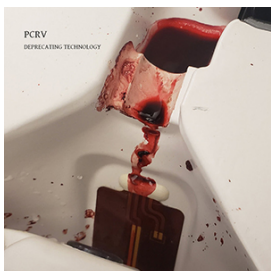


Brainwashed - PCRV, "Deprecating Technology"

Written by Creag Dunton

Sunday, 22 March 2020 18:54 - Last Updated Sunday, 22 March 2020 22:34



In what appears to be his first solo release in five years, North Dakota resident Matt Taggart's PCRV covers a bit of everything defined as noise on *Deprecating Technology*. Across the 40 minute duration of this tape he runs the full gamut: shrill sound collage, sustained wall noise, and even some hushed parts that would qualify as electro-acoustic. It might be all over the place on paper, but consistent production, as well as his use of what resembles vintage computer tones, makes for what truly sounds like a unified album.

[Black Ring Rituals](#)

Right from the onset of "Process Nothing," Taggart throws out shrill electronic pulsations and stuttering passages that sound like rotting computer tapes, all enshrouded within massive rumbling reverbs. There is quite a bit that happens in the span of barely a minute. This hyperkinetic dynamic continues onto "Allow Revision," a mass of blown out electronic explosions and digital cut-ups, with the occasionally discernible loop giving some semblance of rhythm. It is hard to not feel some parallels to classic Pain Jerk work, but it never seems like an imitation.

The opening to "Rope Burns" features Taggart going in a distinctly different direction: an impenetrable wall of static and jet engine noise that eventually relents to the chaotic bleeps and tones from the previous two pieces. It is still overall harsh and rapid, but he allows a bit more breathing room into the mix and the passages of heavy, low-end bass tones nicely contrast with the erratic stop/start dynamics. "Encompass Resolve" also has a more restrained, sparse mix, but the brittle noise is stretched out with another chaotic, rapid-paced structure.

The lengthier "Overpaid Transgressions" has a bit of everything going on. Immediately opening with a blast of good old 1990s American mid-range noise, Taggart reshapes things into an orchestra of deranged computers. The mix builds and collapses, transitioning to a mass of sickly tones and dying engines. The piece opens up towards the end, with a more overtly synth-heavy, structured sound, before going out back into full on noise.

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Deprecating Technology certainly emphasizes the harshness and chaos throughout, but this is not necessarily the rule. The short "Fern" is a short piece of strange insect-like clicking that, due to its simplicity, is even more disconcerting than the more blown out bits. The concluding "Coagulation" has some aggressive flare-ups, but much of the piece is a sparse hum and crackle up front, and then waxy, squeaky noises to conclude.

Matt Taggart draws from a a wide array of what has come to define what noise is on this tape, but it does not come across as disjointed or unfocused at all. Working with his palette of electronic bleeps and beeps and largely dynamic structures, there is a sense of consistency from piece to piece. Taggart's influences may be pretty obvious at times, but his work is fresh and unique, resulting in what is, to put it quite simply, an excellent noise tape from start to finish.

[Samples Available Here.](#)