

WatsonMIDI™

Organist's Business Guide

How to Build a MIDI Recording Services Practice

A comprehensive guide for professional organists who want to offer MIDI recording and playback services to churches with pipe organs and digital organs using WatsonMIDI.

by Watson Pipe Organ Company

watsonpipeorgan.com/watsonmidi

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1. The Opportunity: Why Churches Need You

A Note About This Guide: This document is intended as a helpful starting point—not a rigid prescription. The pricing ranges, outreach strategies, and business models described here are suggestions based on the nature of MIDI recording services and the needs of churches. Every organist's situation is unique. Your location, experience, the instruments you work with, and the communities you serve will all shape how you build your practice. Use what's helpful, adapt what needs adapting, and make it your own.

Across the country, thousands of beautiful organs—both pipe organs and digital instruments from manufacturers like Rodgers, Allen, Lowrey, Hammond, Yamaha (including Clavinova), and others—sit silent every Sunday. Churches that invested tens or hundreds of thousands of dollars in these magnificent instruments often find themselves without a qualified musician to play them. The American Guild of Organists estimates a significant and growing shortage of trained organists, and many churches have turned to basic electronic keyboards, pre-recorded tracks, or simply gone without instrumental music.

This is where you come in. As a professional organist equipped with WatsonMIDI, you have a unique opportunity to serve these churches while building a sustainable income stream from your musical skills. WatsonMIDI allows you to record your performances as MIDI data and share them with churches so their organs—whether pipe or digital—can play your recordings exactly as you performed them, complete with registration changes, expression pedal movements, and your artistic interpretation.

What You're Really Offering

You're not just selling recordings—you're offering churches a complete music ministry solution. Your service includes the artistry of a trained organist, registration expertise developed over years of experience, repertoire knowledge covering hymns, preludes, postludes, and special services, as well as the technical setup that makes it all work seamlessly. Churches get the sound of a live organist playing their actual organ—whether it's a pipe organ, a Rodgers, an Allen, or any other MIDI-equipped instrument—which is a dramatically different experience from a CD or basic electronic keyboard.

2. Finding and Approaching Potential Churches

Identifying Prospects

The best prospects are churches that have a pipe organ or digital organ with MIDI capability but lack a regular organist. Here's how to find them:

- **Contact your local American Guild of Organists (AGO) chapter.** They often know which churches are searching for organists and which positions have been vacant.
- **Check with organ builders, dealers, and service companies in your area.** They service instruments and know which churches have MIDI-capable organs—pipe or digital—with regular musicians. Digital organ dealers for brands like Rodgers, Allen, Lowrey, and Yamaha are especially good contacts.
- **Search denominational directories.** Many denominations maintain lists of member churches. Focus on established congregations that historically valued organ music.
- **Network with other organists.** Colleagues may know of churches that can't fill positions or need vacation coverage beyond what one person can provide.
- **Visit church websites and bulletins.** If a church mentions “recorded music” or “no organist available,” that's a strong signal.

The Initial Approach

Your first contact should be warm, professional, and focused on their needs—not on selling. Here is a recommended approach:

Step 1: Research the Church

Before reaching out, learn about the church. Visit their website, note their denomination, service times, and any mention of their music program. If possible, find out what kind of organ they have and whether it has MIDI capability. Pipe organ MIDI systems from Peterson, Syndyne, and Walker are common, and most digital organs from Rodgers, Allen, Lowrey, Hammond, and Yamaha include MIDI as a standard feature.

Step 2: Make Initial Contact

Call or email the church office and ask to speak with the pastor, music director, or worship committee chair. Introduce yourself as a professional organist who offers a unique service for churches that want to restore organ music to their worship. Keep it brief and request a meeting to assess their organ and demonstrate what's possible. Let them know the initial visit typically takes one to two hours, and there is no charge or obligation.

Step 3: The Demonstration Visit

This is the most important step. Offer to visit the church at no charge to assess their organ's MIDI capability and get familiar with the instrument. Bring your iPad or iPhone with WatsonMIDI installed, a CME WIDI Jack for wireless connection, a CME MIDI-to-USB cable as a wired backup, and a USB power bank. Plan for this initial visit to take one to two hours depending on the instrument and the accessibility of the MIDI connections.

