

# The continuing “story of a song” ...

## A Professional Career in the Music Industry • Performance, Publishing, Teaching, and Administration

**CASE SUBJECT:** Christopher Burnett (b. 1955)



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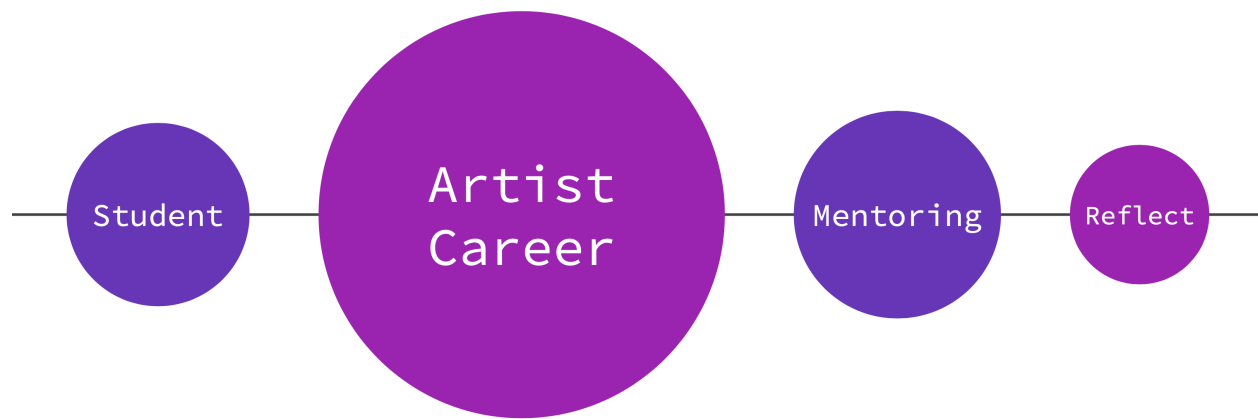
May 15, 2026

A resolute continuum of the 2016 lecture: (Christopher Burnett) Invited by The [Edward Jones Center for Entrepreneurship at Drury University](#) to be its very first speaker in their new Self-Employment in the Arts series [Download PDF of Mr. Burnett's lecture, "The Story of a Song"](#)

**Christopher Burnett** is a critically acclaimed jazz alto saxophonist, composer, educator, and arts industry leader based in the Kansas City area. Known for his warm and lyrical modern jazz sound, he has carved out a unique career path that bridges military service, independent label operation, and youth music advocacy. [[1](#), [2](#), [3](#)]

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**“The Story of a Song” is also about life as an artist ...**



### **Quick Facts**

- Born: November 2, 1955, in Olathe, Kansas.
- Primary Instrument: Alto Saxophone.
- Military Service: Spent 22 years touring and performing with U.S. Army bands.
- Business Ventures: Founder of the Burnett Music Foundation and co-founder of the global independent record label Artists Recording Collective (ARC).
- Affiliations: Official Conn-Selmer Endorsing Artist and Clinician. [[1](#), [2](#), [3](#), [4](#), [5](#), [6](#), [7](#), [8](#)]

## Notable Discography

Burnett records primarily for his own label and often leads his own quintet and quartet lineups: [[1](#), [2](#), [3](#)]

- **Originals (2024):** A collection showcasing his distinct post-bop compositions.
- **The Standards, Vol. 2 Live at The Drum Room (2022):** A live documentation capturing his two-year residency at the historic venue in Kansas City.
- **Cbq+5: The Standards, Vol. 1 (2021):** An album blending quintet configurations with augmented woodwinds.
- **Firebird (2014):** A critically recognized studio album featuring regional masters. [[1](#), [2](#), [3](#), [4](#), [5](#), [6](#)]



## **Contributions & Teaching**

Beyond live performance, Burnett serves as a prominent jazz advocate in Missouri and Kansas. He was the director of the jazz ensemble program at the Missouri University of Science and Technology (formerly the University of Missouri-Rolla) for over a decade. Currently, he shapes the local music landscape as the Artistic Director of KC Area Youth Jazz, a premier instructional and performance program training the next generation of musical artists.

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# 1. OBJECTIVE VALIDATION

**Christopher Burnett** bypasses traditional music industry gatekeepers by building a self-sustaining ecosystem that prioritizes total artist autonomy, ownership, and non-commercial education. Through distinct projects, he subverts corporate control to empower independent musicians and himself: [1, 2, 3, 4]



1. Disrupting the Label Model: Artists Recording Collective (ARC)  
Co-founded by Burnett in 2007, the Artists Recording Collective (ARC) acts as a 21st-century platform that completely eliminates the corporate middleman: [1, 2]

- Zero-Commission Policy: ARC takes no financial cut or royalties from the admitted artists' commercial recordings.

