

*Advanced*  
**MUSIC**  
**MARKETING**  
**ON TWITTER**

HOW TO TURN YOUR NEW  
FOLLOWERS INTO FANS

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## Foreword

I travel to Nashville every two months to meet with clients, touch base with others in the music industry, and speak at workshops. But one of my favorite things about visiting Nashville is when John Dwinell and I meet up for fish and chips at McNamara's Irish Pub and Restaurant. It has basically become a ritual for us and gives us an opportunity to pick each other's brains and keep up with what the other is doing.

See, John and I have mutual clients. He is the guy I send my artists to when they say they need help with marketing and social media. I'm the guy he sends his clients to when they need a biography written for their website or a press release or live performance training. Both of us believe that the foundation of a successful music business starts with building up direct marketing lists (e-mails and text numbers), and the manner in which the artist engages fans through direct marketing, social media, and at live shows. Without those two things, artists will have a very difficult time making money from their music.

This book serves an extremely important purpose for those of you wanting to turn your music into a career. One of the most common complaints I hear from artists is, "I've been able to build up a following on Twitter but I don't know what to do with it now that I have it".

The market is flooded with books on how to increase your following on Twitter but books that teach you what to do once you have the numbers are extremely scarce. And it is a shame because most artists suffer from the extremely flawed thinking that potential fans, once exposed to your music via social media, will simply fall in love with it and purchase it.

Artists couldn't be more wrong.

Don't look at Twitter as a place for you to constantly push your music on people. If you take that approach, you will become nothing more than a contributor to the white noise that is social media marketing. If you are starting out, you need to focus first on using social media to expand awareness of your brand. Notice I said "brand" and not "band". Nothing will go your way if people don't know you exist, know what you are about, and know what you stand for.

Once you have created awareness, you have to build a relationship with people. Show you care about them first and they will care in return. With care, comes trust. From trust, sales are generated. Every successful business from your favorite bands to Amazon to General Motors know this to be true.

It isn't rocket science, to be honest. So what is holding back so many artists from making more money from their music?

There are a lot of reasons but there are two big ones that have purpose in this particular conversation.

Firstly, artists don't know what they don't know. Some artists simply don't know what questions to ask. Other artists aren't willing to invest in learning or getting the tools they need to do music professionally. Then there are the artists who simply will not take advice from people capable of helping them. No matter what road any of these artists find themselves on, the final destination is

the same: ignorance and stagnation in their music careers.

Secondly, many artists simply refuse to put the time in. They know they should be working social media every day but, you know, the gang is going out to grab a drink and that sounds sooooo much more fun than working your Twitter game. Or they are fully aware of the importance of collecting e-mails or text numbers at the show but why worry about that when we have so much more fun when the band is actually performing?

If you are reading this book, you have managed to eliminate the first problem I mentioned. You don't know what to do with potential fans once you have them following you on Twitter...but you are HERE and are taking steps to rectify the situation. Props to you for wanting to learn. You probably don't know this but the fact that you want to learn and are willing to read this book means you are likely ahead of 75% of the other musicians out there trying to make it.

I'm going to give you some very valuable pieces of advice. You can take it or leave it but I know it to be true from personal experience. Ready?

1. *Never stop pounding the pavement.*

It is so easy to give up in the early going when it feels like you are putting so much time in doing this Twitter thing and trying to build relationships with those following you on there. You can not stop! The process is ALWAYS slow in the beginning and it will feel like you are getting next to nothing from a hell of a lot of work. It is like that for everybody in the beginning. Everybody from Taylor Swift to U2 to the band playing in front of ten people at the local bar all started with one fan. It isn't about where you start and it isn't even about where you finish. It is about where you are today and whether you can do better tomorrow. So...don't...stop.

2. *Don't get caught up in the wrong numbers.*

It is very easy to fall into a sense of false security. I know artists with 5,000 followers on Twitter making more money from their music than artists with over 100,000 followers. I know so many bands who will puff out their chests like peacocks and talk about how many followers they have on social media. It means nothing if those numbers aren't turning into money. Quality over quantity. Keep your ego in check. I honestly don't care that you have 150,000 Twitter followers if no money is being made from them.

3. *Be the giver, not the taker.*

People who feel cared about are more likely to care back...and that can have monetary ramifications for you. When they follow you on Twitter, ask them about their day before you even think about asking them to give up their valuable time to listen to your music. This is simple relationship psychology. People want to feel like they are important. Businesses use this to their advantage every single day. You should too.

