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THE THREE ‘CHRISTS’: EASTER HYMNS IN THE MULTI-CONFESSIONAL SPACE OF WESTERN PADZVIŃNE

*‘One God preserves us all, but since we are divided
by religion, God still protects us all’*

Abstract

This article examines the phenomenon of the simultaneous functioning of three types of *valačobnyja* (Easter hymn) song melodies in the Hlybokaje, Miory and Šarkauščyna districts of the Viciebsk region of Belarus, relying on authentic terminology recorded during folklore-ethnographic expeditions. The study revealed that the ‘folk’ classification of these song melodies is based on an ethno-confessional component, and is consciously used by local tradition-bearers to differentiate and label types of song melody.

KEY WORDS: Belarusian Padzviŭne, Easter hymns, musical-typological classification, interconfessional relations, ethnomusicology.

Anotacija

Straipsnyje, remiantis autentiška folklorinių-etnografinių ekspedicijų metu užfiksuota terminologija, nagrinėjamas trijų tipų *valačobnyja* (velykinių giesmių) dainų melodijų vienalaikio funkcionavimo reiškinys Baltarusijos Vitebsko srities Hlybokajos, Miory ir Šarkauščinos rajonuose. Tyrimas atskleidė, kad šių dainų melodijų liaudies susikurta klasifikacija pagrįsta etnokonfesiniu komponentu ir yra sąmoningai naudojama vietos tradicijų puoselėtojų dainų melodijų tipams atskirti ir apibūdinti.

PAGRINDINIAI ŽODŽIAI: Baltarusijos Padzviŭne, Velykų giesmės, muzikinė tipologinė klasifikacija, tarpkonfesiniai santykiai, etnomuzikologija.

Introduction

The north Belarusian historical-ethnographic region is located in the middle basin of the River Dzvina,¹ hence it is referred to as Belarusian Padzviŭne. This area represents a cultural crossroads of ethnicities and confessions, Baltic and Slavic traditions, which has directly influenced the formation of a unique, heterogeneous and distinct ethno-musical landscape. In the Belarusian song calendar, *valačobnyja* songs (Easter hymns) are particularly representative and exist in five typological groups (Kanstantsinava 2018). Some of these types function simultaneously in a single village. The western Padzviŭne region is notable for its complex confessional composition, where Catholics, Orthodox Christians and Old Believers (*staraviery*) have historically coexisted. In the neighbouring Hlybokaje, Miory and Šarkauščyna districts of the Viciebsk region (referred to further as the HMsŠ area), ethnomusicologists recorded a unique phenomenon: the 'folk typology' of three *valačobnyja* song melodies functioning simultaneously. Tradition bearers recognise three 'motifs' or 'voices' (*macivy*, *hałasy*) in the local ethno-song tradition, each named according to its ethno-confessional affiliation.

The study aims to examine and describe the mentioned phenomenon using authentic terminology, to describe the character of interconfessional relations during Easter celebrations, and to analyse their impact on the ethno-musical landscape of western Padzviŭne. The subject of study is the mechanisms underlying the simultaneous functioning of three Easter hymn types in a single locality. The study employed areal, complex and system-typological approaches, as well as expeditionary observation and descriptive methods.

Novelty and relevance: The issue of the simultaneous functioning of several types of *valačobnyja* song melodies in northern Belarus has been reflected in works by Belarusian ethnomusicologists (Kanstantsinava 2013; Kanstantsinava, Biarkovich 2011; Kutyriova-Chubalia 2016). G. Kutyriova-Chubalia identified the following mechanisms for alternating two types of *valačobnyja* song melodies: '(a) each village has its own signature song melody, (b) a village has two types of *valačobnyja* song melodies, (c) both types alternate within one song' (Kutyriova-Chubalia 2016, 226). T. Kanstantsinava thoroughly analysed the simultaneous functioning of two or more *valačobnyja* song melodies in a single village's ritual-song tradition, identifying 45 settlements in Viciebsk and adjacent areas of the Minsk and Pskov regions where two or more song types coexist. According to Kanstantsinava, this phenomenon is explained by the presence of a musical-lexical border between the song type areas and the overlapping of one area on to another. The triple intersection of *valačobnyja* song melodies in the

¹ All Belarusian words and names are given in Belarusian Latin script, known as *lacinika*.