It's important to understand that a demo recording made on one organ will almost never play back correctly on a different instrument. Every organ has its own unique stop configurations, MIDI channel assignments, and registration data. What sounds like a beautiful hymn arrangement on a Rodgers might produce unexpected results on an Allen or a pipe organ with a Peterson system. For this reason, your first visit should focus on connecting to the organ, learning its MIDI setup, and making a few test recordings on that specific instrument. Playing those recordings back on the same organ is the most honest and impressive demonstration you can give—the church hears their own organ, with the stops and voicing they know, performing exactly as you just played it.



Pro Tip: Record a short, familiar hymn like "Amazing Grace" on the spot during your visit, then play it back immediately. Hearing their own organ reproduce your performance in real time—with their stops, their voicing, in their sanctuary—is far more persuasive than any brochure or pre-made demo could ever be.

Step 4: The Conversation

After the demonstration, have an honest conversation about their needs. Ask questions like: How long has it been since you've had a regular organist? What does your typical service look like musically? How many services per week do you hold? What hymns and liturgical music are most important to your congregation? What is your current music budget?

Listen carefully to their answers. Some churches need full service coverage every week. Others may only need music for special occasions like Easter and Christmas. Understanding their needs allows you to propose the right service package.

3. Technical Assessment: What to Check

During your demonstration visit, you'll need to assess the organ's MIDI capability. Here's what to look for:

MIDI Port Inspection

- **Locate the MIDI OUT port.** On pipe organs, this is typically a standard 5-pin DIN connector on the back or underside of the console, sometimes on a dedicated MIDI interface panel. On digital organs (Rodgers, Allen, Lowrey, Hammond, Yamaha, etc.), MIDI ports are usually found on the back panel near other audio connections.
- **Check the MIDI system type.** For pipe organs, common MIDI systems include Peterson ICS (requires “Sequencer On” activation), Syndyne, and Walker Technical. For digital organs, most Rodgers, Allen, Lowrey, Hammond, and Yamaha instruments have built-in MIDI—check the owner’s manual or look for the MIDI ports on the back panel. Note the brand and model for reference.
- **Test the MIDI port power.** Some organ MIDI ports provide enough power to run a Bluetooth adapter like the CME WIDI Jack directly. Others may not. If the WIDI Jack won’t stay connected due to insufficient power, a handy CME MIDI-to-USB cable provides a quick wired alternative that draws power from your iPad or iPhone—a reliable backup to get up and running fast.
- **Verify bidirectional MIDI.** For playback, the organ needs a MIDI IN port as well. Most MIDI-equipped organs have both IN and OUT ports, but verify this.

Equipment the Church Will Need

Item	Purpose	Approximate Cost
iPad or iPhone (any model with iOS 17+)	Runs WatsonMIDI app for playback	\$329–\$599 (or use existing)
CME WIDI Jack	Bluetooth MIDI adapter for wireless connection	\$50–\$70
CME MIDI-to-USB Cable	Wired backup connection; useful when MIDI port lacks power for Bluetooth	\$30–\$50
WatsonMIDI App	Recording, playback, and library management	\$1.99–\$499.99 (tier dependent)
iPad Stand or Mount	Secure placement near organ console	\$15–\$40
USB Power Source (if needed)	Powers WIDI Jack if organ MIDI port is underpowered	\$10–\$20

 **Pro Tip:** Many churches already have an iPad or iPhone for other purposes. If so, they only need the WIDI Jack and the WatsonMIDI app to get started—a total investment under \$100 for the basic tier.

4. Service Packages and Pricing Guidelines

The following service tiers and pricing ranges are provided as a starting point—a guide, not gospel. Every organist's situation is different, and your pricing should reflect your unique circumstances. Please adjust these suggestions according to your geographic location and local cost of living, the size and complexity of the instrument (a large pipe organ with multiple manuals and dozens of stops will require more preparation time than a smaller digital organ), the frequency of your visits and recording sessions, travel time and distance to each church, the scope of music requested (a full liturgical service requires far more work than a few hymns), and your years of experience and training.

What matters most is that your pricing is fair to both you and the church, and that you communicate clearly what's included. Use these ranges as a reference and adjust with confidence based on what makes sense for your practice.

Two Rate Categories: Live Performance vs. Virtual Organist

As a professional organist offering WatsonMIDI services, you effectively have two distinct offerings—and each should have its own rate structure.