4. *Separate the art from the business.*

You are going to have to put time into the not-so-glamorous parts of being a professional act. And, to do that successfully, you will have to look at some of what you are doing without the emotional

connection to your “art”. That can be extremely difficult for artists because they are emotional human beings by nature. But you are going to have to learn how to make that separation or find somebody you trust to make those decisions on your behalf. My own clients joke about my willingness to look at something they are doing and tell them, “That sucks. Stop. Just stop.” Being too emotionally connected to an idea that your fans are not responding to can wreck your music business.

Just some things to think about.

Read this book. Soak up everything John tells you because he is on point. I can say that with complete conviction because I read the book prior to writing this foreword.

Do the work and make zero excuses.

And, for heaven’s sake, don’t quit.

Wade Sutton

[www.RockettotheStars.com](http://www.RockettotheStars.com)

# Advanced Music Marketing on Twitter

## Introduction

Every day I am bombarded with questions about the strategies, tools, and language approach that Daredevil Production, LLC used to blow up the Twitter accounts from independent artists like 12-year old Bailey James (who went from 0-26k targeted followers in 8 months) and 16-year old Abbey Cone (who has gained more than 6,500 targeted followers in the last 5 months [at the time I'm writing this]). These numbers were obtained organically and their respective audiences (followers) are targeted to each individual artist.

For those of you who are new to Twitter, I recommend you start with my first bestselling book called *Music Marketing on Twitter: How To Get 1,000 Loyal Fans Every Month In Just 15 Minutes a Day*, this book is designed to demystify Twitter and guide you through the app, basic targeting strategies, and Twitter etiquette (do's and don'ts). You can obtain that book for free with this link, <http://GiftFromJohnny.com> just tell us where to send it. FYI, it's a quick read (30-45 minutes) and extremely informative. I especially recommend this book if you are "stuck" following 2,000 accounts and cannot grow your account until your followers catch up; the first book shows you how to rectify a stagnate account and spring free from what I call "Twitter Jail". It's important to note that constant interaction is required to deepen your newly formed Twitter relationships. I recommend Tweetdeck as the tool to expand your following. Tweetdeck is free and you can learn about that tool in my first book as well.

The purpose of this book is to dig deeper into content and content marketing by utilizing Twitter. Twitter is an AMAZINGLY useful tool to surgically target an audience, create a relationship, and deepen that relationship enough to influence conversions on a CTA (Call to Action), like directing traffic into squeeze pages, text capture instruments, YouTube videos, live shows, "merch" and music sales, etc.

## Overview

Listen, for the first time in the history of music, the first interaction that consumers have with a new artist will most likely NOT BE THEIR MUSIC. As programming varies and consumer choices continue to grow with our personal electronic devices and technological advances, consumers will exercise their freedom of choice by looking for music *they are familiar with*. Responding to familiarity is human nature therefore this behavior cannot and will not change. In the old music industry, the only choice was being played on your local radio station which gave those stations the power to essentially force us to listen to new artists while we waited for the DJ to spin our "jam". **The terrestrial radio and the record business held all the cards by deciding what you, the consumer, would hear.** This is no longer relevant as consumers can and will jump to another programming choice to find their "jam". Think about it, if the consumer doesn't have to wait for their "jam", they won't. Would you?

When consumers had to wait, they had to listen to everything else exposing themselves to the new unfamiliar music. Consequently, *music* (e.g., the debut single) was typically the first encounter a consumer had with an up and coming artist. Now that consumers don't have to endure the programming decisions of a radio station they won't be introduced to you as a new artist as your first single.

This is huge.

This is news.

How then, do consumers become familiar with a new artist if they won't listen to the first single?

Social media platforms like Twitter.

Consumers outside of your geographic live show area become aware of your artist's existence through social media platforms like Twitter.

This book helps you perfect the art of creating worldwide relationships and deepening these relationships enough to monetize that association to create cash flow for your business.

The reality is it has NEVER been this easy and inexpensive (free!) for an artist like you to reach out and influence potential fans all over the world from your smart phone, tablet, or laptop.

Let's get into exactly how Twitter can help you reach your consumers.

## **Twitter Influence**

I am constantly dispelling myths about the Twitter influence. This is completely understandable as, for the most part, the biggest Twitter accounts that have come into your awareness are from famous people. You don't have to be famous to have a massive and engaged Twitter account. You don't have to be famous to have a super influential Twitter account.

Let me say it again, you DON'T have to be famous.

What matters the most is the engagement of people to your Twitter account and the number of people that are engaged. Don't worry about the ratio of followers to following, as this dynamic has little to do with your potential influence. The accounts with astoundingly imbalanced followers to following ratios simply means the person is famous. The influence can be the same for an up and coming artist albeit must be derived differently.

Let me explain the Twitter influence further by using a little common sense and some numbers. Let's use Taylor Swift as an example. She currently has 65 million followers and is following 248 people. Taylor's potential Twitter influence is to those 65 million followers and the accounts that follow her followers. Does that make sense? Now if you had an account that had 65 million followers and you were following 65 million people your potential Twitter influence would be the same; 65 million followers and the accounts that follow them.

Get it?

Having an abnormally unbalanced following to follower ratio just means you're famous. Any account with similar numbers of followers (whatever the actual number) has the same potential influence on Twitter regardless of the amount of accounts that are being followed as long as they are real, targeted users. I say "potential" influence because the engagement strategies determine if you have a huge account or a huge *influential* account. You have to make them feel like they're a part of something. If you have 10,000 followers and get a couple retweets per day, your account is less influential and therefore less important than someone with 500 followers who gets 5 retweets per day.

## Induction: Understanding Appropriate Language Techniques

You create your own tribe, but it's important to remember that Twitter is initially consumed one on one. Therefore, every new tribe member has to be inducted *one on one*. Some solid perspective and the application of human psychology to this new perspective is extremely effective in building your tribe.

There are far too many people that use hype on Twitter as if Twitter is some kind of mass media type instrument (such as television, terrestrial radio, or a live show). Hype strategies and linguistics won't work unless there is a mass audience experiencing that kind of grandiose messaging and tone in a crowd-like setting. Hype only works when the people are immediately and directly influenced by the surrounding crowd.

Have you ever played a show where you had the audience "in the palm of your hand"? A live show is a form of mass media and thusly, mass marketing. The audience gives the performer implied power that is almost unconditional. Short of you instructing the audience to stab their neighbor in the eye with a lobster fork, they will do just about whatever you tell them to do. The audience is prepared to experience your show together, as a community and people don't want to be out-crowd in a community so they follow.

Hype works here in a crowd but not on Twitter. In fact, it has the polar opposite effect.

Here's a scenario to illustrate my point:

Imagine Axl Rose from Guns & Roses center stage in a sold out arena show. Axl yells, "LET ME SEE YOU GET YOUR CELL PHONES UP IN THE AIR!!!"

We all do it, right?

We give Axl implied power and certainly don't want to be the only one in the arena that doesn't have their cell phone up in the air. If he claps, we clap. If he tells us to sing along, we SING ALONG! If he tells us to yell, we YELL!

The difference with Twitter is that it is consumed one on one via the consumer's smart phone which is private and personal. ***It's as if you're sitting across from the consumer at their kitchen table when you're on their smartphone.*** There is no crowd to directly influence the feelings and actions of that consumer. Now that the dynamic has significantly shifted from a live

show community to an online community, so must the language, tone, and approach to communication.

Imagine Axl Rose delivering that same message with the same tone but across from you at your kitchen table, "COME ON GET YOUR CELL PHONE UP IN THE AIR!!!"

How would that make you feel?

Like Axl was over-the-top, crazy, hyper, possibly disrespectful, definitely intrusive, too loud, etc.? You'd be like "Whoa, dude!! Calm down, man!"

See my point?

The same message morphs from a super cool moment in a live show to a MASSIVE turn off at your kitchen table.

How many people have you had at your kitchen table that you didn't already know?

I submit that there are only three kinds of people you have had at your kitchen table: Friends and family, friends of friends and family, and salesmen.

You are not going to impress anyone with hype at their kitchen table. You're going to annoy them and look like an idiot. To reach, influence, and impress someone at their own kitchen table, they need to feel like *you care about them*.

Remember this fact.

It's about them, not you.

## **Engagement**

Engagement is mission critical to growing an influential account. Think of Twitter like your own cocktail party. Nobody wants to go to a party and be ignored by the fabulous host. If they don't feel welcomed, they're going to end up leaving.

I have a rule with my employees, interns, and clientele that helps to manage my client's Twitter accounts, ENGAGE EVERYBODY. Some take that rule more seriously than others and the influence of the account varies accordingly. Yes, it's a time commitment to be sure. However, once you get to the point where engagement activities become so huge they're sucking up your day, now that's a high class problem.

The more they feel like you care, the more interested they are in what you're doing. As you grow your Twitter account into bigger and bigger numbers, that engagement is perceived by the follower to be more valuable. Simply put, the larger the following you have, the more important you look. If someone of your importance takes the time to interact with "little old them" it is received as a huge benevolent gesture. A gesture that is supremely personal to them. That goes a long way, let me tell you. With Bailey James we have followers that begin the relationship by saying "Wow, I can't believe you have all these followers and you're talking to me!"

Mission accomplished. We have just exponentially improved the chances that this person listens to the music. They get the music via a squeeze page where the consumer gets a free download in exchange for their email address (we have to know where to send it, right?).

## **Tweeting Strategies**

When you're using Twitter to market your music, make no mistake that you are trying to win friends and influence people. Utilizing an appropriate tweeting strategy is paramount to your success. Be realistic. Be aware of what your goals are so that you are looking for the *right kind of input* to help you create the most effective tweeting strategies.

For the artist who needs to build a brand, Twitter can be extremely effective, but only if it's used correctly. As an indie artist you are a brand that is searching for a following, right? As such, you are trying to create, grow, and influence this following as opposed to engaging a following that is already in love with you like somebody who is famous. Therefore, you need to be monitoring the tweet strategies from content marketers more than famous people for inspiration. Famous people already have a following and Twitter serves a different function for them; it allows their fans access. The unknown indie artist needs to foster some brand awareness, curiosity, social proof of your talent, social proof that you're going somewhere, and social proof there are other followers who love your talent.

As you begin to grow your account, the new followers will always need that social proof while the legacy accounts that follow you will begin to take an interest in the access you provide with Twitter.

## **Targeting**

Twitter can be used as an amazing weapon especially with when it comes to targeting an audience. I joke when I explain this to potential clients, "If your music resonates only with pale, young, Asian boys that have acne, freckles and one leg, we can find that club and put you in touch with them." It's a tongue-in-cheek statement but accurate nonetheless. Twitter allows you to be extremely surgical with targeting.

Here are a couple real world examples. I want you to focus on the big picture, the supremely accurate targeting capabilities of Twitter, and how you can apply this weapon to your marketing efforts.

### **Haggard Fan**

I worked with an artist named Craig Gerdes who wrote an amazing song called "Haggard Fan". This song was clearly an homage to the great Merle Haggard but with a brilliant twist. The song was about a blind date where the two kids figure out they're going to get along just great because they both love Merle Haggard. To Gerdes' credit, he cleverly incorporated 6 number one Merle Haggard song titles into the story line. In short, this song was a hit. The recording was AMAZING (If I don't say so myself), and the story made sense even if you didn't know who Merle Haggard

was (or if you knew Haggard only as a brand name but didn't recognize the song titles). If you were a real Haggard fan, then you picked up on the song titles, and made the song extra special.

When we were beginning the marketing campaign on Twitter, I thought to myself, "Where can we find a bunch of people that are going to love a song called 'Haggard Fan'?"

Merle Haggard fans, of course!

We set up a squeeze page to capture email addresses in exchange for a free download of the song. Remember, this particular marketing effort was about exposing this important artist to consumers who would be predisposed to loving his work. Make no mistake, it was about exposure first, then monetization.

**SIDE NOTE:** I promise you have never PAID to discover an artist before in your life. You were exposed to your favorite new artist by terrestrial radio, via a referral from a friend, or you paid to see a headliner that you are familiar with and were blown away by the unknown opening act. You have to continue to think like that when you're marketing on Twitter. Give them the first single for free. The sales come later, you have to get them interested in the music and excited about the trajectory of the artist's career first. For the life of me I cannot understand artists who tweet "Discover me on iTunes". Why would I pay to find out that you suck?

We began following accounts that followed Merle Haggard's Twitter account. I set up a an Auto-DM feature on SocialOomph ([read about how later in this book](#)) that showed gratitude for the follow and in return, offered a free download of the single "Haggard Fan" as a thank you. 3 months later Gerdes' Twitter account had grown from 27 followers to over 5,000 and we achieved over 2,000 downloads of the single.

That's over 2,000 people who were exposed to Craig Gerdes and his killer song. Many of them wanted more. I wish we would have had a record to sell!

## Advanced Targeting Techniques

Most artists are blissfully clueless as to who their audience is. This is a mistake. To market effectively you have to be aware of who your audience is lest you find yourself spending precious money and time marketing to a group of people that don't care. This, in turn, creates frustration and doubt in the artist's mind as you naturally ponder why exactly they don't like you. Why aren't they responding?

It's possible that you're fishing in the wrong pond!

If you were a culinary artist and made the world's best hamburgers, you wouldn't get a great response (or any response for that matter) if you were trying to sell them in a vegan community. As an artist, of course, we begin to feel sensitive and doubt how good our hamburger recipe really is, when the real problem is this audience doesn't care. You would have similar results if you were trying to reach out to a vegan community on Twitter with the intention of selling your amazing hamburgers. Zilch. Maybe even hostility.

