

3 email autoresponder sequence

Business: **Giggedy** – a service that helps musicians obtain paid gigs

Context: a series of 3 emails sent to the prospect after they have subscribed for a free PDF guide

Goal: to create a connection and rapport with a new customer

Email 1

Subject Line: Here's your copy of The Guitarist's Guide to Getting Gigs

Email body:

Hey Andy,

It's James from Giggedy here.

Cheers for downloading your copy of The Guitarist's Guide to Getting Gigs.

You'll find it attached to the bottom of this email.

I just wanted to take a moment to introduce myself and high-five you (virtually).

I hear so many musicians talk about booking paid gigs where they play their own original music... but here you are, actually going for it.

Kudos to you, pal. Have another (virtual) high-five.

Anyway, a few quick lines about me:

I'm James. I'm from London. I've been playing the guitar for over 20 years, and I write and record my own songs.

(Before you ask, I'm not a "singer/songwriter" - trust me, you *don't* want to hear me sing – I leave that to the far more talented vocalists who kindly lend me their voices for my tracks.)

I started playing in my first band when I was at school, with a bunch of friends who wanted to play guitar because they thought they'd be able to get girlfriends, rather than because they could strum a chord.

Unfortunately, the girls weren't so keen on our heavy use of eyeliner, nor our actual songs...

Since then I've been to music college, played in a few bands, and even played as a session musician for various global artists, but 5 years ago I finally decided I was going to go it alone and write my own music.

I've written and recorded 2 albums, I get to gig several nights a week up and down the country playing my own songs rather than covers at weddings, AND I get paid for it.

(Don't get me wrong, I love ABBA as much as the next guy, but playing my own material hits differently.)

Life is pretty sweet right now, like chef's kiss standard.

I'm hoping I can share some of my experience with you (perhaps minus the eyeliner) so you get to share your music with the world too.

And that's pretty much me.

The only other thing I wanted to let you know is that I treat you and your email address with respect.

Others like to spam you with all kinds of useless offers, and some will even pass on your details in exchange for some dollar.

I promise, my friend, you will not get that from me.

I appreciate and value your time, and promise to only send you something if I think you'll actually be able to use it.

In the meantime, I'd love to hear from you with any questions you might have about how to get paid to play your own songs. So just hit "reply".

I read every email, and do my best to get back to each one too. I'd love to help you if I can.

That's it for today. Speak soon.

James

P.S.

I almost forgot, here's your free guide.

<Insert link>

P.P.S.

Tomorrow, I'm going to share a mortifying story about something I did during a live gig.

Add my email to your "safe senders" list so you're guaranteed a laugh tomorrow.

Email 2

Subject Line: How my stage bow went viral...

Email body:

Hey Andy,

How's it going with the free guide I sent you? Did you manage to use the discount code?

If not yet, that's cool, life gets in the way, but I just wanted to make sure that first step you took by opting in for it didn't go to waste.

And if you have any questions about the download, or anything you'd like to ask me in general, just hit "reply" and let me know.

In the meantime, as promised yesterday, I'm sharing my most embarrassing stage incident with you.

The time I got a standing ovation, but for *totally* the wrong reasons.

The year is 2005.

Unlike the other guys in my band at school who only wanted to play guitar so that they could get girlfriends, I actually wanted to learn music, and how to play more than just the first 4 chords of "Smells Like Teen Spirit".

So I signed up to the school orchestra.

Now, I wasn't aware of this at the time, but in a typical orchestra there aren't guitars, and so my teacher had to write separate music for me just so I could join in.

Somehow, our teacher had found this "up-and-coming" pianist to come and play this crazy difficult solo piece at our school, with us effectively playing as his backing band.

We're rehearsing after school before the concert, and my teacher tells me that I should sit with the cello section, so that me and my guitar don't stick out so much to the audience.

(I thought that was a bit weird, given that the cello section was sat right at the front of the stage, but I did as I was told and was just excited to be playing.)

The evening arrives, and the school hall fills with loads of parents.

The pianist comes out on stage.

He's all suited and booted in his tuxedo, and he sits at this awesome grand piano, which is pretty much right next to me.

We play the concert, this guy making mad shapes with his hands on the piano. He's pretty frickin' awesome.

