in a form typical of Saryarka songs, consisting of a repeated half-stanza and 11 complex lines ending with the first refrain:

The melody is touching and soulful, and the long chanting of AMF and its singing give the sound a sense of flight. The fairly wide range of the octave is filled with colorful transitions from the lower register to the high register and requires a certain skill in vocal reproduction. We mentioned above that there is a repeated structure of melodies, which ends with the first chorus consisting of alexic words. Its descending



Figure 3. Musical notation example

intonations in sequential movement smoothly lead to the lower fundamental tone, reinforcing it.

The presence of the lowered II degree in the minor mode adds concentration to the romantic content of the entire song, coloring it in an original way. The material of the second chorus includes motifs from the first, and here we again see a repetitive structure, which, apparently, was used by the author to emphasize inner feelings. It is a deeply lyrical and tender expression of emotions:

At the same time, there is also a register comparison, which researcher Aizhan Berdibay notes as "a well-known principle, when the upper register in the introduction is contrasted with the lower register in the chorus" (Berdibay 81).

Professional singer of traditional songs and scholar Baglan Babizhan shared with us the peculiarities of performing "Kamchat borik" (Interview with Babizhan). She is currently the first and only performer of this composition. In her interview, Baglan Babizhan told us about the careful and laborious process of reproducing and restoring material recorded a century ago! A thorough analysis was conducted of the text, music, poetry, and dombra accompaniment. The result exceeded all expectations, and thanks to the skill and talent of Babizhan, we have the unique



Figure 2. Musical notation example

²³"AMF" is an akyn melodic formula, a musical term introduced by researcher Saida Elemanova (Elemanova 76).

opportunity to listen to “Kamchat borik” in her own superb performance (Abaitv). This wonderful song, like a lyrical ballad, continues to carry a deep meaning through the years, being an artistic embodiment of the sublime and “noble,” where both the poetic text and the musical content are presented in an exquisite and harmonious way.

Conclusion

Returning to the question of authorship, in our opinion, the name of the creator of “Kamshat borik” was concealed due to the fact that the text contains poetic expressions of religious content, which were not supported by the politics of that period. After all, we know that both Akhmet Baitursynov and Baikadam Karaldin were subsequently subjected to repression. Nevertheless, a century later, the musical compositions performed by

them, recorded in a timely manner by Alexander Zatayevich (who also took a risk), are available to the audience and continue to inspire deep respect for the ethnographer and admiration for the talents of Akhmet Baitursynov and Baikadam Karaldin. Thanks to Alexander Zatayevich’s unique recordings and notes, we have the opportunity to get acquainted with Baikadam Karaldin’s songs and now know and have an idea of his qualities as a performer.

The Karaldin family, distinguished by their high level of education, was one of the rare examples of the cultural and educational intelligentsia of the early 20th century. Their lifestyle, based on the values of culture, education, and public service, became a kind of benchmark for the local population. They were the first to lay the foundations for creative self-expression and thus made a significant contribution to the development of the artistic life of their region.

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ТОРҒАЙ-ҚОСТАНАЙ ӨңІРІНІҢ ДӘСТҮРІНДЕГІ БАЙҚАДАМ ҚАРАЛДИНДЕР ОТБАСЫНЫҢ МУЗЫКАЛЫҚ МҰРАСЫ