Ok, probably hostility!

This example sounds overly simplistic but I believe it is appropriate because most artists simply don't take one second to think about who their audience is other than to define and categorize them as "the people who show up at their live performances". Ask yourself this, as a manager, what headlining artist would your act benefit the most from touring with?

Here's another real world example. I think it was back in the 60's or 70's that Chevrolet began marketing the Nova model in Mexico and other Spanish speaking countries. Sales were dismal and they didn't understand why. In this case, the crowd was fine but the name wasn't. You see "No Va" in Spanish means "It doesn't run" or "No Go". I included this as an example of a great product that was marketed inappropriately and the result was a terrible response. Make sure you know who you're marketing to and why.

I mentioned this little targeting exercise in my last book, but it's worth repeating. Remove your "artist hat" and replace it with a "management hat". You're a suit for a second. Pretend you're managing you. Ask yourself this, as a manager, what headlining artist would benefit your act the most from touring?

What famous artist's audience (following, fan base, etc.) would also REALLY like your artist? When you can articulate to a community of people that is prone to liking your artist's kind of music, you can begin to refine your targeting from there.

For instance, maybe your artist is a female country singer whose career would skyrocket if she could tour with Miranda Lambert because Miranda's audience would LOVE your artist and the massive exposure would be a game changer.

Then start following that headlining artist's followers on Twitter.

You can target a Twitter audience for just about anything. You can target for specific words in a Twitter account bio, like a specific band name or music genre. You can target exact words within tweets that mention an artist, musical genre, act, feeling, song name, smell, sight, action, animal, religion, political position, etc. The word you search would somehow correlate with a band name, genre, song name, etc. (like in the instance of the song "[Haggard Fan](#)" and targeting Merle Haggard fans.)

You can target an audience via hashtags by doing a hashtag search. In the search window, simply type in your hashtag and see how many tweets pop up. If you get 2 tweets, your hashtag is not popular. If you get 2,000 tweets that is a potential honeypot of viable consumers that would like what you have to offer. Maybe you have a song that correlates to a specific world event that is trending right now. Maybe you wrote a song about Charlie Sheen, well, #Winning would be a great way to target people who are familiar with Charlie Sheen and would be interested in listening to your song.

## **Bailey James**

For Bailey James, we had a different approach. Bailey is a 12-yr old singer/songwriter from Philadelphia with a voice that is strangely and beautifully reminiscent of the great Patsy Cline. Here's the catch, Bailey LOVES Patsy Cline, Tammy Wynette, Johnny Cash, and many old school

country icons. You'd think she would lean towards Disney pop artists, but she really digs the old school country.

When we were assembling the concept of Bailey's debut EP, we used her eclectic musical tastes to our advantage. Our approach was to #1, BE DIFFERENT, and #2 CLEARLY DEFINE the demographic of the audience. We conceptualized a record that took old school Patsy Cline melodies (not heard on the radio today) supported by melodies and song structures (not heard on the radio today) of old school 1960's country music chords. We then married those old school melodies and chords with 1<sup>st</sup> record Taylor Swift lyrics. "Keep it in the school yard" was the mantra I gave Bailey and her co-writers.

This was important because there was a vacuum in the marketplace as Taylor grew up. *Our audience was 9-14 year old girls and boys. Who was singing for them now?*

Get it?

With Twitter, again, we cut a song for the purposes of giving it away in exchange for an email address. We funneled our audience down to 9-14 year old girls and boys. Then I wondered, "Where can I find the greatest concentration of 9-14 year old girls and boys?" Yes, Taylor Swift would have some, but she was grown up so there would be now young adults in that community. Disney Radio's Twitter account was the ticket. Our sound differs vastly from any bubble gum pop Disney artist so we will stick out like a sore thumb and they will listen. They will love us or hate us, but we will be different therefore we won't blend into the background as more noise on the RADAR screen.

This approach is how we targeted Bailey's audience on Twitter that grew to over 26,000 followers in 7 to 8 months.

## **Creating and Deepening Relationships on Twitter**

Now that you've targeted your audience, you need to cultivate relationships. You need to start tweeting.

It's important to remember (I can't overstate this enough) that social media is about THEM not you! So choose your language accordingly.

For instance, let's say you want to tweet a CTA ([Call to Action](#)) and drive people to a squeeze page for the purposes of giving away a free track in exchange for their email address. Essentially the end goal is to get the consumer to perform for you by clicking the link, downloading the song, listening to your song and ultimately becoming a consumer of your music.