HMŠ area is explained by the heterogeneous ethno-musical landscape, influenced by migration processes, particularly the settlement of large Old Believer communities (Kaństantsinava 2013).

The presence of three types of *valačobnyja* songs in the Miory district is mentioned by T. Kaństantsinava and T. Biarkovich. During field expeditions in 2009, Belarusian and Latvian ethnomusicologists recorded in the village of Ist, in the Miory district, 'women singing three typological variants of *valačobnyja* songs, which they identified as "Muscovite Christ", "Russian" and "Belarusian"' (Kaństantsinava, Biarkovich 2011, 6).

Despite the theoretical and practical elaboration of the topic, the Old Believer component and its role in shaping the typological picture has received little attention. Between 2018 and 2022, the author conducted targeted research on the ethno-musical culture of Old Believers in northwest Belarus (Baryshnikava, 2025). Expeditionary and fieldwork results confirmed the presence of three 'Christs' (song-melodic types) in the local tradition. Incorporating Old Believer material is crucial for complementing the existing knowledge on the functioning of this phenomenon in the multi-ethnic and multi-confessional space of western Padzvińne.

Analytical section

In the song calendar of the HMŠ area, *valačobnyja* songs have one of the dominant positions. Despite religious prohibitions that existed during the Soviet era, the Easter hymn ritual functioned actively here in the second half of the 20th century, and in a number of villages it continues to exist today in the form of festive outdoor processions performed by groups of children (for example, in the village of Hiermanavičy in the Šarkaŭščyna district). The children sing hymns of a religious character (less often) or, more commonly, limit themselves to a threefold repetition of '*Chrystós uvaskrós*' (Christ has Risen) without performing songs.

In the local tradition, *valačobnyja* hymns are called *Chrystós* (Christ); therefore, participants in the group (*valačobniki*) were also referred to as *chrystósniki*. They were predominantly men, although there are also records of mixed groups that included women. The festive procession in the village by the group of *chrystósniki* took place on the first day of Easter in the afternoon. It is known that in the morning children and adolescents, called *aleujniki* or *aleujnički* (from *alleluia*), walked through the village, singing Easter hymns. Adults began their procession after lunch, and if they did not manage to cover the entire village,



Photograph 1. A group of children at an Easter outdoor procession in the village of Hiermanavičy, Šarkauščyna district, Viciebsk region, 2006

they continued their festive rounds the following morning. The repertoire of the adult group included *valačobnyja* hymns of three typological groups.

The roles of *chrystósniki* were clearly distributed: the group leader (*pačynalničak*, *zapievała*, or 'lead singer') intoned the song, the *padchvatniki* (supporters) joined in with the refrain, and a person carrying a basket with eggs and other gifts from the hosts was called a *drystun* or *syarun* (vulgar slang words for someone with diarrhoea). Very often, *valačobnyja* songs were performed with an instrumental accompaniment, in earlier times by a piper or fiddler, and later by an accordionist, who was also part of the *chrystósniki* group.

It should be noted that the ethno-confessional composition of the *chrystósniki* was heterogeneous: Catholics, Orthodox and Old Believers could all be part of the same group. The nature of interconfessional relations in western Padzvińne was usually described as friendly. Even while maintaining the oppositions of 'us/them', 'our feast/their feast', 'our Christ/their Christ', Easter was generally celebrated in peace and harmony, with an awareness of the distinctiveness of one's own confession in relation to others:

'The first days of the fast: complete abstinence from food. One could not have anything, except a piece of bread and water. Among us Old Believers, the law is very strict. Well, among the Orthodox it was already quite different,

*and among the Catholics as well. But with us, the law was very strict. Now, of course, nobody observes it any more.*²

*'The Catholics had their feast, the Orthodox had theirs. It was respected. When the Catholics had a feast, the Orthodox did not work: they respected the holiday. And if the Orthodox had a feast, the Catholics would say: "Today we will not do anything, the Orthodox have a feast. One God preserves us all, and though we are divided by religion, it is still one God who protects us all." That is what our forebears used to say.'*³

As is well known, the Catholic and Orthodox Easters do not usually coincide. However, when a group of *chrystósniki* came to Orthodox or Old Believer homes, where the fast was still being kept, at the 'Catholic' Easter, the householders did not drive the guests away:

'At Easter the Poles also went round; their Easter was three weeks earlier. They would come and ask: "May we gladden your home?" Well, of course! And they would sing: "A joyful day has come for us, on which Christ has risen from the dead ..."

– But at that time the Orthodox and Old Believers were still in the middle of Lent. Did you allow them to enter?

*'But listen! We lived together: how could we not allow it? What harm did they do? They didn't break windows, they didn't swear. They prayed in their own way, that's all, what difference does it make?'*⁴

A particularly poetic description of Easter comes from the village of Karaleva in the Šarkaušćyna district. The Old Believer Famaida Arciomaŭna Cyrkina recalls how a group of *chrystósniki* once came to their Old Believer household singing in Polish:

'I remember when we lived there in the hamlet. It was spring. Everything was just coming out (the forest was very close by), and the smell of it, the birches coming into leaf. It was early in the morning, the window was open, and they came with an accordion. And they sang: "Panienaczka, panienaczka, zielen jagar dubravoj, prosze otemknoć akineczka, zielen jagar dubravoj" [Little lady, little lady/Green maple in a grove/Please open the window/Green maple in a grove]. They sang in Polish. With the accordion, so beautifully, and there ... The geese were flying, nature was so beautiful. Well, we invited them

² Recorded in 2018 by V. Baryshnikava in the village of Karaleva in the Šarkaušćyna district, from Cyrkina (Andrejeva) Famaida Arciomaŭna (b. 1930, Old Believer denomination).

³ Recorded in 2018 by V. Baryshnikava in the village of Karaleva in the Šarkaušćyna district, from Pazniakova Chionija Jafimaŭna (b. 1934 in the village of Ivanava, Old Believer denomination).

⁴ Recorded by A.M. Boganeva in the village of Ikaźn in the Braslaŭ district, from Zinaida Michajlava (b. 1923, Old Believer denomination).

*into the house. I remember my father gave them something to drink, and it turned out so well.*⁵

An interesting picture emerges when we turn to the question of correlating the typology developed by ethnomusicologists with the 'folk' classification of *valačobnyja* song melodies actively used by the tradition bearers themselves, which is based on ethno-confessional affiliation.

It should be explained that in this region, the categories of *ethnos* and *confession* often overlap, to the extent that they become interchangeable in the local discourse. These overlapping and sometimes contradictory markers of identity can be observed not only at the community level but even within individual families. This is linked to the region's longstanding multi-confessional character. Even liturgy itself reinforces these symbolic boundaries: Orthodox and Old Believer services are conducted in Russian, while in Catholic churches in the region, not only is Mass celebrated in Polish (as is customary in many Catholic churches in Belarus, especially in the west), but in numerous parishes in Belarusian, a practice that was already established in the early 20th century. The autochthonous population meanwhile speaks local Belarusian dialects, and even Old Believer communities, descendants of 17th-century migrants from Muscovy, exhibit a high degree of linguistic assimilation into this Belarusian vernacular.

Nonetheless, in everyday interaction, confessional belonging remains the key criterion of symbolic ethnolinguistic differentiation: adherence to Orthodoxy is associated with being 'Russian', while Catholic affiliation is usually equated with being 'Polish', or, because of the language of the Mass, 'Belarusian'. Importantly, these designations do not imply actual ethnic Russians or Poles, but rather reflect the way in which the local population has historically been labelled through the prism of confessional affiliation. On the other hand, against the backdrop of the blurred and fluid ethnic self-identifications of both the Orthodox and Catholic populations, the identity of the Old Believers appears markedly more stable. As descendants of Russian (Muscovite) migrants who settled in the region in the 17th century, Old Believers (self-designated as *Maskali*) have preserved a distinct sense of belonging that differentiates them from the autochthonous Belarusian population, even despite processes of linguistic assimilation.

