



**Pastoral
Musician
Component**

WRITTEN EXAMINATION PREPARATION

The following SCENARIOS end with the question: *What do you do?*

Reflect on these situations with these questions in mind:

What *have you done* in the past?

What *should* you do? (i.e. look up what the various documents of the church suggest?)

Discuss these reflections with your mentor.

Write for each scenario: *As a pastoral musician, what would you do?*

WEDDING SCENARIO

A couple comes to meet with you to plan their wedding liturgy. The groom to be explains that his wife to be recently relocated to the United States and speaks very little English.

The groom patiently listens while you explain the parish procedure for weddings. His fiancée nods approvingly.

When you begin to play some of the music choices, it's obvious that the bride to be does not recognize any of this music. You begin to play the Wagner "Wedding March," and she smiles and begins to sob. Finally there is a piece of music she knows!

What do you do?

NEW PASTOR SCENARIO

Your new pastor arrives! After his first weekend presiding at liturgies, he informs you that he does not like all the verses of the hymns sung, and that he prefers the GLORIA to be recited.

What do you do?

CHOIR MEMBER SCENARIO

A young woman comes to you after Mass one Sunday in August and explains that she just moved to your city from another state. She tells you that she's heard about your music program, and would like to get involved. From your conversation, you determine that she was a very active choir member in her former parish.

What do you do?

1. *Call the Music Director of her former parish to check up on her...*
2. *Invite her to the first choir rehearsal in September...*
3. *Set up an audition as soon as possible to hear her sing...*

CHOIR SCENARIO

You become the new music director of a parish known especially for its fine choir. The pastor and many of the parishioners you meet tell you how proud they are of their choir, and how they love to attend Mass when the choir sings.

You discover that when the choir is present at a liturgy, the assembly has little or no opportunity to sing. The choir sings elaborate Mass settings, Psalms, and choral music during the distribution of the Eucharist.

In conversations, you discover that there would be a major upheaval if you tried to invite the assembly to participate at the "choir" Mass.

What do you do?

1. *Continue doing things just the same, hoping to change things over a period of time...*
2. *Have a meeting with key members of the choir, and listen to what it is they really value in what they do at liturgy...*
3. *Try to get the pastor "on your side" so you can make the necessary changes...*
4. *Use part of each choir rehearsal to read from current liturgical documents like Music in Catholic Worship, etc. on the role of the choir/assembly...*
5. *Choreograph each liturgy in a way that the choir is challenged in their repertoire, which includes parts for the assembly's participation...*

6. *Have the choir sing simple music on Sunday, and spend most of their rehearsal time preparing major works for concerts...*

FUNERAL SCENARIO

There's a family in your parish that is quite active, well known, and loved by many parishioners. The wife and mother is tragically killed at the age of 41, which is shock to everyone. The grief-stricken widower calls you, sobbing through the entire conversation. He tells you how much he loved his wife, and how much his children will miss their mom. He also reminds you that his wife always appreciated your music at the liturgies.

He asks you to select the readings and music for the funeral liturgy, because he is too distraught, and trusts your judgement. However, he has only one request.

He and his wife met at a dance. They enjoyed dancing very much and were well known for their dancing skills. He wants you to play their song, the *Blue Danube Waltz* as the Communion Meditation.

What do you do?

1. *Under these circumstances, agree to play the Blue Danube Waltz as requested...*
2. *Simply refuse to play the song because it seems inappropriately for a funeral liturgy...*
3. *Refuse to play the song, and use this as a time of catechesis to quote from the documents; for example, from MUSIC IN CATHOLIC WORSHIP, pointing out the three judgements (pastoral, liturgical, and musical) necessary in choosing repertoire...*
4. *Suggest he check with: the pastor (or the Diocese) for a decision...*
5. *Suggest the song might be more appropriate at the Vigil service where the story about the song could be told, and offer to bring a keyboard to the funeral home to play the song at the vigil...*