If you think like an artist or a label and try to hype it you would tweet, "Check me out, here's a free track #Awesome [insert URL here]" or something like that.

Now, if you make the tweet about them you would change the language. How about something like, "Wow, TY 4 all the follows, y'all, I want 2 do 4 U now, please accept this free song [insert URL here] #Grateful".

See the difference? The message is “YOU are awesome and I want to do something for YOU” as opposed to “I am awesome and you should know about it” *but the desired outcome is the same* - they click the link.

## Deepening Relationships

Deepening relationships is also about THEM. This is a psychological sales fact. Asking questions, real questions, is the best method I can think of to make the subject of a tweet exchange about them as opposed to you.

When the tweet exchange starts out about you and you switch the focus to them, it's even more powerful.

Here's a real world example:

Normally I encourage and really demand that my artists respond to all the social media activity, we set 'em up, they knock 'em down. It's more genuine this way. Each artist has their own tone, vernacular, and style. However, with Craig Gerdes, I chose to “play the role of the artist” for a few weeks in the beginning because I wanted to try a couple experiments; social experiments if you will.

I wanted to play with a few common sales techniques and apply them to social media to see what the results would be.

They were astounding.

On one occasion, some guy tweeted Gerdes and said something like, “I'm cranking 'Haggard Fan' in my garage”.

Rather than retort with the language of an artist feeling adored, I responded with a question, “Wow TY! Wait, what are you doing in your garage?”

The consumer responded something like, “I'm drinking beers in the garage, cranking your song and minding my grill.”

I tweeted back with a second question, something like, “Grilling?? Do you know what you doing with that thing?”

He replied with a picture of the meat on his grill at the moment and text that read something like, “You tell me.”

I tweeted back a third question, “Impressive! Kudos! What kind of marinade are you using?”

He informed me that he uses Dale's Marinade (which happens to be my very favorite marinade for meat, but he was using it on chicken!)

I excitedly tweeted, “I LOVE Dale's but can you use it on chicken?”

He informed me that you could and tweeted a message (broken up into 3 or 4 tweets as I recall) like, “When y'all come through [his town] Texas y'all will stay with me. We'll take care of you, your

band, and your whole crew. We'll grill and drink beers. I'm going to be hostile if I find out y'all stay at a hotel."

Boom. In just 4 questions about him and in just 4 tweets, we now have a fan for life. He's willing to put up the whole band and crew, he would've definitely purchased a CD and some merch if we had that to sell.

Find another 999 people like that, who are willing to spend \$100 per year with you, and you have a \$100,000 in revenue per year.

Once you find the first 1,000 people (who are the hardest) the second 1,000 people come a lot easier because now you know what you're doing.

Can you see the difference in this approach? If you make them feel special they will LOVE YOU. Remember, if your music is awesome and recorded professionally, they think you're a star who is taking the time to interact with them.

Perception is reality.

Other clever ways to improve their perception of you is social proof. However, you must think of clever ways to share the social proof without looking like a braggart. For instance, if you wish to share a great review, do so by serving it up as a "Shout Out" to the organization that was so kind to you. This way you look grateful as opposed to cocky.

Not for nothing, I would also encourage that you stick to reality and share the bad reviews too. The very best relationships are forged out of adversity. If you were to share a poor review with the same grateful tone it might look something like this, "*TY to [insert organization here] for taking the time to listen. We can always learn. #CantWinEmAll*"

You'll be amazed at the people that will come to you defense. This approach means that you are real and not full of it. The world appreciates 'being human' more than you know. They'll actually connect with you as they share similar setbacks.

Isn't that what being an artist is all about, connecting with people?

Bailey James had an unusually mixed response to a cover song of Luke Bryan's "Kick the Dust Up" she recorded live for her YouTube Channel. While she normally gets a few "thumbs down" mixed with a few negative comments, this particular video had about a 50/50 split of positive and negative reviews. Some of them were definitely uncalled for and frankly quite scathing. Bailey's parents were understandably upset as they naturally shifted into "Protect My Little Girl Mode". I convinced them to LEAVE the negative comments. It was amazing to watch what happened next. There were throngs of people who I believe initially watched the video expecting to see a vocal train wreck based on the negative feedback they saw, but were blown away by her voice. Many of these people took the time to counter the naysayers and posted positive comments to let Bailey know she was amazing.

These people became her most loyal fans.