So the local 'folk' typology distinguishes the following types of *valačobnyja* song melodies: *polski/bielaruski Chrystos* (Polish/Belarusian Christ = Catholics), *ruski Chrystos* (Russian Christ = Orthodox), and *maskoŭski/staravierski Chrystos* (Muscovite/Old Believers Christ = Old Believers). This perception

⁵ Recorded in 2018 by V. Baryshnikava in the village of Karaleva in the Šarkaŭščyna district, from Cyrkina (Andrejeva) Famaida Arciomaŭna (b. 1930, Old Believer denomination).

is rooted in the historical multi-confessional character of the western Viciebsk region, where these groups have coexisted for centuries.

Another noteworthy layer of differentiation of Easter hymns is according to the addressee for whom the song was performed: *Chrystos dziawocki/panienski* (for girls/maidens) or *chazijski/haspadarski* (for the master/host). Separately identified is *carkieŭny Chrystos* (Church Christ): the psalm 'Vialik *światoj* nam dzień nastał' (in Russian) or 'Wesoły nam dziś dzień nastał' (in Polish).

*'Chrystoses were different: polski, maskoŭski.'*⁶

*'It was very beautiful: on Easter Sunday, just after Vespers, the chrystósniki would go round. And it was not just one group, but several. You look, you hear them: here they sing, there they sing. And they did not sing only one Chrystos: there was the maiden's, there was the master's. Different ones, chosen according to the text.'*⁷

– They said there were some *polski Chrystos*, *bielaruski Chrystos* and *stara-vierski Chrystos*. And how do they differ?

*'Firstly, by the words, and secondly, the motif is not the same.'*⁸

– Did the Orthodox and the Old Believers sing the same Chrystos?

*'There was a Polish one, and there was a Russian one, yes. Oh, how they sang! If they did not manage to finish the rounds on the first day, groups from other villages would come to us from Kramsy, so then in the morning, while we were still asleep, already under the window they would be singing. Yes, they sang Chrystos beautifully. I loved the carkieŭny Chrystos when I took part, we sang mostly carkieŭny. Now I've forgotten ... ah, such a beautiful carkieŭny Chrystos it was.'*⁹

Contemporary Belarusian ethnomusicologists have identified and mapped five typological melodic patterns of *valačobnyja* songs on the territory of Belarus, distinguished on the basis of their rhythmic-melodic structure (Mazheika, Kanstantsinava). In the folk typology of the region under discussion, each of the three variants of Chrystos carries not only a confessional marker but also its own distinctive *holas* (voice), which corresponds strictly to one of the scientifically established song-melodic types or variants of them. Thus, 'Catholic/Polish/Belarusian Christ' corresponds to Type I (according to T. Kanstantsinava), 'Rus-

⁶ Recorded by V. Baryshnikava in the village of Karaleva in the Šarkauščyna district, from Fiodaraŭ Vasil Anan'evič (b. 1943, Old Believer denomination).

⁷ Recorded by U. Aŭsiejčyk and V. Baryshnikava in 2022 in the village of Kublishchyna in the Miory district, from Niescieraŭ Migdonij Iorystavič (b. 1943, Old Believer denomination).

⁸ Recorded by U. Aŭsiejčyk and V. Baryshnikava in 2022 in the village of Varonka in the Šarkauščyna district, Viciebsk region.

⁹ Recorded by V. Baryshnikava in 2020 in the village of Hiermanavičy in the Šarkauščyna district, from Rabiza Tamara Adamaŭna (b. 1923 in the village of Bałbieki in the Šarkauščyna district, Orthodox denomination).

sian/Orthodox Christ' corresponds to Type III, and 'Muscovite/Old Believer Christ' to Type IV.

Type I: 'Polish/Belarusian/Catholic Christ'

'This one is Catholic:'

$\text{♩} = 220$

Do - бры ве - чар, па - не - нэ - чка, Зя - лён я - вар ду - бра - вой.
 Про - шэ адэмк-нуць о - кі - нэ - чка, Зя - лён я - вар, дуб - ра - вой.