Live Performance Rate — The Gold Standard

Nothing replaces a live organist at the console. Your physical presence allows you to respond to the flow of the service in real time, adjust tempos for congregational singing, improvise during communion or offering, and bring the irreplaceable energy of a live musician. A live performance should always command your highest rate.

Live Performance Type	Suggested Range
Sunday worship service (typical)	\$150–\$400+ per service
Wedding or funeral	\$200–\$500+
Special event or concert	\$300–\$750+
Full holiday service (Easter, Christmas Eve, etc.)	\$250–\$600+

These ranges vary widely by region, denomination, instrument, and your experience level. In major metropolitan areas or at large churches with significant music budgets, rates at the higher end (or above) are common. In smaller communities, rates may fall toward the lower end. Set your live rate first—it's the anchor for your entire pricing structure.

Virtual Organist Rate — Scalable and Accessible

Your “virtual organist” rate is what you charge for WatsonMIDI recording services—where the church receives your pre-recorded performances to play back through their organ when you’re not physically present. This rate should be lower than your live rate, because a recording—however faithful—cannot adapt in real time the way a live musician can. However, it should still reflect the skill, preparation, and artistry that goes into every recording.

The key advantage of the virtual organist model is scalability. You can only be in one place at a time for a live performance, but your recordings can be playing at several different churches simultaneously on any given Sunday morning. A church that could never afford a live organist every week at \$200–\$400 per service may be very happy to pay a more accessible rate for high-quality recorded performances on their own organ.

Virtual Organist Service	Suggested Range
Per-service recording package (3–5 pieces, Keep Forever)	\$50–\$150 per service
Monthly recording package (4 services)	\$200–\$500 per month
Full weekly service (52 weeks)	\$400–\$1,000 per month
Individual recording (Keep Forever)	\$15–\$75 per recording



Pro Tip: Think of it this way: if you serve five churches as a virtual organist at \$400/month each, that's \$2,000 per month—the equivalent of being a full-time organist, but with the flexibility to record on your own schedule and the freedom to take on as many (or as few) clients as you wish. Meanwhile, each of those churches is getting organ music every Sunday for a fraction of what a live substitute would cost.

When presenting your rates to a church, it can be helpful to show both options side by side. Some churches may want you live for Easter and Christmas but recorded the rest of the year. Others may start with recordings and eventually bring you in live for special occasions. Having both rates ready gives churches the flexibility to choose what works for their budget and needs.

Suggested Service Tiers

Tier 1: Vacation & Emergency Coverage

Best for: Churches that have a regular organist but need backup recordings for vacations, illness, or emergencies.

Component	Suggested Range
Per-service recording package (3–5 pieces)	\$75–\$150 per service
Initial setup visit, organ familiarization, and training (1–2 hours)	\$100–\$200 (one-time)
Typical engagement	2–6 services per year

Tier 2: Monthly Recording Service

Best for: Churches without a regular organist that want consistent organ music at least once a month.

Component	Suggested Range
Monthly recording session (4–6 services)	\$300–\$600 per month
Includes hymn selection coordination	Included
Initial setup, organ familiarization, training, and MIDI assessment (1–2 hours)	\$150–\$300 (one-time)
Typical engagement	12-month contract

Tier 3: Full Weekly Service

Best for: Churches that want organ music every Sunday and for special services, essentially replacing a staff organist position.

Component	Suggested Range
Weekly recording delivery (52 weeks)	\$500–\$1,200 per month
Includes prelude, hymns, postlude, offertory	Included
Special services (Easter, Christmas, etc.)	\$100–\$250 additional per service
Setup, training, and ongoing support	Included
Typical engagement	12-month contract with renewal

Tier 4: Multi-Church Practice

Best for: Organists who serve multiple churches, visiting each location to record on their specific instrument and delivering Keep Forever recordings.

Because recordings are specific to each instrument, you'll visit and record at each church individually. Most churches will want to keep recordings permanently in their library, so Keep Forever is the standard delivery model. Price each location based on the instrument's complexity, travel time, and the volume of recordings.