Another great method for deepening relationships is to provide constant BTS (Behind the Scenes) content. You're living a life that many people dream about. This is why the entertainment industry

works; you're selling a fantasy. Just because it's your life and it happens every day. Don't underestimate the value of to someone else - share it. Tweet pics and videos of rehearsals, gigs, backstage antics, road trips, break downs, equipment failures, studio sessions, writing sessions, etc. This kind of content provides insider access to the consumer which makes them feel special and equally important, it makes them feel CONNECTED. You need content to provide much needed material for your social media posting purposes.

## **Driving Traffic**

Twitter is a great tool for driving traffic to other sites to benefit your artist career as well.

Include a URL link into a Tweet to drive traffic to your latest video on YouTube or to a squeeze page (where you capture contact data). You can use Twitter to cross promote to other followers on alternative social media sites like Instagram, Facebook, your website, etc.

You could also take advantage of Twitter's GeoLocation technology to tweet details about a show to specific accounts within driving distance of the venue.

Personally, I use Twitter to drive a ton of traffic to my website for the purposes of reading my blog where I post weekly articles that are motivational, educational, and inspirational to artists.

## Tweroid

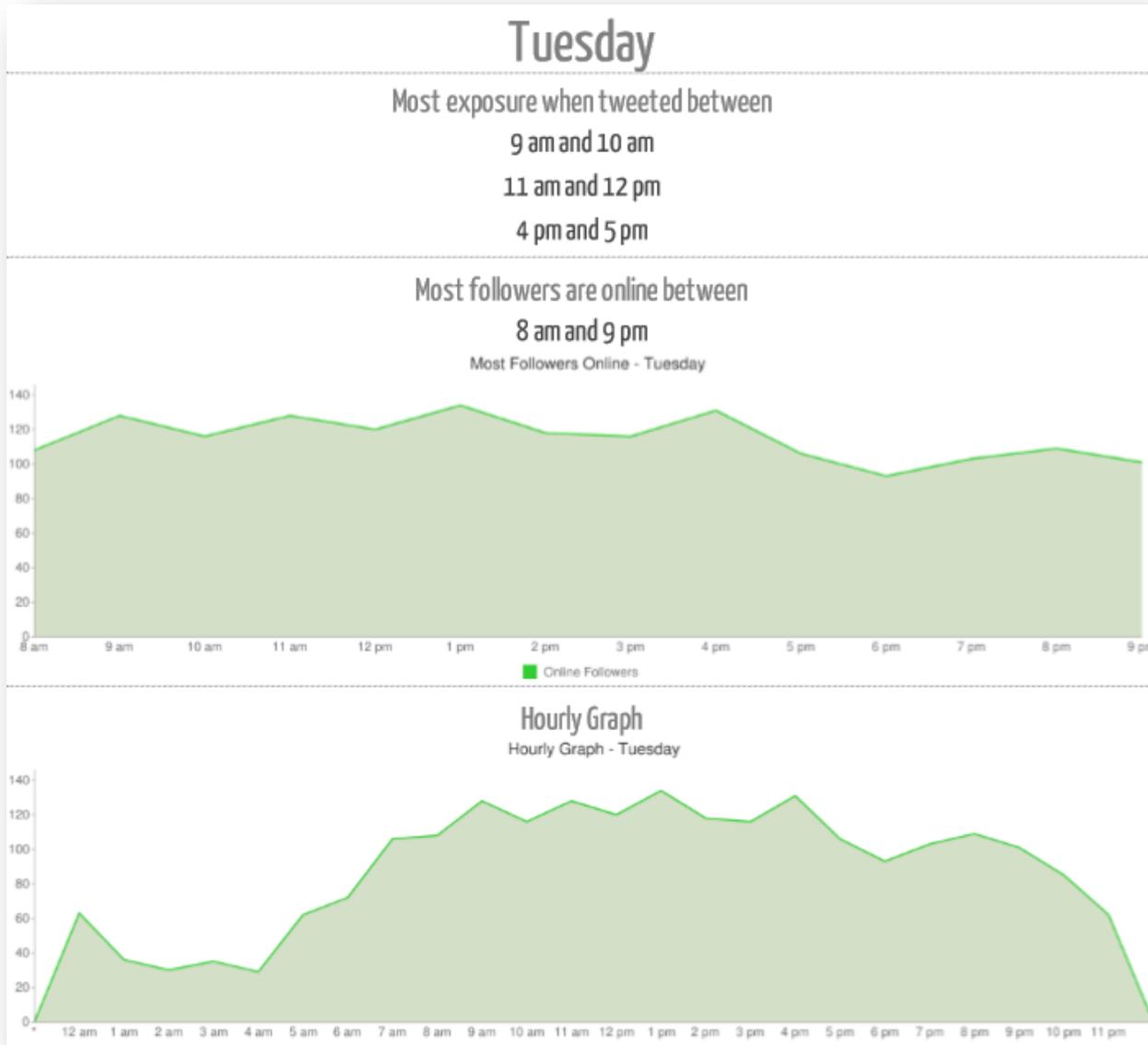


I love Tweroid. This is a service that will analyze all the followers from any Twitter account and tell you the 3 most popular hours for tweeting, for each day, for each day of the week. I call these the daily "Power Hours". I will typically tweet multiple times during these each days Power Hours. I believe the service is free up to 1,000 followers and \$10 up to 20,000 followers.

