D·MASK

THE HONEST UN-MASKER

Make space.

A linked, cross-channel un-masker. Drop it on the track you want to protect and the one that's burying it, it clears the overlap where they clash, and now lets you conduct the **whole session's** un-masking from one window.

USER MANUAL · v1.9.66 · VST3 · AU · AAX

One sound is burying another. Un-bury it.

That's masking, the synth eats the vocal, the bass swallows the kick. D·MASK carves a pocket for one track **inside** another. It moves where they clash.

The carving is **perceptual**: D·MASK splits the spectrum into **24 ERB bands**, the critical-band spacing your ears actually use, so it opens space where you'd hear the masking, not where a flat analyzer would. And it's **algebraic**: when it carves nothing, the output equals the input. Identical, to the bit. That's the whole promise, *when it carves nothing, it isn't there.*

Three ways to run it

SOURCE	On the track to protect. It only listens, audio passes through **bit-exact**, and broadcasts what it needs.
MASKER	On the track that's burying the Source. It carves itself to make room, following the Source.
SELF	One track, against itself. Tame a resonance, a harsh edge, a boxy build-up, no second instance needed.

> **The panel never lies,** controls that don't apply to a role gray out. A Source has no Depth to set; a Self instance has no partner channel. What's lit is what matters. Works in **mono and stereo**, on any track in Pro Tools.

Link two tracks with a name.

1 **Protect the Source.** Put D·MASK on your lead vocal, set it to **SOURCE**, and pick a **Channel** (top-left), that's the name the Masker will look for. Nothing changes in the sound; it only listens.

2 **Carve the Masker.** Put a second D·MASK on the track covering it, the synth, the pad, set it to **MASKER**, and choose the **same Channel**. They find each other across the session. No routing, no sidechain.

3 **Raise the Depth & hit play.** Lift **Depth** until the Source sits forward. It steps aside only in the bands, and the moments, the Source needs. The green curve moves with the cleanup, live.

CURVE VIEW, a Masker clearing a pocket for LEAD VOX. Green = the carve; the two dots are hand-placed bells with live GR.

Three controls do the heavy lifting, and they behave the same in every role.

Depth HOW MUCH

How deeply the Masker ducks to uncover the Source. Low is a gentle nudge; high aggressively clears the overlap. Start low and lift until the protected track sits where you want it. The **GR TOTAL** in the trust panel shows the deepest reduction happening right now.

Selectivity HOW SHARP

How narrowly D·MASK targets the masking. High carves only the exact bands that clash, surgical. Lower it for a broader, smoother duck across neighbouring bands.

Guard PROTECT THE LOWS, AND THE AIR

A fence at each end of the spectrum. The **low handle** shields everything below it, so D·MASK never thins your kick or bass. The **high handle** shields the air and sheen up top. The carve acts only **between** them, and it's drawn flat outside the fence, so what you see is exactly what moves. Each handle reads `Off` at its end stop.

Priority WHO WINS A CLASH

When several tracks compete, Priority (P1 = protect hardest) tells the session solver whose pocket to cut deepest. Set it on the Source; the Maskers follow.

> **Type it exactly,** most readouts accept **click-and-type** where the host allows keyboard entry; Enter to set. Hosts that reserve the keyboard (Pro Tools) take the sliders and dots instead. Good start: Depth low, Selectivity high, Guard just above your bass.

When it carves nothing, it isn't there.

The big curve shows the un-masking in real time. Settings down → it sits **flat**: proof nothing is touched. As the Masker makes room, it dips only in the bands it clears. Along the bottom, the **24 ERB bands** show Source energy against Masker energy, so you can watch the overlap open up.

