

BAAADU Entertainment Corp. and TMG ENTERPRISES PRESENTS:
A BAAADU Master Class

SWITCHING ROLES BETWEEN SINGER AND ACTOR



ABOUT TONY GRANT

Actor, writer, producer, and GRAMMY-nominated musician Tony Grant has become one of the most sought-after, multi-faceted talents in the entertainment industry today. Tony has starred in a handful of productions for Tyler Perry, including *Why Did I Get Married*, *The Marriage Counselor*, *A Madea's Christmas*, *Madea Gets a Job*, and *Behind Closed Doors*.

You can see Tony's full biography on [IMDB.com](https://www.imdb.com/name/nm0331538/).

COURSE DESCRIPTION & OBJECTIVES:

So, you want to be a stage performer. Look no further! Tony Grant, a grammy nominated singer and stage actor with more than 3 Tyler Perry Plays under his belt, is now offering classes on developing the very specific skill of Switching Roles Between Singer and Actor. With over two decades of experience in the industry, Tony is currently the lead singer for the iconic group The Temptations and Chicago. He has movies running on BET and travels extensively for his craft. In his classes, you will learn various techniques and methods to improve your stage performance, including the seamless transition from singer to actor on stage, projection and pronunciation on stage, controlling body language, and finally controlling your breathing, pitch, rhythm, diction, and voice. Don't miss this opportunity to learn from one of the best in the business.

The duality of being both a singer and actor allows an individual to explore and excel in two different forms of artistic expression. While singing involves using one's voice to evoke emotions and convey messages to an audience, acting involves using body language and facial expressions to bring a character to life.

Each role requires its own set of skills, but there are also similarities between the two, such as the ability to convey emotion and connect with an audience. Many performers have successfully transitioned between singing and acting, showcasing their versatility and talent in both fields. With dedication and hard work, it is possible to excel in both roles and explore the different aspects of entertainment.

Coursework Timeframe & Outcomes

Timeframe

The course curriculum is 16 hours. The length of class will span over 2 weeks, weekends only, Saturday and Sunday for 4 hours per day. There are 4 series: Stage Performance, Projection & Pronunciation, Controlling Body Language, and Breathing, Pitch, Rhythm, Diction, & Voice.

Outcomes:

- Conduct a group warm up containing vocal, physical, and mental exercises.
- Prepare and present a few well-polished performance assignments, including scenes with a partner and monologues.
- Demonstrate the ability to collaborate with classmates on classroom exercises and performances.
- Utilize fundamental acting terminology and technique to solve acting challenges.
- Demonstrate the ability to accurately interpret and utilize written and verbal directions provided for performances.
- Apply feedback and criticism from previous performances toward improving and refining skills and techniques in subsequent performances.
- Provide constructive feedback to performances by classmates.
- Compose written criticism of live theatrical productions.
- Demonstrate proficient use of the fundamental principles of TV, film, and stage acting.
- Develop a personal approach to acting, utilizing a variety of recognized techniques.
- Apply the experience of participating in a variety of theater exercises, games, and improvisational techniques and the skills practiced and developed therein to the preparation of scripted scenes.
- Demonstrate the personal discipline, conscientious effort, and professional attitude that the craft of acting demands.

Course Outline Competency-Based Components

This competency-based course is comprised of a 4-Part Series. It provides students with technical instruction and practical experience in the art of acting and singing on stage. Emphasis is placed on Stage Performance, Projection & Pronunciation, Controlling Body Language, and Breathing, Pitch, Rhythm, Diction, & Voice.

GOALS & PURPOSES

The educational goals or purposes of every course are clearly stated, and the in-class timeframes are devoted to instruction. The course material is broad enough in scope and contains sufficient educational value to justify the cost of the courses.

The specific goals and purposes of the courses are stated in each course description. Course descriptions state the major emphasis and content of the courses and are written to be understandable by a prospective student.

PERFORMANCE OBJECTIVES OR COMPETENCIES

Performance objectives are clearly stated in the outcomes section of this Course Outline. These outcome statements are competency area goals that together define the framework and purpose of the courses. Competencies fall on a continuum between goals and performance objectives and denote the outcomes of instruction.

Curriculum, instruction, and assessment in competency-based education are explicit, known, agreed upon, integrated, performance oriented, and adaptive.

INSTRUCTIONAL STRATEGIES

Instructional techniques or methods could include lecture methods, small-group discussion, grouping plans, and other strategies used in the classroom.

TIME ALLOTTED FOR EACH COURSE

The approximate time devoted to the instructional units within the course, as well as the total hours for the courses are indicated. The time in class is consistent with the needs of the student, and the overall length of the class should be that it ensures the student will learn at an optimum level.

EVALUATION PROCEDURES

The evaluation describes measurable evaluation criteria within the reach of the student. The evaluation indicates anticipated improvement in performance as well as anticipated skills and competencies achieved.