Аңдатпа. Бұл еңбекте Торғай-Қостанай өңірінің мәдени-рухани ортасының қалыптасуы мен дамуына зор үлес қосқан Байқадам Қаралдиндер әулеті зерттеледі. Бұл тақырыптың өзектілігін музыкалық әулеттерді зерттеудің қазақстандық музыкатану ғылымында әлі де жан-жақты және жүйелі түрде қарастырыла қоймағандығы айқын көрсетеді. Бұл жұмыс ұлттық музыка мәдениетінің эволюциясындағы сабақтастық пен әулеттің рөліне баса назар аудара отырып, мәдени жады, Қазақстанның аймақтық дәстүрлері және этномузыкатану мәселелеріне байланысты зерттеу желісін жалғастырады. *Зерттеудің мақсаты* – Торғай-Қостанай аймағының музыкалық мәдениетінің дамуындағы Қаралдиндер музыкалық әулетінің рөлін анықтау және талдау. Бұл жұмыстың *әдістемелік негізін* тарихи-мәдени, салыстырмалы, жүйелік талдау принциптері құрайды. Қазақтың музыкалық фольклоры қарастырылып отырған кезеңде негізінен ауызша түрде өмір сүргендіктен салыстырмалы талдаудың шектеулі және жергілікті деңгейде қолданылғанын айта кеткен жөн. Осы себептерге байланысты қазіргі уақытта қайта қалпына келтіру және салыстырмалы талдау жүргізу мүмкіндігі шектеулі. Уақыттық алшақтықты және дереккөздер базасының фрагментарлығын ескере отырып, мұндай талдау жергілікті сипатқа ие болып, өңірлік музыкалық дәстүрді одан әрі зерттеуге арналған проблеманы қоюға және әдіснамалық негізін құруға бағытталған. Біздің республикамыздың мәдени жадындағы музыкалық әулеттерді зерттеу процесінің өзі қазіргі заманғы музыка тарихына үлкен қызығушылық тудырады, өйткені бұл дәстүрлердің сабақтастығын, аймақтық мектептердің қалыптасуының кейбір ерекшеліктерін және мәдени мұраны сақтаудағы белгілі бір тұлғалардың рөлін қарастыруға мүмкіндік береді. Бұл тұрғыда Б. Қаралдиннің музыкалық әулеті айқын мысалдардың бірі болып табылады. Бұл *зерттеудің құндылығы* әртүрлі дереккөздерді жүйелеу және музыкалық әулеттерді зерттеу мәселесін қазақстандық музыкатануға енгізу болып табылады. Жұмыстың практикалық маңыздылығы алынған нәтижелердің қазақстандық музыкатануда, этномузыкалогия, қазақ музыкасының тарихы және мәдениеттану бойынша білім беру курстарында қолданылуында жатыр.

Түйін сөздер: өнер, музыка, музыкалық мәдениет, музыкалық әулет, әулет, музыкалық фольклор, ән фольклоры, этнология, қазақтың дәстүрлі музыкасы, мәдени мұра.

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Автор қолжазбаның соңғы нұсқасын оқып, мақұлдады және мүдделер қақтығысы жоқ екенін мәлімдейді.

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МУЗЫКАЛЬНОЕ НАСЛЕДИЕ СЕМЬИ БАЙКАДАМА КАРАЛДИНА В ТРАДИЦИИ ТОРГАЙСКО-КОСТАНАЙСКОГО РЕГИОНА

Аннотация. Данная работа посвящена изучению династии Байкадама Каралдина, внесшей весомый вклад в становление и развитие культурной и духовной среды Торгайско-Костанайского региона. *Актуальность темы* обосновывается тем, что в казахстанском музыкознании изучение музыкальных династий еще не получала комплексного и системного освещения. Данная работа продолжает направление исследований, связанных с проблемами культурной памяти, региональными традициями Казахстана и этномузыковедения, акцентируя внимание на роль преемственности и династичности в эволюции национальной музыкальной культуры. *Целью исследования* является выявление и анализ роли музыкальной династии Каралдиных в развитии музыкальной культуры Торгайско-Костанайского региона. *Методологическую базу* данной работы составляют принципы историко-культурного, сравнительного и системного анализа. Следует отметить, что сравнительный анализ используется ограниченно и локально, поскольку в рассматриваемый период казахский музыкальный фольклор существовал в основном в устной форме. По этим причинам в настоящее время возможность реконструкции и сравнительного анализа ограничена. Принимая во внимание временную дистанцию и фрагментарность источниковой базы, подобный анализ носит локальный характер и направлен на постановку проблемы и создание методологической основы для дальнейшего изучения региональной музыкальной традиции. Сам процесс изучения музыкальных династий в культурной памяти нашей республики представляет собой значительный интерес для современного музыкознания, поскольку дает возможность рассмотреть преемственность традиций, некоторые особенности становления региональных школ и роль определенных личностей в сохранении культурного наследия. В этом аспекте музыкальная династия Б.Каралдина является одним из ярких примеров. *Ценность* данного исследования заключается в систематизации разнообразных источников и введением в казахстанское музыкознание проблему изучения музыкальных династий. *Практическая значимость* работы заключается в применимости полученных результатов в казахстанском музыкознании, в образовательных курсах по этномузыковедению, истории казахской музыки и культурологии.

Ключевые слова: искусство, музыка, музыкальная культура, музыкальная династия, династия, музыкальный фольклор, песенный фольклор, этнология, казахская традиционная музыка, культурное наследие.

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