- 100% Artist Ownership: Musicians retain full copyright and structural control over their projects, stripping power away from traditional label executives.
- A Safe Environment: Artists enjoy absolute creative freedom without corporate filters or pressures to alter their music for commercial trends. [1, 2]

2. Institutionalizing Independence: The Burnett Music Foundation  
 Instead of relying on commercial sponsors or major music conglomerates, Burnett structured his operations under a tax-exempt nonprofit network: [1]

- Public Charity Integration: ARC transitioned into a featured nonprofit program under the umbrella of the Burnett Music Foundation and later KC Area Youth Jazz.
- An Independent Ecosystem: By linking business, professional recording, media, and education, he created an independent financial circle funded by grants, education, and community advocacy, neutralizing external industry gatekeepers. [1, 2, 3, 4, 5]

3. Alternative Infrastructure: Media & Youth Distribution

Gatekeepers usually control who gets media coverage and who gets a platform. Burnett established independent pipelines to resolve this: [1]

- Jazz Artistry Now: An independent media outlet managed under his foundation to review and cover jazz artists, bypassing mainstream jazz critics.
- Youth Albums: His KC Area Youth Jazz program records professional music albums commercially released on the globally distributed ARC label, ensuring young musicians enter the professional industry with immediate distribution and hands-on business knowledge. [1, 2]

## **2. SO, HOW DO YOU DO THIS AS AN UNKNOWN INDEPENDENT JAZZ MUSICIAN?**

# KANSAS CITY AREA YOUTH JAZZ INC.

(Last Revised Tuesday, January 20, 2026)



**Christopher Burnett**'s multi-decade career reflects an elite level of adaptability, organizational discipline, and artistic depth forged through alternative professional pathways rather than traditional institutional ladders. Instead of relying strictly on standard academic mentorship, his career longevity across performance, composition, recording, and education stems directly from his uniquely diverse real-world background: [1, 2, 3, 4]

## 1. The Crucible of Military Precision

Burnett "went pro" at age 18, spending 22 years (1974–1996) touring globally with U.S. Army bands. Rising to the rank of First Sergeant, this intense military environment directly shaped his professional execution:

[[1](#), [2](#)]

- **Rigorous Versatility:** Performing hundreds of concerts annually in ensembles ranging from the 1st Infantry Division Band to the NATO Band in Italy demanded mastery over flawless sight-reading, strict ensemble blending, and diverse musical genres.
- **Operational Leadership:** His military role required leading major ensembles, managing personnel logistics, and arranging/composing music under high-pressure conditions. This directly translated into his ability to run a streamlined business, manage major recording lineups, and co-found a global label. [[1](#), [2](#), [3](#), [4](#), [5](#)]

## 2. Composition as Deconstruction

As a 1995 National Federation of Music Clubs award-winning composer, Burnett's creative skill reflects a deep curiosity about musical architecture. [[1](#)]

- **Structural Mastery:** Rather than relying solely on abstract improvisation, his compositions reflect a lifelong dedication to analyzing the deep history and structure of jazz masters like John Coltrane. Critics define his resulting sound as one of "refined taste" and "legato eloquence."
- **Synthesized Perspectives:** His compositional catalog successfully bridges the complex harmonic structures of post-bop jazz with the formal arranging techniques required for large-scale woodwind and military band orchestration. [[1](#), [2](#), [3](#), [4](#)]

## 3. Pragmatic Business Agility

Maintaining a viable career for over 40 years requires structural intelligence, particularly in the volatile independent music landscape. [1]

- Entrepreneurial Resilience: His career showcases real-world pivot capacity. After an early post-military retail venture proved unviable, he restructured his approach, moving back to the Kansas City area to build digital-era infrastructure.
- Institutional Fluency: Serving on government entities like the Missouri Arts Council Advisory Panel and acting as a grand review panelist proves that his acumen goes far beyond the bandstand. He understands how to navigate macro-level civic funding to support arts communities. [1, 2]

#### 4. Continuous Growth & Educational Generosity

True mastery is reflected in the ability to duplicate success in others. Having taught at the college level for 15 years, Burnett's transition into founding KC Area Youth Jazz highlights his unique pedagogical perspective:[1, 2]