4-Part Series Course Description

STAGE PERFORMANCE- Series 1

Week 1- Day 1 of 4 (4 hrs.) / Class Hours:

/ Break times:

Stage performances provide a unique form of artistic expression that captivates audiences through the combination of acting and music. They allow performers to showcase their talent, convey emotions, and tell stories in a way that engages and entertains spectators. The energy and connection between performers and the audience come together and share in the magic of live entertainment.

Prerequisites & Materials

The first series in a 4-part educational program will train the student-actor with in-depth understanding of the mind, body, and soul's transformational process.

Student-Actors need to bring the following items with them:

- Answers to Stanislavski's Acting Technique Questionnaire

Books & Material Provided:

Anatomy of the Voice: An Illustrated Guide for Singers, Vocal Coaches, and Speech Therapists Paperback – Illustrated, April 24, 2018 ISBN-10 : 1623171970 or ISBN-13 : 978-1623171971

Find Your Own Singing Voice 2: The 14-Day Guide to Vocal Health, Posture, and Stage Presence Paperback – September 16, 2023 ISBN-13 : 979-8861563482

Presentation of Materials	Student Evaluation	Homework Assignment
PowerPoint? Worksheets / Stanislavski Acting Technique Questionnaire (google docs or jotform) Special Guests? Hand-Outs?	One-on-one discussion? Group Feedback? Evaluation Form?	

Content Overview

Use the song and lyrics themselves to your advantage.

When singing and acting, your most important tool is to use your singing voice to convey emotion. At what points can you sing the notes differently to give them a little emotional flavor? Maybe your voice cracks or falters during a sad lyric, or you slowly rise in volume as the song gets angry. Places to take note of include:

- Climactic or dramatic notes. These are almost always matched up to big acting moments.
- Quiet, introspective passages. Where is the singing more subdued?
- Realizations and plot turn. You need to make sure these lyrics are clearly and powerfully sung to keep the musical's story moving.

Use the song's "plot" to figure out your acting arc.

Your arc is simply how your character changes. For example, a common musical number is when a new person arrives in a town, community, etc. At the beginning of the song, they are usually nervous and shy, but they grow in confidence as the song continues, coming out of their shell for a triumphant ending. As a singer-actor, noting this transition will help you act your way through it.

- Always ask yourself -- what is my character's mood right before the song, and what is their mood right afterwards? How can I bridge these two feelings realistically?

Focus on the song's key moments and transitions as an actor. In a good musical, the songs are vehicles for the characters to grow and change. It is your job to figure out during which lines and verses that happen and to show it to the audience. So, if there is a moment halfway through the song when a female co-lead joins the hero, your face should show the happy surprise of a falling in love. If you're the villain and you suddenly hatch a scheme, jump into maniacal glee as the plan crosses your mind.

React to the lines from the other actors as if they were spoken. Acting in a musical is not only about the moments you are singing. It's about inhabiting the world of the play. Make sure you continue to listen to others' lines when they're singing, reacting appropriately even when you're not on the microphone.

- Listen to the words as they're sung instead of just waiting for your cue.
- Just like when you are singing, ask yourself how you would respond if someone said the lyrics normally, in conversation.

Practice until the acting and singing feel automatic. Your primary goal is to sing the song as powerfully and effectively as possible, meaning you want the majority of your energy going into your voice. The easiest way to do this is to make the acting so routine you could do it in your sleep.

- Practice blocking and movement until you can do it with your eyes closed, then do one more practice run.
- It may seem like excess, but practicing just singing, just acting, and practicing the two together is the best way to completely nail the part.

PROJECTION & PRONUNCIATION - Series 2**Week 1- Day 2 of 4 (4 hrs.) / Class Hours:****/ Break times:**

Projection and pronunciation play crucial roles in both acting and singing, as they help performers effectively convey their emotions and messages to the audience. By projecting their voice clearly and enunciating their words properly, actors and singers can ensure that their performance is engaging and easily understood by the audience. This attention to projection and pronunciation helps create a powerful and compelling performance that resonates with the viewers or listeners.

Prerequisites & Materials

The second series in a 4-part educational program will train the student-actor. The Prerequisite for this class is the recommendation of taking the course THE TECHNIQUE OF ACTING- Series 1.

Student-Actors need to bring the following items with them:

Books & Material Provided:

- The Power of the Actor: The Chubbuck Technique -- The 12-Step Acting Technique That Will Take You from Script to a Living, Breathing, Dynamic Character **ISBN-10** : 1592401538 or **ISBN-13** : 978-1592401536
- Alexander Technique for Actors: A Practical Course **ISBN-10** : 1848427581 or **ISBN-13** : 978-1848427587

Presentation of Materials	Student Evaluation	Homework Assignment
PowerPoint? Worksheets? Special Guests?	One-on-one discussion? Group Feedback? Evaluation Form?	

