

Affect Adventures with Julia Wedman: TBSI 2026

Julie's Step-by-Step Guide to connecting with baroque composers, yourself and your audiences

1. Understand the music.
2. Enhance the music with your own creativity and unique qualities (be a performer-composer).
3. Embody the music in a way that your audience can understand.

composer + you + audience = magic!

There are three aspects of Romanticism that stand out as strikingly DIFFERENT than music written prior to 1800 but have become part of our everyday musical lives. Beauty as a unique artistic standard, Autonomy or Absolute music, Emphasis on individual expression. We can let go of these ideals to embrace the historically informed performance of baroque music!

Step 1 - Understanding the music

- A. Context/text** – Be curious! Learn everything you can about your composer's time and the place they lived. Travel, watch movies and documentaries, look at art, read books, etc.
- B. Look carefully at the full score** – start with what you are given.

What are the clues from the composers?

- | | | |
|---|----------------------|-----------------|
| - What key am I in? Key characteristics chart | - Tessitura | - Articulation |
| - Harmony | - Use of silence | - Word cues |
| - Know your dance type! | - Phrase structure | - Ornamentation |
| - Rhythms / slow/fast notes | - Rhetorical figures | |

Step 2 - Enhancing the music. What is up to me?

Choose the affect! [Julie's Affect Chart](#)

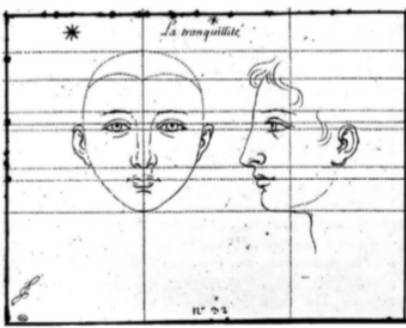
- Tempo / use of rubato
- Sound
- Articulations. [Consonants and vowels exercise.](#)
- Shaping/structure
- Ornamentation
- Rhythm

Step 3 - Embodying the music - how do I connect to the audience?

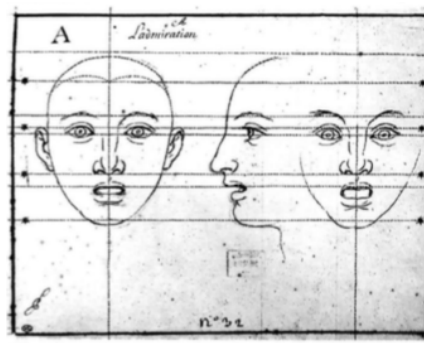
"Since a musician cannot move others unless he too is moved, he must of necessity be able to transport himself into all of the affections that he wants to arouse in his listeners; he makes the listeners understand his sentiments and thus moves them to share the same sentiments in the best way. In languishing, sad passages, he becomes languishing and sad. You see and hear it in him. The same thing occurs in the case of forceful, light or other kinds of ideas; there, too, he transports himself into these affections. He barely calms one before arousing the next, and thus he constantly alternates between the passions. He most certainly will observe this duty in pieces that are composed to be expressive, whether by him or by someone else. In the latter case, he must feel within himself the same passions that the creator of the piece felt while producing it." Carl Phillip Emmanuel Bach – Essay on the True Art of Playing Keyboard Instruments (1787)

Using historical acting techniques to enhance body language, both to strengthen technique and to build audience connection.

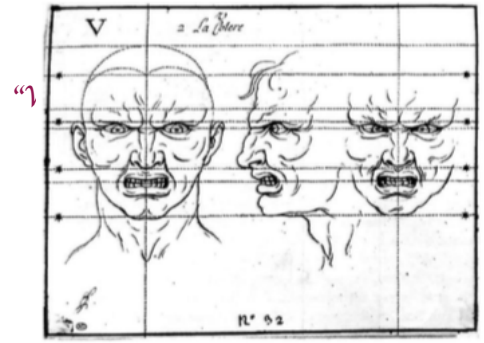
Treatises on historical acting techniques: Aaron Hill, Charles Le Brun, Jelgerhuis, Gilbert Austin, John Walker, Grimarest, etc.



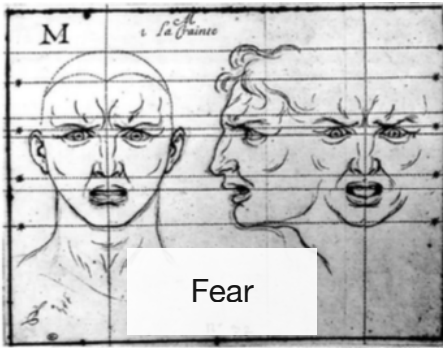
Tranquility



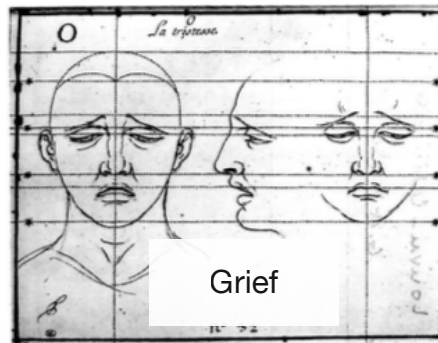
Wonder



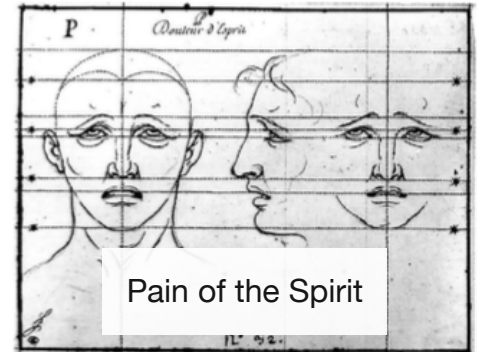
Anger



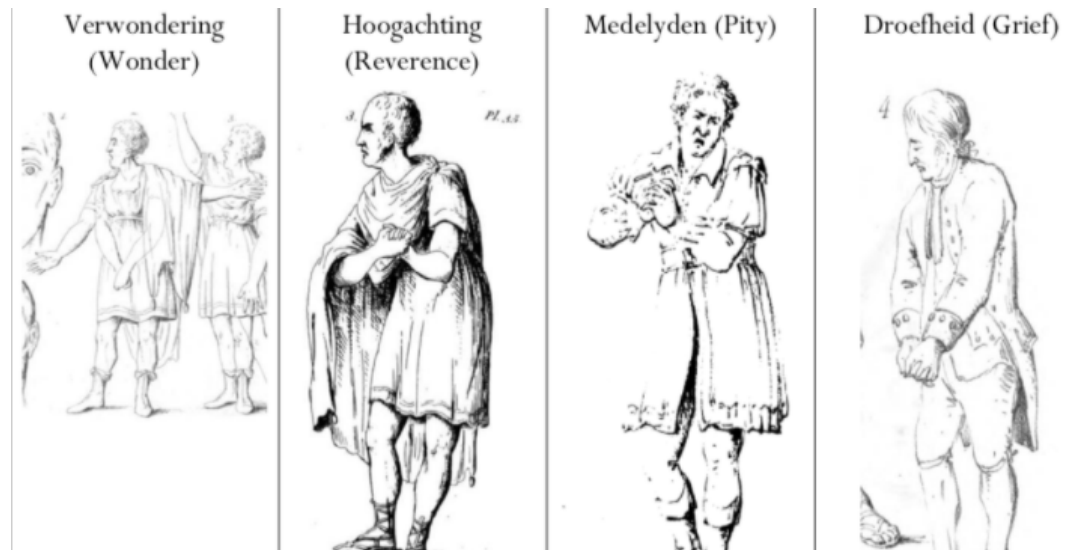
Fear



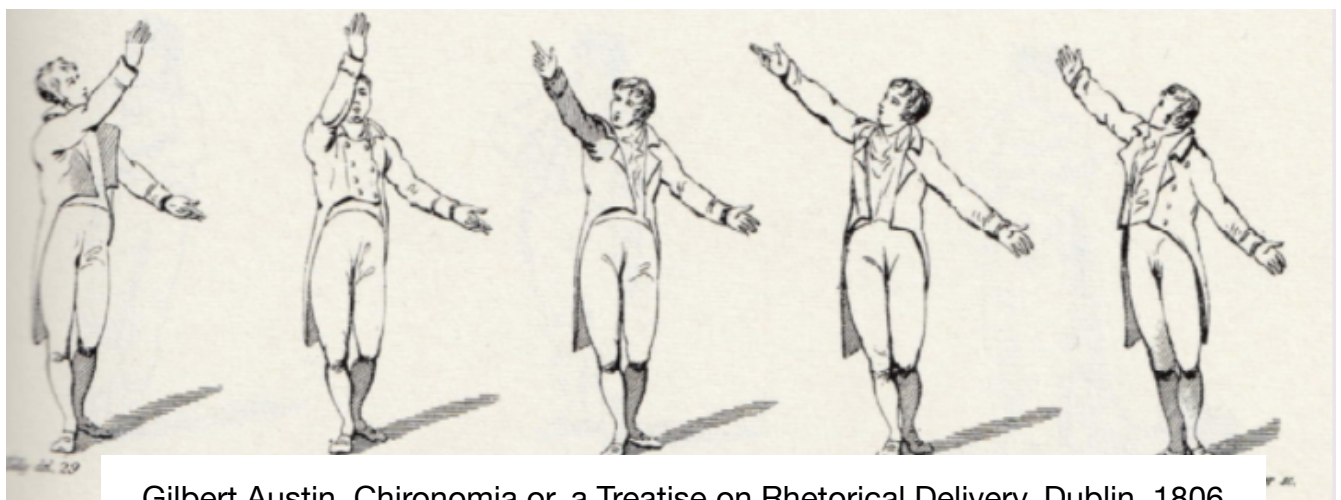
Grief



Pain of the Spirit



Johannes Jelgerhuis, Theoretische lessen over de gesticulatie (1827)



Gilbert Austin, Chironomia or, a Treatise on Rhetorical Delivery, Dublin, 1806