*Dobry wieczór, panieneczka,
 Zialon jawar dubravoroj.
 Proshe ademknuć akineczka,
 Zialon jawar dubravoroj.¹⁰*

Type I melodies follow the syllabic norm 8 (4+4) + 7 (4+3), with an even rhythmic pattern characterised by a prolongation of the final syllable in the refrain: $\text{♩♩♩♩}:\text{♩♩♩♩}|\text{R}|\text{♩♩♩♩}:\text{♩♩♩}$. The structure of the melostrophe is AB, with the

verse line forming an AR scheme. A melodic feature of performance in the HMs̄-area is the ascending leap to a seventh or sixth at the beginning of the refrain, together with a lively tempo of execution.

Type III: 'Russian Christ'

Type III melodies are characterised by a short four-syllable intonation with the rhythmic formula 4+7 ($\text{♩}|\text{♩}|\text{♩}|\text{♩}:\text{R}|\text{♩}|\text{♩}|\text{♩}|\text{♩}$), the musical form AB, and the

poetic form AR. As a defining feature of the refrain, one can note the gradual descending motion from the second scale degree down to the sub-fourth, with a return to the main tone.

Despite the clear confessional differentiation of tunes according to their naming and assignment to a specific type, there is no strict regularity whereby members of a given confession would perform exclusively 'their own' song type. In 1909, in the village of Zavulki, Dzisna uезд, of the Vilna province (now in the

¹⁰ Recorded during the expedition of the Belarusian State Academy of Music in 2019 to the village of Kaŭšeleva in the Šarkaŭščyna district, Viciebsk region, from the ensemble Kupalinka; interview conducted by L.F. Barankievič.

Hlybokaje district), E. Romanov and M. Čurkin recorded a *valačobnaja* song from Hanna Pilipenkava ('36 years old, illiterate, Catholic, daughter of a church sexton') (E. Romanov 1910, 4). The melody was notated and harmonised by Čurkin, adapted specifically for the piano. Nevertheless, despite this arranged version, it can be asserted with confidence that the Catholic singer Hanna Pilipenkava performed a melody of the third type, the 'Russian Christ', since the modal structure corresponds entirely to this type, and its rhythmic formula clearly displays the stable features of Type III.

♪ ♪ ♪ ♪ :R ♪. ♪ ♪ | ♪ ♪ ♪ ♪ ♪ ♪
 Да ѱзя - лѣ-нымъ Х'и - ри - стось сын'а Бо - жы Х'и - рис - тось

As a local variant of Type III, a contamination occurs: a combination of melodies from the first group (a four-syllable incipit) and the third group (with a shortened refrain section) with a rhythmic formula ♪♪♪♪|♪♪♪♪:R♪♪♪♪:

*Poŭny chlavec bielych aviec,
 Chrystos syn Boży.
 Nietaj pieśni budzić kaniec,
 Chrystos syn Boży.
 Niachaj tak budzie!
 Chrystos vaskries, Chrystos vaskries, Chrystos vaskries!
 Vaiscinu vaskries!*

– And please tell me, what was this Chrystos called?

'The master's (*chaziajski*).'¹¹

Type IV: 'Muscovite Christ'

– Perhaps you still remember some of the songs that the *chrystosniki* used to sing?

'*Chrystosniki*'?

– Yes, what did they sing?

$\text{♩} = 223$



Ma - йі - м(ы) бра - тца - м(ы) нож - кі мле - ют, Хріс - то - с(ы) ва - скрес Сын Бо - жы - я.
 Ма - йі б(ы) - ра - тцы вы - піць хо - чут, Хріс - то - с(ы) ва - скрес Сын Бо - жы - я.

Chaziajuška, naš baciuška.... zabyła...

Majim bratcam nožki mlejut,

Chrystos vaskries, Syn Božyja

Maji bratcy vypić chočut,

Chrystos vaskries, Syn Božyja.

