

## INCLUDES AUDIO

## WHAT IS IT?

Stereo mix editing, manipulation and processing software, with harmonic isolation, noise removal and effects

## CONTACT

Who: Roland  
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## HIGHLIGHTS

- 1 Simple single-window interface
- 2 Easy-to-use noise removal
- 3 Creates good mash-up elements very easily



# Roland R-MIX | £129

It's Roland's first plugin and R-MIX is off to a fine start with some interesting technology under the hood. **Bruce Aisher** manipulates

## SPECS

## Importable file format:

WAV (44.1kHz or 48kHz, 16-bit, stereo or mono), AIFF (44.1kHz or 48kHz, 16-bit, stereo or mono) (Mac OS only)

## Export file format:

WAV (44.1kHz, 16-bit, stereo)

## System Requirements

PC: Windows XP/Vista/7, Intel Core 2 Duo processor, CD-ROM drive

Mac: OS X 10.5.8 or later, Intel Core 2 Duo processor, CD-ROM drive

**R**oland need no introduction in the world of music technology, however, they're most associated with music

hardware – despite being a majority shareholder in Cakewalk, makers of the Sonar DAW system.

R-MIX describes itself as 'audio processing software', which doesn't really tell us a great deal. On their website, Roland describe it as 'mix manipulation software', which gets a bit closer to what it's all about.

## R U ready?

R-MIX comes on CD-ROM and we tested it on both a PC and a Mac; there's also a simplified iPad version for £6.99. Once running, it presents all its information via a single, clearly laid out screen. Import an audio file and the central core of the window comes to life with the so-called 'Harmonic Placement' display. This is a form of stereo spectrogram, with the x-axis showing the location of a sound (from left to right), and the y-axis representing frequency (from low to high). Amplitude is determined by colour, from black (quiet) to white (loud) via blue,

green and so on. This makes it very easy to see what's going on in a mix – which is useful in itself – but the clever bit comes when we highlight areas of the display using an unassuming red frame.

Select an area and it's possible to highlight parts of the mix – in a manner that'll be familiar to users of iZotope RX – and process them separately to other elements. The simplest manipulation options come in the form of two boxes, 'Inside' and 'Outside', each with level and pan controls allowing independent control over everything inside or outside the frame. You can adjust the level and panning of a single element in a mix (assuming you have the frame correctly positioned), but also isolate parts, or even remove them entirely. With a little tweaking it's easy to create karaoke/dub mixes or a capella versions – sonic artefacts are noticeable, particularly when removing all the 'outside' audio, but the results are much better than using traditional EQ or channel cancellation methods.

The fun doesn't stop there, as it's also possible to apply effects to a framed area (reverb, delay or compression), or remove noise such as

hiss, hum, wind and even air conditioning. It's worth pointing out that all such processing has little more than a 'depth' control, so low-level editing is not possible. Perhaps the biggest omission for us, though, was the inability to have multiple frames, though R-MIX does facilitate bouncing to a new track, where more processing can be applied.

Besides the 'harmonic placement' features, R-MIX includes Roland's VariPhrase technology for re-pitching and changing the tempo of audio material, as well as a number of simple editing tools.

R-MIX is great fun – but at £129 not a frivolous purchase. It's useful for learning tracks and breaking apart tracks for mash-ups; outside of that, though, it's perhaps of most use to the producer looking to tweak live recordings or unsatisfactory mixes. **FM**

## FutureMusic VERDICT

STABILITY	■■■■■■■■■■
VALUE	■■■■■■■■■■
EASE OF USE	■■■■■■■■■■
VERSATILITY	■■■■■■■■■■
RESULTS	■■■■■■■■■■

A great tool, though it might suffer from an identity crisis when trying to find a market.