Component	Suggested Range
Per-recording fee (Keep Forever)	\$15–\$75 per recording (adjust for complexity)
Annual recording package per church	\$500–\$2,000 per year per location
Setup and initial recording session at each location	\$150–\$300 per location (one-time)

Pricing Considerations

Again, these are guidelines—not fixed rates. When setting your specific prices within these ranges, consider your years of experience and training, the cost of living and prevailing rates in your area, the size and budget of the church, the complexity of the instrument (a four-manual pipe organ with 60+ stops takes more preparation than a two-manual digital organ), the quantity and complexity of music requested, and travel time and mileage to each location. If you're driving an hour each way, that time and expense should be reflected in your pricing—either as a separate travel fee or built into your per-service rate.



Pro Tip: Frame your pricing as a comparison to the cost of a staff or substitute organist. A church paying \$200 per Sunday for a substitute is spending \$10,400 per year. Your full weekly service at \$800/month (\$9,600/year) provides consistent, high-quality organ music at a comparable or lower cost—and the organ never calls in sick.

5. Understanding WatsonMIDI Sharing and Protection

How you share your recordings with churches is one of the most important business decisions you'll make. WatsonMIDI provides several options, each suited to different business relationships and trust levels.

⚠️ Important: Recordings Are Instrument-Specific. Because every organ has unique stop configurations, MIDI channel assignments, and voicing, a recording made on one instrument will not play back correctly on a different instrument—even two organs from the same manufacturer. You must record at each church, on their specific organ, for the recordings to sound right. This means you cannot record a library on one organ and distribute it to multiple churches (unless they happen to have the exact same instrument, which is rare). This instrument-specific nature is actually a strength of your business: each church needs your personal visit and expertise, making your service inherently valuable and difficult to commoditize.

WatsonMIDI App Tiers for Your Church Clients

The church will need the WatsonMIDI app installed on their iPad or iPhone (iOS 17 or later). Here's which tier is appropriate for different situations:

App Tier	Price	Best For	Key Features
Practice	\$1.99	Churches that only need basic playback	Import and play WatsonMIDI files
Audition	\$49.99	Churches with moderate needs	Playback, library organization, services/playlists
Recital	\$199.99	Active churches needing full management	Full library, backup/export, advanced playback
Symphony	\$499.99	Commercial/licensing arrangements	DRM-protected sharing, encrypted files, license management

Sharing Models: Keep Forever vs. Limited Plays

WatsonMIDI offers two fundamental approaches to sharing your recordings, and understanding which to use—and when—is key to building a sustainable practice.

Keep Forever (Unlimited Plays) — The Standard for Most Churches

For the majority of church relationships, Keep Forever is the most practical and natural sharing model. Think about it from the church's perspective: they're investing in organ music for their worship services, and they want to build a reliable library of recordings they can use Sunday after Sunday, season after season. A church is not going to want to keep paying to use the same hymn recordings

over and over—and asking them to do so would create friction that undermines an otherwise good relationship.

How it works: The recipient keeps the recordings permanently with unlimited playback. The recordings remain in WatsonMIDI format (not editable in other software) but have no play restrictions.

Best for: Most church service agreements. The church pays you for your time, expertise, and the recordings themselves, and they keep the recordings indefinitely in their own WatsonMIDI library.

Pricing guidance: When pricing Keep Forever recordings, keep in mind that these recordings will serve the church indefinitely without further compensation to you. Factor in the size and complexity of the instrument, the time you invested learning and recording on it, and the total number of recordings in the package. Charge appropriately for permanent, unlimited access to your intellectual property—this is your artistry, and once it's delivered, you won't earn from those recordings again.

Example scenario: A church asks you to build a core library of 100 hymn recordings on their organ with Keep Forever access. Depending on the size and complexity of the instrument, a package like this might range from \$500 to \$2,000 or more. A smaller two-manual digital organ with straightforward registrations will take less time per recording than a large pipe organ where you're crafting unique stop combinations for each piece. Price accordingly.

Full hymnal recording: We've worked with several organists whose churches have requested recording the entire hymnal into WatsonMIDI—sometimes hundreds of hymns. This is a significant undertaking that requires multiple recording sessions over weeks or months. If you're approached with a request like this, price it appropriately by establishing either an hourly rate for your recording sessions or a per-recording fee that accounts for preparation, registration selection, and performance time. A full hymnal project is a major commitment of your talent and time, and the resulting library will serve that church for years to come.