'That's the kind of Chrystos they sang.'¹²

Type IV group melodies have the poetic form AR, musical form AB, a 4+4 structural composition, and a rhythmic form $\text{♩} \text{♩} : \text{♩} \text{♩} \text{R} \text{♩} \text{♩} \text{♩} \text{♩}$.

The melodic-intonational complex of the main part of the melastrophe is a pentachord of a fifth-range ambit. The refrain, in melodic-intonational terms, represents a tetrachord of a fourth-range ambit with a sub-second or sub-fourth. The melodic line of the refrain features leaps of a sixth or a fourth. In all examples, the musical phrase ends on the second degree, creating a sense of an 'endless melodic circle' (Z. Mažejka) and an incompleteness of the musical form.

The main area of distribution of Type IV melodies covers the central and southern districts of the Pskov region. They are also found on the territory of Belarus, but only in the western parts of the Belarusian Padzvinne, which corresponds to the area of compact settlement of the priestless Old Believers. Based on the results of dialectical analysis of song-poetic texts recorded from

¹¹ Recorded during the expedition of the Belarusian State Academy of Music in 2019 to the village of Kaŭšeleva in the Šarkaŭščyna district, Viciebsk region, from the ensemble Kupalinka; interview conducted by L.F. Barankievič.

¹² Recorded by V. Baryshnikava in 2018 in the village of Karaleva in the Šarkaŭščyna district, from Cyrkina Famaida Arciomauņa (born 1934, Old Believer denomination).

Old Believers in the Belarusian-Lithuanian-Latvian borderlands, the Lithuanian folklorist Yuri Novikov concluded that *valačobnyja* songs were performed by Old Believers before emigrating. The researcher explained this by noting that 'the historical homeland of the first wave of Old Believers, who settled in Latgale, in the northeast of Lithuania, and in the northwest of Belarus, were the southern regions of the extensive zone of Pskov dialects' (Novikov 2010, 444). Most likely, the 'detachment' of Type IV from the main melodic mass in the Pskov region and its presence in Belarus is explained by the migration of Old Believers.

Conclusions

The parallel functioning of several types of *valačobnyja* melodies in one locality is a fairly widespread phenomenon in northern Belarus. It is explained by a heterogeneous and unique ethnomusical landscape, shaped by historical and migration processes. However, specifically in the Hlybokaje, Miory and Šarkaŭščyna districts of the Viciebsk region in Belarus, the presence of three types is recognised and commented on by tradition bearers according to ethno-confessional characteristics: 'Catholic/Polish/Belarusian Chrystos' (Type I), 'Russian Chrystos' (Type III), 'Muscovite/Old Believer Chrystos' (Type IV).

Despite the uniqueness of the phenomenon for such a multi-confessional and multi-ethnic territory, the concepts of ethnicity and confession function as interchangeable, and interconfessional relations influence the ethno-song tradition of the region.

The evidence demonstrates that local 'folk' classifications do not merely mirror musicological typologies but embody symbolic markers of identity, memory and interconfessional communication. In practice, the boundaries between groups were permeable: representatives of different confessions could perform each other's songs, and processions regularly crossed denominational lines. This suggests that the so-called opposition of 'our Christ' versus 'their Christ' carried a predominantly symbolic meaning, rather than being an expression of real conflict.

The inclusion of the Old Believer component, often overlooked in earlier research, proves to be essential for understanding the typological diversity of Easter songs in the Padzvińne region. Old Believers not only preserved distinct melodic features linked to their historical homeland in the Pskov area, but also contributed to shaping the region's broader ethno-musical identity through interaction with neighbouring Catholic and Orthodox traditions.

Therefore, the coexistence of the three 'Christs' in western Padzvińne must be understood as a phenomenon deeply rooted in historical migration processes,

longstanding interfaith coexistence, and the mutual respect of local communities. Beyond its musicological significance, it illustrates the role of traditional song as a medium for cultural dialogue, social cohesion, and the articulation of a collective identity in a multi-ethnic and multi-confessional environment.