- The "Elder" Mentality: Burnett considers himself a practicing veteran student of the instrument who never stops learning. He translates this into teaching students that the music business requires intense daily preparation, technical precision, and administrative consistency "behind the curtains."
- Real-World Apprenticeships: By building educational models where youth record commercial albums distributed on a professional label, he shares his rare, overlapping expertise as a touring artist, active composer, and business executive directly with the next generation. [1, 2, 3, 4, 5]

# 3. THE 21<sup>st</sup> CENTURY ARTIST PARADIGM



**Christopher Burnett** has built relative immunity to the standard pitfalls of egotism, greed, and selfishness—while entirely avoiding age-related marginalization—by anchoring his operations in institutional collectivism, military-derived humility, and a self-sustained nonprofit ecosystem. Rather than chasing fleeting commercial fame or relying on age-biased major record labels, he structured his career to focus on community equity over individual branding. [[1](#), [2](#)]  
He systematically avoids these artistic and generational traps through a few specific frameworks:



## 1. The Subversion of Ego Through "Servant Leadership"

In the jazz world, the "leader-centric" model inherently breeds individual egotism. Burnett actively combats this by employing a servant-leadership framework forged during his 22-year U.S. Army Band career.

[1]

- The Collectivist Mindset: By co-founding the Artists Recording Collective (ARC), he purposely built a platform where he serves

as a peer facilitator rather than a corporate executive or gatekeeper.

- The Zero-Commission Antidote: Eliminating label commission fees on ARC music means his administrative labor directly benefits other independent artists' bottom lines. This financial structure acts as a literal barrier against personal greed and predatory industry behavior. [[1](#), [2](#), [3](#)]



2. Replacing Selfishness with Multigenerational Stewardship  
Musicians who focus entirely on their own solo output often struggle with obsolescence as they age. Burnett avoids this by shifting his primary focus outward toward legacy and advocacy. [[1](#)]

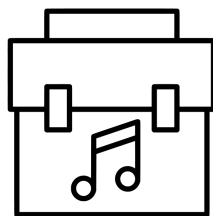
- Active Mentorship: Through the Burnett Music Foundation and KC Area Youth Jazz, his day-to-day energy is spent securing scholarship fellowships, studio recording time, and high-tier venue gigs for young musicians.
- A Pure Focus on the Art Form: This constant immersion in teaching keeps him deeply connected to the foundational roots of jazz history while actively building its future pipeline. This collaborative environment leaves little room for isolation or artistic selfishness. [1]



### 3. Structural Insulation Against Age-Based Marginalization

The mainstream commercial music industry routinely marginalizes artists as they reach their 60s and 70s. Burnett remains fully insulated from this dynamic by owning his entire supply chain: [1]

- Total Media & Platform Control: Because he operates his own globally distributed record label (ARC) and independent media platforms (like Jazz Artistry Now), no outside executive has the power to drop him from a roster, pull his albums, or deny him coverage.
- A Robust Civic & Local Presence: As an official Conn-Selmer Endorsing Artist and a staple on the Kansas Touring Artist Roster, his artistic relevance is tied to his active contributions to civic culture, educational clinics, and community concerts.
- Continuous Artistic Output: Rather than winding down, his recent timeline proves absolute vitality—documented by major live residencies, contemporary post-bop studio releases like *Originals*, and curated midday concert series featuring elite Kansas City jazz royalty. [1, 2, 3, 4]



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ADDENDUM ATTACHED is 2016 lecture: (Christopher Burnett) Invited by The [Edward Jones Center for Entrepreneurship at Drury University](#) to be its very first speaker in their new Self-Employment in the Arts series [Download PDF of Mr. Burnett's lecture, "The Story of a Song"](#)