Pro Tip: Most of the service tier pricing in Section 4 (Vacation Coverage, Monthly, Full Weekly) assumes Keep Forever delivery. The church is paying for your ongoing recording services, and they keep what you deliver.

Limited Plays and Play Once – For Specific Scenarios

While Keep Forever is the right choice for most church relationships, WatsonMIDI also includes DRM-protected sharing with play limits (Symphony tier) for situations where you want to maintain

tighter control over your recordings. This is a specialized tool designed for specific scenarios—not the typical week-to-week church arrangement.

When to use Limited Plays: Imagine you're an accomplished concert organist and a prestigious venue or client wants to use one of your performances for a special event. You're happy to share the recording, but you don't want them to have it indefinitely or share it further. Limited plays give you that control. You decide exactly how many times the recording can be played, and when those plays are exhausted, playback stops. The recording remains in their library but can no longer be played unless you provide a top-up.

Play Limit Options at a Glance

Plays	Scenario	Example
Play Once	Demonstrations, auditions, one-time events	Let a venue hear your performance before committing; a single wedding or funeral
3 plays	Short-term events with rehearsal	A special concert: 1 rehearsal + 1 performance + 1 buffer
5 plays	Limited engagements, trial periods	A venue licensing a performance for a short festival or conference series
7–10 plays	Extended engagements, seasonal use	A concert series or seasonal event spanning several weeks
20 plays	Longer-term licensed use	A venue or institution licensing recordings for a semester or season



Pro Tip: The “top-up” feature in WatsonMIDI allows you to add more plays to existing shared recordings without creating duplicates. If a client needs to extend their use, you simply send a top-up—no need to re-share the recording.

Choosing the Right Approach

Relationship Type	Recommended Sharing	Play Limit	Reasoning
Typical church client	WatsonMIDI format or Keep Forever	Unlimited	Church builds a permanent library; most practical for ongoing worship
New client (trial)	Encrypted/DRM	Play Once or 3 plays	Let them experience your work before

			committing to a full arrangement
Venue or special event	Encrypted/DRM	Limited (varies)	You control how many times a premium performance is used
Concert or recital performance	Encrypted/DRM	Limited (varies)	Protect high-value artistic work from indefinite reuse
Long-term trusted client	WatsonMIDI format	N/A (no DRM)	Trust-based; simplest for both parties

6. Setting Up a Church for WatsonMIDI Playback

When you take on a new church client, you'll need to set up their system for reliable playback. Here's a step-by-step process for the initial setup visit:

Before the Visit

1. Confirm the organ has MIDI IN and OUT ports (ask the church, the organ builder, or the manufacturer)
2. Ensure you have a CME WIDI Jack for wireless connection, a CME MIDI-to-USB cable as a wired backup (especially useful if the organ's MIDI port doesn't provide enough power for the WIDI Jack), a charged iPad or iPhone with WatsonMIDI installed, any necessary Lightning or USB-C adapters, and a USB power bank
3. Block out one to two hours for the visit—locating MIDI ports, connecting, troubleshooting power, and getting familiar with the instrument's stops and voicing all take time, especially on an unfamiliar organ
4. Have a few hymns in mind that you can play comfortably on sight—you'll be recording live on this organ for the first time, so choose pieces you know well enough to perform confidently while also learning the instrument

During the Visit

1. **Locate and inspect the MIDI ports.** MIDI connections may be on the back panel, underneath the console, or on a separate interface box. Allow time to find them—on some instruments, particularly older pipe organs, this alone can take 15–30 minutes.

2. **Connect the WIDI Jack** to the organ's MIDI OUT port. For pipe organs with a Peterson ICS system, make sure "Sequencer On" is activated. For most digital organs (Rodgers, Allen, Lowrey, Hammond, Yamaha), MIDI ports are typically active by default. If the WIDI Jack won't stay powered or drops connection, switch to the CME MIDI-to-USB cable for a quick wired connection that draws power from your device.
3. **Open WatsonMIDI** and go to Settings. Under MIDI Connection, tap "Scan for Devices" and select the WIDI Jack. Wait for the green "Connected" indicator. Enable Auto-Connect so the iPad remembers this device for future visits.
4. **Spend time at the console.** Familiarize yourself with the organ's stops, couplers, expression pedals, and voicing. Every instrument is different, and understanding this organ's character is essential for making quality recordings. Play through a few registrations and listen to how the room responds.
5. **Make a test recording.** Record a familiar hymn on this organ. This serves two purposes: it verifies that MIDI data is being captured correctly, and it gives you a recording made specifically for this instrument that will play back accurately.
6. **Play it back.** This is the "wow moment." Play your test recording back through the organ so the church representatives can hear it. Because you recorded on this specific instrument, the stops, voicing, and expression will be exactly right. Let them hear their organ performing as if you were still at the console.
7. **Train the operator.** If church staff are present, show them how simple playback is: open the app, tap the recording, and press play. Keep it simple—they only need to know three things. Consider printing the WatsonMIDI Quick Start Guide from the app's Help Center for their reference.