<http://Tweroid.com>

See Figure 1 Tweroid Report on page 19 for an image of a Tweroid report.

Figure 1 Tweroid Report



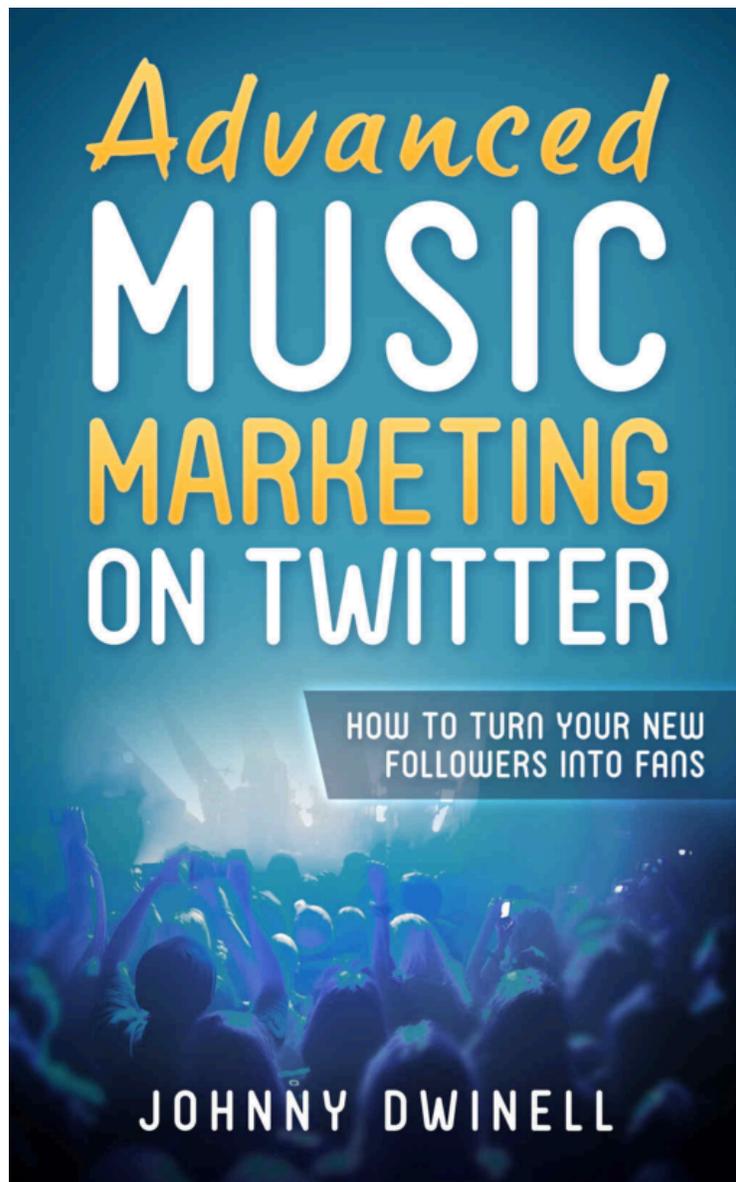
## ManageFlitter



Since my last book I have switched from using Tweepi to using [ManageFlitter](#) as my expansion tool. The targeting is awesome. There are stop-gaps in the software that will alarm you if you're about to get suspended for aggressive activity (a feature I have learned has also been added to Tweepi, btw). This makes life easier when you are trying to rapidly grow a Twitter account. Additionally, the metrics and reports that [ManageFlitter](#) offers are extremely helpful. Let's dig into this tool so I can show you how we use this to surgically target potential fans (customers) for our artists.

READY TO READ THE FULL BOOK? GET IT HERE:

<https://www.amazon.com/Advanced-Music-Marketing-Twitter-Followers-ebook/dp/B01BZ36UQI>



And be sure to check out Johnny's weekly Music Industry Blog at  
<http://DaredevilProduction.com/blog>