



Kelsi, Cassidy and Kristyn

For SHEDAISSY, success came at the best of times and the worst of times. Their debut disc arrived last year just when the industry was of a mind to get behind a new female pop-country trio. The good news: *The Whole SheBang* sold over a million copies. The not-so-good news: After a decade of dues-paying, SHEDAISSY had to endure



HOW KRISTYN OSBORN MAKES HER SONGWRITING GARDEN GROW

endless comparisons to another new female pop-country trio.

But those SHEDAISSY/Dixie Chicks comparisons are downright silly. The immaculately crafted pop of sisters Kristyn, Kelsi, and Cassidy Osborn bears little resemblance to the Chicks' bluegrass-flavored stylings. And while SHEDAISSY records in Nashville, they aren't even from the South—the Osborn sisters were born and raised in Magna, Utah, near Salt Lake City.

Melding pop and country is hardly a new idea, but few acts do so as smoothly as SHEDAISSY. It's no surprise to learn that the sisters grew up listening to the Beatles, the Beach Boys, and classic show tunes. Their best material manages, in similar fashion, to play by the pop rulebook without being formulaic. Almost every track on *The Whole SheBang* packs its little surprises: an unexpected melodic spiral, a quirky vocal harmony, a sudden flash of sly, sarcastic wit.

Part of SHEDAISSY's magic is that strange sibling-singers chemistry, the hard-to-define quality that makes acts like the Beach Boys and the Everly Brothers truly sound bound by blood. But perhaps even more central to the group's success is the songwriting skill of elder sister Kristyn, who, with a large cast of collaborators, penned every tune on *The Whole SheBang*. We recently asked Osborn about her songwriting techniques.

You play both piano and guitar?

Both Cassidy and I play guitar, and all three of us play piano. But I do most of my writing on a Yamaha acoustic guitar.

Why is that?

I sometimes have trouble finding a groove at the piano, so I usually use guitar for groove-oriented songs. When I compose on the piano, it's usually ballad-driven. Plus, it tends to be more convenient to haul a guitar to appointments than a keyboard!

Your main acoustic guitar is a Yamaha CPX-15E. What do you like about it?

Besides its aesthetic beauty, it sounds incredible. I'm very impressed with the electronics as well. The tone is as great unplugged as plugged in. It's the guitar I write on, and I'm so accustomed to the feel and sound that it's my first choice for the stage, too.

Steve Hornbeak

CELEBRATING A CHANGE OF FAITH

Faith Hill continues to evolve from country singer to pop diva and Steve Hornbeak couldn't be happier. "Country is where I got my foot in the door," says Hill's longtime keyboardist/vocalist, "but I've always been more of a pop musi-