**“THE STORY OF A SONG”**

**CHRISTOPHER BURNETT**

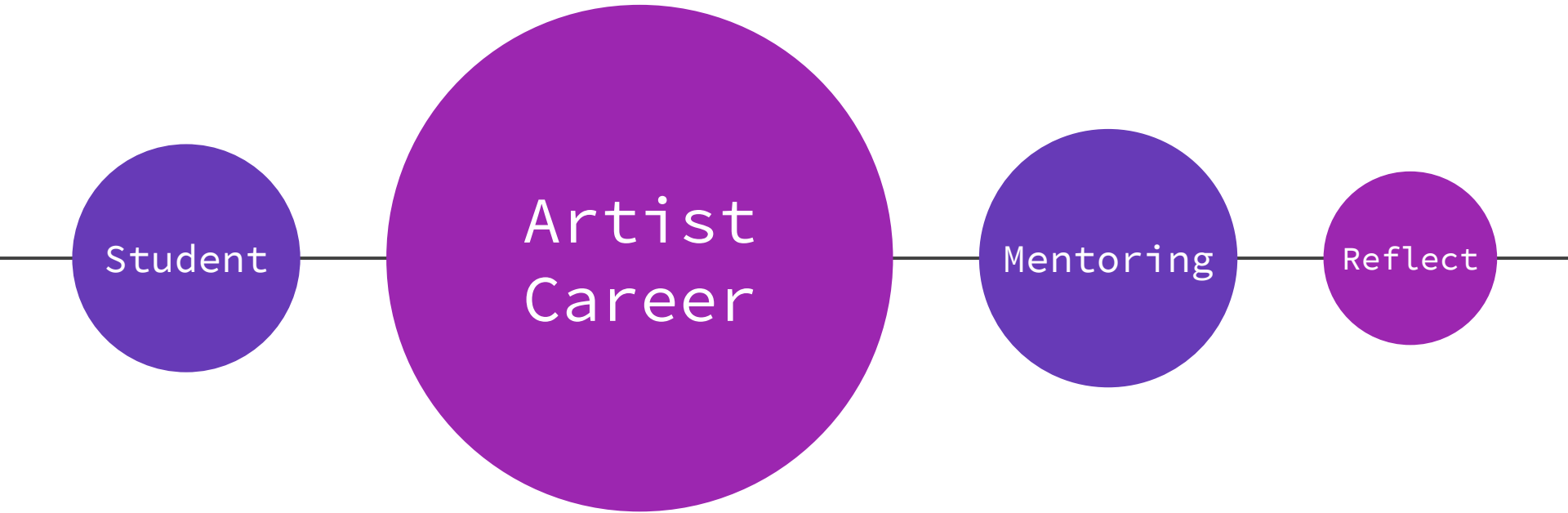
# About CHRISTOPHER BURNETT

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I'm an artist and a lifelong member of the creative class. I recently turned 60 years old and have been a working professional musician since the age of 18. I have always worked in the music industry. I've been married to the same woman for nearly 40 years, we have two adult children with college degrees and 4 grandchildren. I still practice.

I'm from a military family, grew up in Kansas, and am a country boy despite having travelled and lived many places around the globe since childhood, and I'm glad to be here!

“The Story of a Song” is also about life as an artist ...



# 1. OBJECTIVE VALIDATION

# One definition of what success looks like ...

— — —

- o In **1999**, an **unknown jazz saxophonist and composer** recorded his debut CD.
- o The record contained **7 instrumental songs and was distributed independently** using the new music platforms made available via the Internet.
- o The **music ultimately garnered fans from around the world**, resulting in sales to people in **38 countries**.
- o One song from the CD ("Waltz For Mom") achieved the **number 1 position on the Jazz Charts** at the largest music website of the time, which included the music of jazz legends like Charlie Parker and several well known major label jazz artists alike.
- o Another song from the CD ("To Each His Own") was **licensed by the Weather Channel** for their television broadcasts.
- o At the conclusion of this beginning era of digital music, **the music had been downloaded over 509,000 times! An average of 12,725 downloads per month over a 40 month period.**

Also see the **All About Jazz** article - <http://www.allaboutjazz.com/mp3com-we-made-history-by-chris-burnett.php>

# 509,862 downloads!

MP3.com advised artists and members to update or remove all links and references to the URL www.mp3.com. *"Additionally if you would like a historical record of your page, we recommend that you capture screen shots of the page as well as your artist statistics pages since they will no longer be available once the site goes offline"*, concluded their announcement.



**2. SO, HOW DO YOU DO THIS AS AN  
UNKNOWN INDEPENDENT JAZZ MUSICIAN?**



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## 10,000 HOURS LEARNING

o The result of slightly over 2 decades of conservatory level technical training and the concurrent *on-the-job progressive usages* of developed skills in all applied aspects of music performance (instrument mastery, composition, arranging, conducting and applied theory)



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## +FUNCTIONAL LIFE SKILLS

o The result of slightly over 2 decades of professional level business training in *all applied aspects of music business and general company management* (administration, ethics, fiscal budgeting, leadership training, marketing and public relations)

# 3. THE 21<sup>st</sup> CENTURY ARTIST PARADIGM

# LOCAL IS GLOBAL

- o Artists **must be entrepreneurial**
- o Artists must think both, **strategically and tactically**
- o Artists must be "**scene builders**" locally, regionally, nationally and globally
- o Artists must decide **how best to subsidize** their own artistry - this looks different for each of us
- o Artists must **stay connected and stay current**



# 4. CONCLUSION

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“story of a song” ...**

