

3. **Middle Stage** -- The next few songs may be more medium styled or varying. They are not as important to be high energy. This is going into the meat of the concert.
4. **Honesty** - After the audience is thoughtally with the performer, the performer will often slow things down, doing perhaps an acoustic set. This is when they will often talk more at length and present a message they may be trying to convey. This is when a lot of ministry time is done. Sometimes it may end in a call, sometimes it may be a silent commitment, maybe a prayer time to a slow song, etc. Don't try to push an altar call. Many performers feel compelled to have altar calls, yet it is not necessary unless you are feeling drawn by the Spirit to have a call, it fits with your message, or just seems imperative. Don't feel like you have to. If you do have a call, make it specific. Nothing is worse than being confused as to what you're being asked to commit to. Especially for Christians, its very strange for general altar calls because they're not sure if they're being asked if they love God, or if they have major sin to confess.
5. **Building it back up** - After this time the next few songs will usually bring the energy level back up. This is when the really upbeat songs are back, the show stoppers, etc.
6. **The Ending** - The ending is one of the most important moments of the concert. What you do at the ending time is up to you and what you want to convey. Traditionally, you build up to one of your biggest songs (showstopper), and go all out. However, you may want to end very calmly or smoothly in commitment. Steven Curtis Chapman did this on his Heaven in the Real World tour. He got his audience singing the chorus to the song Heaven in the Real World, and walked off stage, and the house lights came up (signifying that there was no encore), and that was the end, and the audience left not as much thinking about Chapman as the message of Heaven in the real world.

These are general models of concerts. If you are performing your own, its good to follow a basic model like this until you become familiar and comfortable on stage, then you can begin experimanting with your own style. Remember, you need to have a reason for *everything* you do. Don't simply do something because your audience will be effected. It will impact the feel and dynamic of your show. On the other hand, don't be afraid to be spontaneous. Too scripted a feel makes a show stifled.

At some time in your show it is a very good idea to create a time of interaction with the audience. This may be bringing people on stage, taking requests, going into the audience, or whatever. This simply builds more of a bond between you and your audience, making them more ready to listen to what you want to say.

Performance Basics: