

# Brent A. Milam

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## Brief Biography (419 words)

Although he completed his graduate studies in chemical physics in 1997, **Brent Milam** has remained continually active as both performer and composer since 1986. In addition to performing and recording professionally with numerous jazz, blues, funk, and new music ensembles as well as commercial studio work, Mr. Milam has taught composition, classical and jazz theory, Schenkerian and post-tonal analysis, aural skills, orchestration, arranging, computer music, trumpet, piano, and jazz improvisation both privately and for various music schools around the country. He has been invited to give lectures on compositional methodologies and the use of mathematical models for composition and analysis from music, physics, and math departments of multiple universities and public institutions including the Emory University School of Music, the Georgia State University Department of Physics and Astronomy, the Auburn Public Library, and conferences of the American Mathematical Society.

Mr. Milam has composed original music for concert performance, theater productions, independent films, art installations, and commercial projects, and received commissions from professional ensembles and performers including the Champaign-Urbana Ballet, the Pike's Peak Philharmonic, the Student-Teacher Friends Orchestra of Atlanta, Transient Canvas, and many private individuals. His music has been performed by the neoPhonia new music ensemble, Terminus Ensemble of Contemporary Music, Dr. David See of Middle Tennessee State University and Craig Hultgren of Birmingham, AL, among others. Mr. Milam's music has won multiple contests and been selected for presentation at both regional and national conferences of the Society of Composers, Inc. His electronic work has been selected for presentation at the Electronic Music Midwest Festival, and six of his compositions were selected for inclusion on CDs highlighting the works of contemporary composers.

Mr. Milam's music is characterized by the use of timbre as a structural device, pointillistic and sustained textures, jazz-influenced harmonies, rhythmic complexity, spectral manipulation, and the application of mathematical operations to shape acoustic phenomena. His textural manipulation and formal designs often rely on small units of sound and minute details, not as individual points of focus but rather with the intent to perceive their combined effect as a coherent whole.

Mr. Milam holds degrees from the University of Texas at Arlington, the University of Illinois where he studied composition with P.Q. Phan, and graduate studies in music composition from Georgia State University where he studied with Nickitas Demos. He currently serves as a visiting lecturer in music theory and composition at Georgia State University, artistic director for the Terminus Ensemble of Contemporary Music, and remains active as a freelance composer and private instructor in the Atlanta area.

**Representative Works**

<b>Positive and Negative Spaces</b> - bass clarinet, marimba (or piano)	(2016)	7:00
<b>Lattice No. 1 &amp; 2</b> - solo bass clarinet (cello or viola)	(2016)	4:00
<b>Sans Apologie II</b> - violin, alto saxophone	(2016)	8:00
<b>Five Movements Anachronique</b> - solo piano	(2015)	16:30
<b>Between the Walls</b> - flute, clarinet, cello, marimba (or piano)	(2010)	9:50
<b>Muzsika Canopy (God Machine)</b> - orchestra (3-2-2-2 / 4-2-2-1 / strings)	(2009)	9:40
<b>Dark Expanse</b> - computer manipulated sounds	(2009)	9:30
<b>String Quartet No. 1</b> - string quartet	(2009)	23:45
<b>Three Electronic Studies</b> - computer generated sounds	(2008)	18:00
<b>Maquina quebrada</b> - marimba, cello	(2007)	6:30
<b>Piano Sonata No. 4</b> - solo piano	(2007)	14:00
<b>The Widow's Prayer</b> - SATB choir, string orchestra	(2006)	6:30
<b>L'Errant de l'été</b> - solo piano	(2001)	3:30