

GUITAR WORLD'S BassGuitar

Hearing Voices

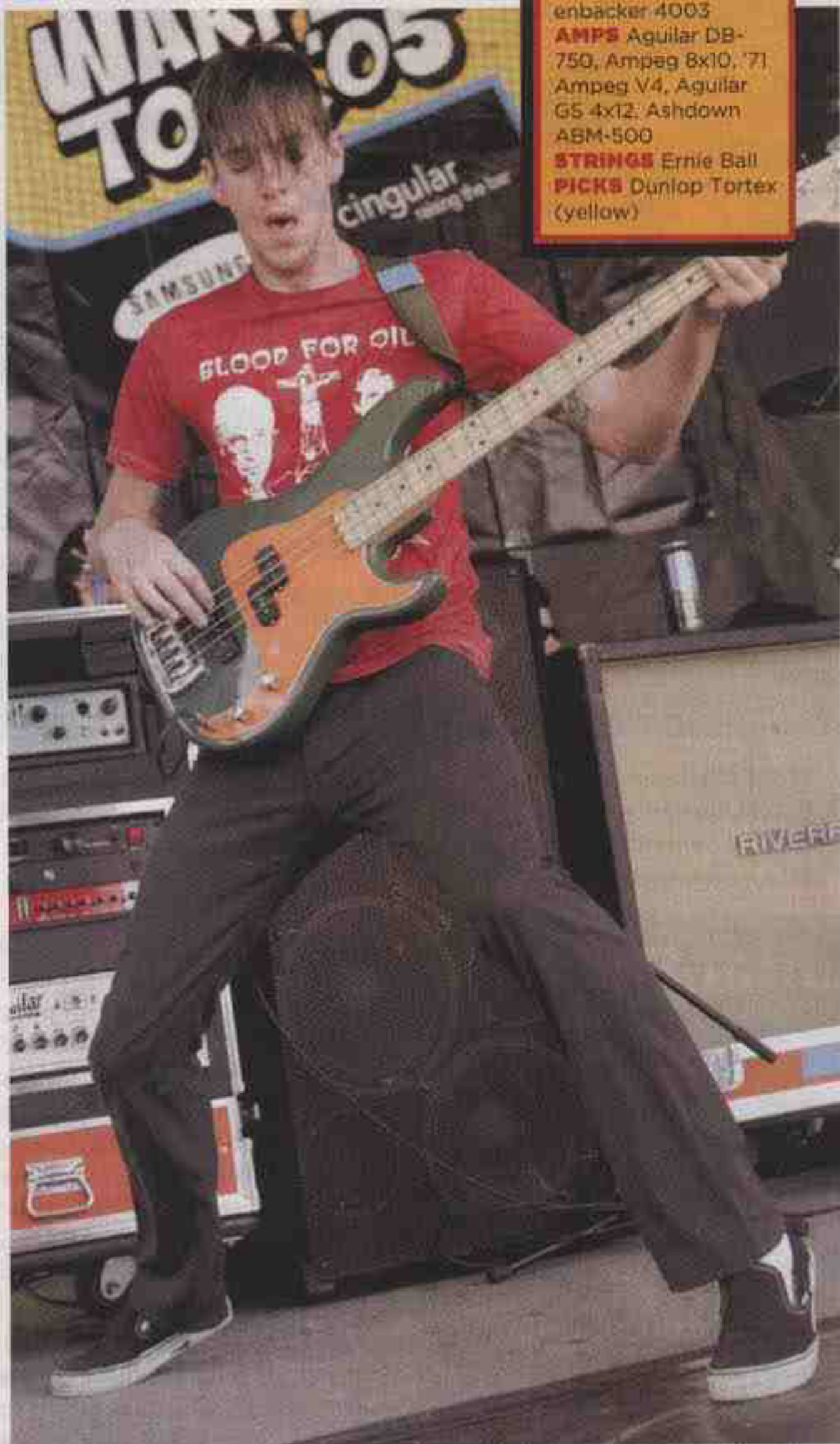
Ryan Kienle adopts a method to Matchbook Romance's madness

ACCORDING TO Ryan Kienle, something strange happened during the recording of Matchbook Romance's new album. "Our guitarist Judas [Ryan DePaolo] had a huge breakthrough and went on this Pink Floyd rampage, which brought the Roger Waters out of me for like two months. It really redefined our sound."

What emerged was *Voices* (Epitaph, 2006), a passionate, post-punk bricolage of metal, noise, and acoustic melodicism. Assisted by producer John Goodmanson (Saliva, Soul Coughing, Sleater-Kinney), the Poughkeepsie, New York band, formed in 2001, birthed the music in spasms of hyper-creativity. "It was hard to write this album," says Kienle. "We had all these ideas flowing. We felt like we could write and do anything. But that made it tough to know where to begin and end."

For his part, Kienle focused on musicality. "I played lots of minor thirds and major sevenths," he says. "You hear it in classical music, where the bass will be really low, and some weird harmonic things start to happen." There's McCartney in his little climbs on "Say It Like You Mean It," and burly doses of Cliff Burton meanness on "Fiction." "When we were starting out, I thought I had to melt kids' faces in the first few rows," he laughs. "But I'm a little more particular about my sound now."

Confident with his fingers, Kienle can also play with a pick and slap. "I feel like I can be put in any situation. I could find my spot in a reggae band after the first week or two. I just love to play. It's all I've been doing for the better part of 12 years and it's the one passion in my life." —BOB GULLA



BOOMBOX

BASSES (Left-handed) G&L SB-2, Music Man StingRay, '74 Gibson Grabber, NS Designs CR5 Electric Upright 5-String, Rick-Enbäcker 4003
AMPS Aguilar DB-750, Ampeg Bx10, '71 Ampeg V4, Aguilar G5 4x12, Ashdown ABM-500
STRINGS Ernie Ball
PICKS Dunlop Tortex (yellow)