The concert finishes, and there are loads of parents cheering and clapping at the end.

Our music teacher stands on stage, turns in my direction, holds his arm out as if to gesture towards me, and mouths the words “take a bow!”

So I follow his instructions, and take a bow. *Right at the same time that the solo pianist takes a bow.*

The big cheese. The virtuoso. The guy that played *ALL* the notes whilst I played around 10.

Yep, my teacher had meant for the *soloist* to take a bow. NOT ME.

The kids around me started laughing. The audience below clearly didn’t know how to react, some laughed, some turned to each other looking bemused.

I had no idea what to do. There had been this perfect performance on stage, and I had gone and made a mockery of myself in front of my friends, other kids at school, their parents, my teachers, and this important solo pianist who had just played for nearly 2 hours on the piano.

It was totally humiliating.

BUT, I remind myself of this experience most days when it comes to gigging.

Because being vulnerable on stage reminds your audience that, like them, you’re just a human too.

People appreciate authenticity, and it makes it easier for them to connect to you and your performance.

So now, when I snap a string on stage, or play a bum note, or even forget a lyric – I don’t panic on stage or try to cover it up.

Because that vulnerable moment on stage connects me not just to my audience, but to everyone else in that room – the promoters, the sound crew, the bar staff...

We’re all just human at the end of the day.

And the reason I'm sharing this story with you today is because most people in the music industry will only tell you about their highlights – the big sell out gigs and the time they supported that huge artist.

But that just isn't real life, and I'm the kind of guy who likes to be open and honest about both the good *and* the bad.

You'll get more of this from me in the future.

Because I don't believe in just shoving promotions down your throat.

I'm all about sharing genuine stories, and giving advice and insight that will help you book regular, PAID gigs where you get to play your own original tracks. (During those slightly imperfect performances.)

Stay real.

Until tomorrow,

James

Email 3

Sent: The next day

Aim: Prep them for future offers

Subject Line: Now is your chance to unsubscribe...

Email body:

Hey again Andy,

Just a quick message from me today, with something important for you to know.

At Giggedy, I do things a little differently to other music industry mentors.

And sometimes people can find that way a little bit marmite – you know, the whole love/hate analogy... (Maybe not so much bread involvement.)

Let me explain why.

As I mentioned yesterday, I'm not going to send you loads of spam consisting of useless promotions or tedious content. Nor am I only going to message you when I've got something to sell.

That just ain't gonna cut it for either of us.

It's a waste of your time, and I imagine it'd start to rile you up a bit. Plus I'm all about keeping things straight to the point and getting my message across as simply as possible.

So, here are some of my promises to you:

- I will not send you anything that I don't believe offers real value.
- I will never send you an offer for something unless I believe you would genuinely be interested in it.
- I will email you roughly twice a week.
- Each email will contain either some useful advice that you can put into practice right now, or perhaps something that will make you chuckle.
- There will be times where I will have something for sale, but I will never give you the hard-sell because that's just not me. If it isn't for you, that is totally fine.

All good? I hope so.

I've found there are generally two types of musician who get these emails, Andy.

The first type barely read what's inside, don't take note of any advice that's included, and tend to unsubscribe the minute they see the mention of any kind of offer.

(By the way, you are welcome to unsubscribe at any time, I include a link at the bottom of every email.)

The other type of musician is the type who genuinely cares about making music, as well as making a living from booking paid gigs every week, which can be their primary source of income instead of their side hustle.

They read the email content, pay attention, and put it into practice (we musos know all about the importance of practice!). And if they're struggling with something, they ping me an email.

On top of that, if they see me offering something, they either:

- a) Take a look if they feel it may benefit them, or
- b) Decide it's not for them right now, and continue engaging with regular content that lands in their inbox.

I would think that by downloading the free guide a couple of days ago, you're probably in the latter of those two types, but I'm a fan of transparency and like to lay all my cards on the table.

Anyway, if that all sounds okay, I can't wait to share more exciting stuff with you.

Remember, I am here if you need me, just reach out, and I always like to hear how you've been getting on.

Until next time.

James

P.S.

My next email, in a couple of days' time, is going to include tips on how to get venue promoters to actually respond when you reach out to them.