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Volha Baryshnikava

TRYS „KRISTAUS“ TIPAI: VELYKŲ GIESMĖS DAUGIAKONFESĖJE VAKARŲ PADZVINĖS REGIONO (BALTARUSIJA) ERDVĖJE

Santrauka

Straipsnyje nagrinėjamas unikalus reiškinytis – trijų tipų *valačobnyja* (Velykų giesmių) melodijų sambūvis Vakarų Padvzinės (Baltarusijos šiaurės vakarinės dalies) daugiakonfesėje erdvėje, visų pirma – Hlybokajos, Miorų ir Šarkauščynos regionuose. Remiantis ekspediciniais tyrimais ir autentiška vietine terminija, atskleidžiama, kad liaudies klasifikacija grindžiama etnokonfesiniu komponentu:

vietos tradicijos saugotojai aiškiai skiria ir įvardija tris melodinius tipus: „lenkišką/baltarusišką Kristų“ (katalikų), „rusišką Kristų“ (stačiatikių) ir „maskvietišką Kristų“ (sentikių).

Surinktos ekspedicinės medžiagos analizė rodo, kad šie terminai yra ne tik etnomuzikologiniai ženklai, bet ir bendruomeninės tapatybės, tarpkonfesinių santykių bei kultūrinės atminties išraiška. Vakarų Padzvinėje nuo seno kartu gyveno katalikai, stačiatikiai ir sentikiai; jų tarpusavio santykiai dažniausiai buvo taikūs, o šventės – gerbiamos, nepaisant skirtingų kalendorių ar pasninko laikotarpių. Velykų giesmės būdavo atliekamos bendruomeninėse procesijose, kuriose dalyvaudavo vyrai, moterys ar net mišrios grupės. Dažnai buvo skiriamos dainos merginoms, šeiminkams ar religinės psalmės (vadinamos „bažnytiniais Kristumi“).

Straipsnyje aptariama, kaip folklorinė „Kristaus“ tipologija koreliuoja su muzikologų nustatytais melodiniais tipais. Pavyzdžiui, katalikiškasis variantas atitinka I tipą (pagal T. Kanstancinavą), stačiatikiškasis – III tipą, o sentikių / maskvietišškasis – IV tipą. Pastarasis siejamas su Pskovo regiono tradicijomis ir laikomas sentikių migracijos į Baltarusijos ir Lietuvos pasienį rezultatu. Tai gi liaudies klasifikacija ne tik atspindi muzikinę struktūrą, bet ir sutampa su istorinėmis migracijomis bei konfesinių bendruomenių įtaka.

Empiriniai duomenys rodo, kad tarpkonfesiniai skirtumai buvo labiau simbolinio pobūdžio. Net jei vietiniai žmonės kalbėjo apie „mūsų“ ir „jų“ Kristų, praktikoje procesijos dažnai peržengdavo ribas, lankydavo skirtingų tikybų namus, o giesmių tipai nebūtinai griežtai siejosi su konkrečia konfesija. Etnomuzikologinė analizė atskleidžia ne tik muzikines struktūras (ritmines-formalines ypatybes, melodinę intonaciją), bet ir platesnį socialinį kontekstą, kuriame konfesinė priklausomybė neretai prilįgsta etninei tapatybei.

Straipsnio naujumas siejamas su sentikių komponento įtraukimu: iki šiol jų vaidmuo formuojantis šiam reiškiniui buvo mažai tyrinėtas. Autorės ekspedicijos 2018–2022 m. parodė, kad būtent sentikiai, palaikydami savo muzikinę tradiciją, papildė Padzvinės etnomuzikinį peizažą ir suteikė jam ypatingą heterogeniškumą.

Išvados leidžia teigti, kad trijų tipų „Kristaus“ sambūvis nėra atsitiktinis, o giliai įsišaknijęs istoriniuose migracijos procesuose, išlaiko daugiakonfesę sąveiką ir vietinių bendruomenių tarpusavio pagarbą. Šis reiškinys liudija, kad muzikinis folkloras gali būti vienas svarbiausių daugiatautės ir daugiakonfesės aplinkos tapatybės bei sklandaus sugyvenimo veiksmų.