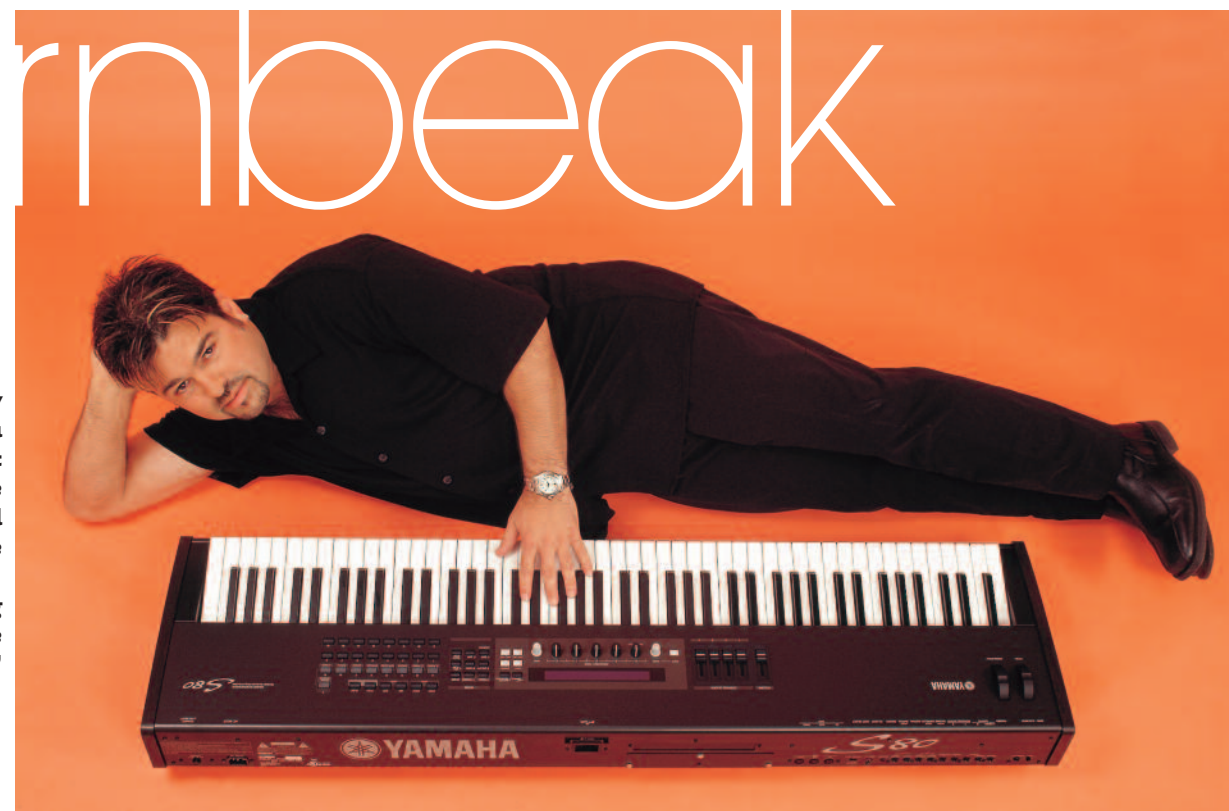
going on that I have my hands full, and one of the girl background singers plays the extra parts on a Yamaha EX5 Synthesizer."

Particularly exciting to Hornbeak is the way Hill is reinventing some older material to suit her changing sound. "For example," he says, "she decided to replace the original acoustic piano sound on 'Take Another Piece of My Heart'

Leslie," he recalls. "In fact, everyone said the low end sounded bigger."

All piano sounds come from a Yamaha P200 Electronic Piano. "That's not just my choice," insists Hornbeak. "Faith absolutely loves the Yamaha sounds. They cut through in live performance and they're awesome to record with. There's nothing else in the same league." And when the crew rolls a

"Faith absolutely loves the Yamaha sounds. They cut through in live performance and they're awesome to record with. There's nothing else in the same league."



cian. Now that Faith is crossing over with things like the Divas tour, the gig has turned into something I enjoy even more."

To hear the Nashville-based road and studio veteran tell it, it's like playing two gigs at once: "On Faith's older material like 'Hey Baby Let's Go to Vegas,' it's strictly boom-chick acoustic piano. But on the newer, poppier songs, there's so much keyboard stuff

with a heavy overdrive organ. I found the perfect sound on my EX5: a preset called 'Hard Rock.' Faith loved that grinding, distorted

organ, so we used it again on 'Love Child' on the Divas 2000 tour."

Hornbeak used to rely on an organ and a rotating speaker cabinet for his organ sounds,

but after growing frustrated with repeated breakdowns, he switched to straight EX5. "Nobody even noticed I'd stopped using the

7-foot grand piano for the acoustic portion of the show, few listeners ever realize that it's really a second P200 inside a piano shell.

For this year's tour, Hornbeak says he plans to add a Yamaha S80 Synthesizer: "Beside being a great controller, it has all these great arpeggio features. It seems to be a perfect fit for the next step up Faith is trying to make in her music."