Content Overview

- Excellent diction: Every line you say on stage must be clear and understandable for the audience; familiarize yourself with diction exercises to clear up your speech.
- A loud voice: Even with flawless diction, you still need to make sure the back row can hear what you're saying; learning how to project your voice is vital to becoming a stage actor.
- Physicality: In addition to keeping yourself in shape for multiple shows a week, the way you use your body is an extension of projecting the story to an audience. Stage actors should consider body and movement-based methods like the Alexander & Chubbuck Techniques and Laban Movement Analysis.

CONTROLLING BODY LANGUAGE - Series 3**Week 2- Day 3 of 4 (5 hrs.) / Class Hours:****/ Break times**

Controlling body language in acting is essential to effectively convey the emotions and intentions of a character. Actors must be mindful of their posture, facial expressions, gestures, and movements to bring authenticity to their performances. It requires a deep understanding of the character and the emotions they are trying to portray, as well as the ability to modulate physical cues to convey those emotions convincingly to the audience. Body language can greatly enhance the impact of a performance and help create a more immersive and engaging experience for viewers.

Prerequisites & Materials

The third series in a 4-part educational program will train the student-actor will...

Student-Actors need to bring the following items with them:

Books & Material Provided:

Presentation of Materials	Student Evaluation	Homework Assignment
PowerPoint? Worksheets? List of Monologues for students	One-on-one discussion? Group Feedback? Evaluation Form?	Pick a Monologue for the final class.

Content Overview

Use your body language to match the mood of the song and your character.

This is the easiest and most effective way to "act" while you sing. Figure out the general mood you want to portray and use posture, walking style, and pacing to show it. You should keep a good singing posture above all else, but you still have some room to play.

Body Language: The read

- Sad characters move slowly, usually with very deliberate movements. While you don't want to slouch while you sing, looking slightly down can give the same effect.
- Happy or loving characters use big, expressive, and open gestures, as if trying to spread their wonderful emotions with the whole world.

- Angry characters add weight, literally, to their movements, flying around the stage, stomping, and moving with short, rapid movements.
- Pensive or thoughtful characters tend to repeat movements, like pacing, often with quick bursts of inspired movements ("Eureka!") when the light bulb above their head brightens.

Make your acting decisions in advance instead of relying on improvisation. If you have a good director or choreographer, this will likely happen for you. But even smaller or "useless" movements can be planned in advance to make them easier on the fly, and sticking to your artistic decision is crucial to pulling it off.

- Use early rehearsals to try new things and get a feel for the character. However, as the show approaches you should pick a style and practice it daily, drilling it down so that it is automatic on stage.

Keep the acting simple to be effective. At the end of the day, your singing voice should be doing the majority of the artistic "heavy lifting." Once you've settled on facial expressions and blocking, focus on singing as well as possible. Don't try to add lots of little tics and movements, overly complicating the song and detracting from the actual music. Keep it simple, act naturally, and stay close to the lyrics and mood of the song -- do these three things and you'll be great.

- Once you make a decision as an actor, be confident and stick to it. If it feels right to you it will feel right to the audience.

BREATHING, PITCH, RHYTHM, DICTION, & VOICE - Series 4**Week 2- Day 4 of 4 (4 hrs.) / Class Hours:****/ Break times:**

By focusing on elements such as breathing, pitch, rhythm, diction, and voice, actors can effectively communicate their character's intentions and emotions through their physicality and vocal delivery. These elements help create a believable and engaging performance that resonates with the audience.

Prerequisites & Materials

The fourth series in a 4-part educational program will train the student-actor will...

Student-Actors need to bring the following items with them:

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Books & Material Provided:

THE BREATHER | Natural Breathing Exerciser Trainer For Drug-Free Respiratory Therapy | Breathe Easier with Stronger Lungs | Guided Mobile Training App Included \$49.99

Presentation of Materials	Student Evaluation	Last Class Takeaway
PowerPoint? Worksheets? Special Guests?	One-on-one discussion? Group Feedback? Evaluation Form?	Sizzle Reel Schedule? Peter Wise?

Content Overview

Five main components of singing you need to master in order to find your true voice: breathing, pitch, rhythm, diction, and voice.

Breathing

Proper [controlled breathing](#) is the basis of singing. When you breathe you're working your diaphragm and your lungs so the more you work on your breathing the more you will strengthen these body parts.

Pitch

Some people are born with a better sense of pitch than others but luckily you can train your ears and voice to develop this ability. Matching pitch is when you match your voice to a song you're trying to sing so having your voice correspond to the notes the instruments are playing is key.

Rhythm

You want to be able to hit the notes of a song on the beat so this is where rhythm comes into play.

Diction

Singing is just like speaking, in order to sound properly, you need to enunciate and properly pronounce your words.

Voice

The final aspect of singing is your voice itself. You need to provide your [vocal cords with practice](#) in order to refine them as much as possible so you can produce a good sound.