What to Leave Behind

After setup, leave the church with any test recordings you made during the visit (so they can continue to hear the organ between now and your next visit), a printed quick-reference card (one page, large print) showing how to start the app and play a recording, and your contact information for technical support. If the church is ready to proceed, schedule your first full recording session—plan to spend a few hours getting to know the instrument more deeply and recording an initial set of pieces tailored to their worship needs.

7. Retaining Clients and Growing Your Practice

Building Long-Term Relationships

The key to a sustainable recording services practice is client retention. Churches that see consistent value from your service will renew year after year. Here's how to build those lasting relationships:

- **Communicate proactively.** Reach out before each month or season to coordinate hymn selections. Show that you're invested in their worship experience.
- **Deliver on time, every time.** Reliability is everything in church music. If you promise recordings by Thursday for Sunday's service, deliver by Thursday without fail.
- **Offer seasonal extras.** Record special preludes or postludes for Advent, Lent, Easter, and Christmas at no additional charge (or a small premium). These touches show you understand church life.
- **Provide tech support.** Be available by phone or text on Sunday mornings, especially in the first few months. If a volunteer can't get the system working, a quick phone call can save the day.
- **Check in periodically.** Visit the church quarterly to ensure everything is running smoothly, update the system if needed, and discuss any changes to their music needs.

Growing Through Referrals

Your best marketing is a satisfied church. When a congregation hears their organ—whether pipe or digital—playing beautiful music again, word spreads. Encourage referrals by asking your current churches if they know of other congregations that might benefit from your service. Offer a small discount or bonus recordings for successful referrals. Consider recording a brief testimonial video with the pastor or music committee chair for your marketing.

Opportunities on the Road

One of the great advantages of WatsonMIDI is its portability. All you need is your iPhone or iPad, a CME WIDI Jack (and a MIDI-to-USB cable as a wired backup), and your musicianship—and you can offer your services anywhere you travel. If you're visiting another city for vacation, a conference, a family event, or an AGO convention, take a few minutes to look up churches in the area that might have a MIDI-equipped organ sitting unused. A quick wireless Bluetooth connection—or a wired USB hookup if power is limited—is all it takes to demonstrate what's possible.

Many organists discover some of their best clients while traveling. You visit a church for a Sunday service, notice a beautiful organ that hasn't been played in months, and strike up a conversation with the pastor afterward. You offer to connect your WIDI Jack, record a hymn on the spot, and play it back. Suddenly that church has a path to restoring organ music to their worship—and you have a new client, even if they're hours from your home. With WatsonMIDI's DRM-protected sharing and play limits, you can manage that relationship remotely, visiting periodically to record fresh material and topping up plays as needed.



Pro Tip: Keep your WIDI Jack, a CME MIDI-to-USB cable, and a Lightning or USB-C adapter in your travel bag at all times. You never know when you'll encounter a church with a silent organ and a congregation that misses hearing it.

Expanding Your Repertoire

The more experience you have recording on different instruments, the more efficient and valuable your service becomes. Build your skills and repertoire strategically by focusing on the most commonly requested hymns first (check denominational hymnals for the standards), recording seasonal music well in advance (start Christmas recordings in October), and offering to record special requests for weddings, funerals, and other events. Keep in mind that each church requires its own recordings made on their specific instrument—but the repertoire knowledge, registration instincts, and workflow efficiency you develop at one location make every subsequent location faster and easier.

8. Sample Outreach Materials

Sample Introduction Email

Subject: Bringing Your Pipe Organ Back to Life — Free Demonstration

Dear Pastor [Name] / Dear Music Committee,

My name is [Your Name], and I'm a professional organist in the [City] area. I understand that [Church Name] has a beautiful organ but may not currently have a regular organist to play it. I'd like to share an innovative solution that could bring organ music back to your worship services.

Using a technology called WatsonMIDI, I can record organ performances that play back through your actual organ — whether it's a pipe organ or a digital instrument like a Rodgers, Allen,

Lowrey, Hammond, or Yamaha. This isn't a recording through speakers; it's your organ producing live sound, exactly as if an organist were sitting at the console. The result is indistinguishable from a live performance.

I'd love to offer a free, no-obligation visit to your church to assess your organ's compatibility and give a live demonstration. I'll bring everything needed, connect to your organ, and record a hymn on the spot so you can hear the results on your own instrument. The visit typically takes one to two hours, and I think you'll be amazed at what's possible.

Would you be available for a brief meeting sometime in the next few weeks? I'm happy to work around your schedule.

Warm regards,

[Your Name]

[Your Phone] | [Your Email]

Sample Follow-Up After Demonstration

Subject: Next Steps for Organ Music at [Church Name]

Dear [Name],

Thank you for the opportunity to demonstrate WatsonMIDI on your organ yesterday. It was wonderful to hear those pipes sounding again, and I hope the congregation would agree!

As we discussed, I'd like to propose [Tier Name] service for [Church Name]. This would include [brief description of what's included]. I've attached a simple proposal with the details and pricing for your review.

The equipment your church would need is minimal: an iPad or iPhone (which you may already have) and a small Bluetooth MIDI adapter that costs about \$60. I'll handle everything else, including the initial setup (typically one to two hours to get familiar with your organ and confirm everything works perfectly), recording, and ongoing support.

Please feel free to share this with your music committee or board. I'm happy to present to them in person if that would be helpful. No rush on a decision — I want you to feel completely confident that this is right for your church.

Blessings,

[Your Name]

9. Protecting Your Intellectual Property: Quick Reference

Your recordings represent your artistry, training, and interpretation. Always protect your work appropriately.

Before Sharing Any Recordings

- Keep a master copy of all recordings on your personal device at all times
- Discuss ownership and usage terms with the church before sharing
- Put agreements in writing—even a simple email confirmation of terms is better than nothing
- Use the most protective sharing format appropriate for the relationship
- Never share as Standard MIDI (.mid) unless the recipient specifically needs editing capability

Key Points for Your Agreement

Whether formal or informal, your agreement with each church should address these questions: What recordings are included in the arrangement? How many times can each recording be played? Can the church share recordings with other musicians or churches? What happens to recordings if the agreement ends? Will you be compensated for recordings used in your absence? Who owns the recordings—you retain ownership, or the church purchases them outright?

When the Relationship Ends

If you stop providing services to a church, you have several options depending on your agreement. You can leave recordings as a parting gift, remove your recordings from the church's devices, negotiate a one-time buyout for continued use, or if using DRM, simply stop renewing play limits. Having this conversation at the beginning of the relationship—not at the end—makes the transition much smoother for everyone.

10. Getting Started: Your First 30 Days

1. **Week 1:** Prepare your toolkit and your pitch. Ensure your iPad or iPhone, WIDI Jack, CME MIDI-to-USB cable, adapters, and power bank are ready to go. Select 3–5 hymns you can play confidently on any organ for live demonstrations. Practice explaining WatsonMIDI in simple, non-technical terms.
2. **Week 2:** Research 5–10 churches in your area that might need your service. Check for MIDI-capable organs and vacant organist positions.
3. **Week 3:** Send introduction emails or make phone calls to your top prospects. Offer free demonstrations. Follow up within a few days if you don't hear back.
4. **Week 4:** Conduct setup visits at interested churches. Allow one to two hours per visit to locate MIDI connections, get familiar with the instrument, and make live test recordings. Follow up with proposals. Begin scheduling full recording sessions for any churches that are ready to start.

Remember: you're not just selling a technology product. You're offering to restore something precious that these churches have lost—the sound of their organ filling the sanctuary with beautiful music. Whether it's a historic pipe organ or a modern digital instrument, bringing it back to life for worship is a gift. Lead with that vision, and the business will follow.

WatsonMIDI™ — Capture the Music. Share the Ministry.

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