Surgical bells, up to four

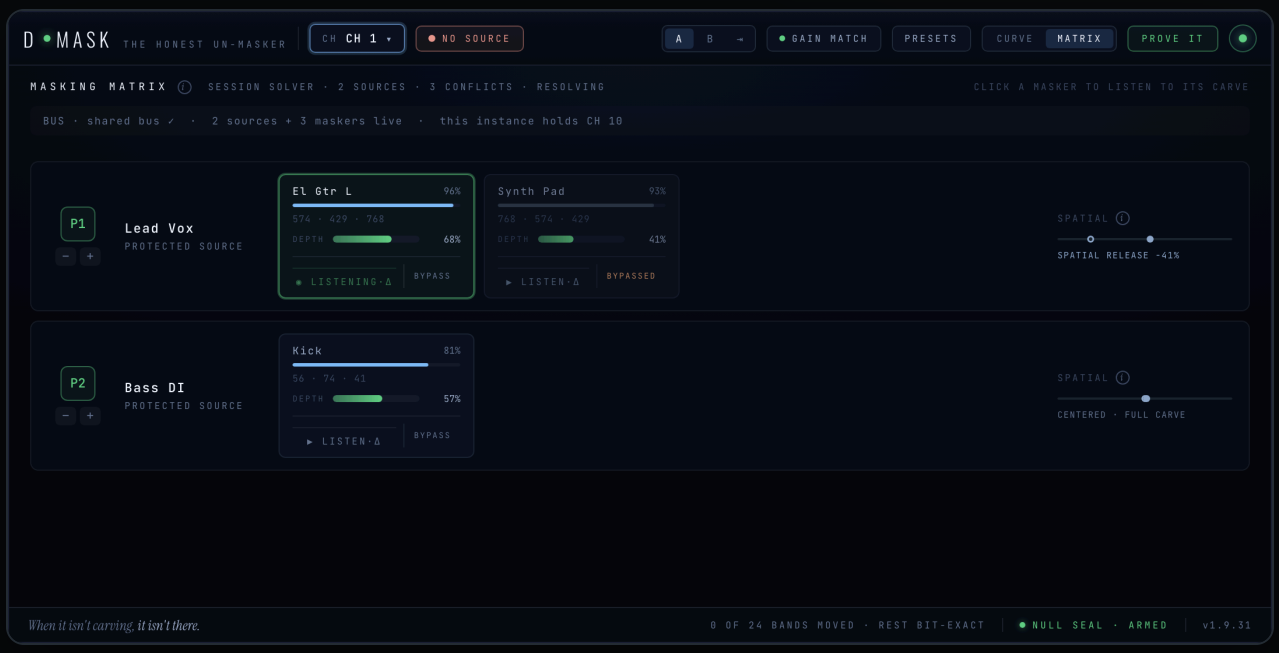
On top of the automatic carve, place up to four fixed notches by hand, a resonance, a harsh edge, a boxy build-up. Each shows its live **gain reduction** right under the dot.

ADD	**Double-click** the curve where you want it. It starts flat, you shape it from zero.
MOVE & DEEPEN	**Drag** the dot, sideways for frequency, up/down for depth.
WIDTH / Q	**Scroll** over the dot, wider or tighter.
SOLO IN PLACE	**⌥-drag** a dot to hear just that bell's residual while you hold.
REMOVE	**Double-click its dot.**

> **Bells outrank the Guards,** a bell inside a protected zone still carves. You put it there on purpose; the Guards only fence the *automatic* carve. In **SELF** mode, bells are the whole game, park a tight one on a ringing resonance and let Depth ride it down.

Air-traffic control for your mix.

Flip to **MATRIX** and every D·MASK in the session lines up in one view: each protected **Source** and the **Maskers** burying it, with the exact bands where they clash. It's the one view a per-track plug-in simply can't show, and every control here reaches across the session to that track's D·MASK.



MATRIX VIEW, conduct the whole session from one window.

DEPTH	Drag each masker's slider to set how hard it ducks, without opening that track.
▶ LISTEN · Δ	Solo any masker's residual, hear exactly what it's removing, even on another track.
BYPASS	Pass a masker through untouched to A/B its effect; it stays in the matrix so you can re-engage.
P ±	Set which Source wins a clash; the solver ducks competing maskers deeper.
SPATIAL	Source ● vs masker ○ in the stereo field. Panned apart, the ear separates them, so D·MASK relaxes the carve (spatial release).

Solo what it removes. Then prove it.

Listen SOLO THE RESIDUAL

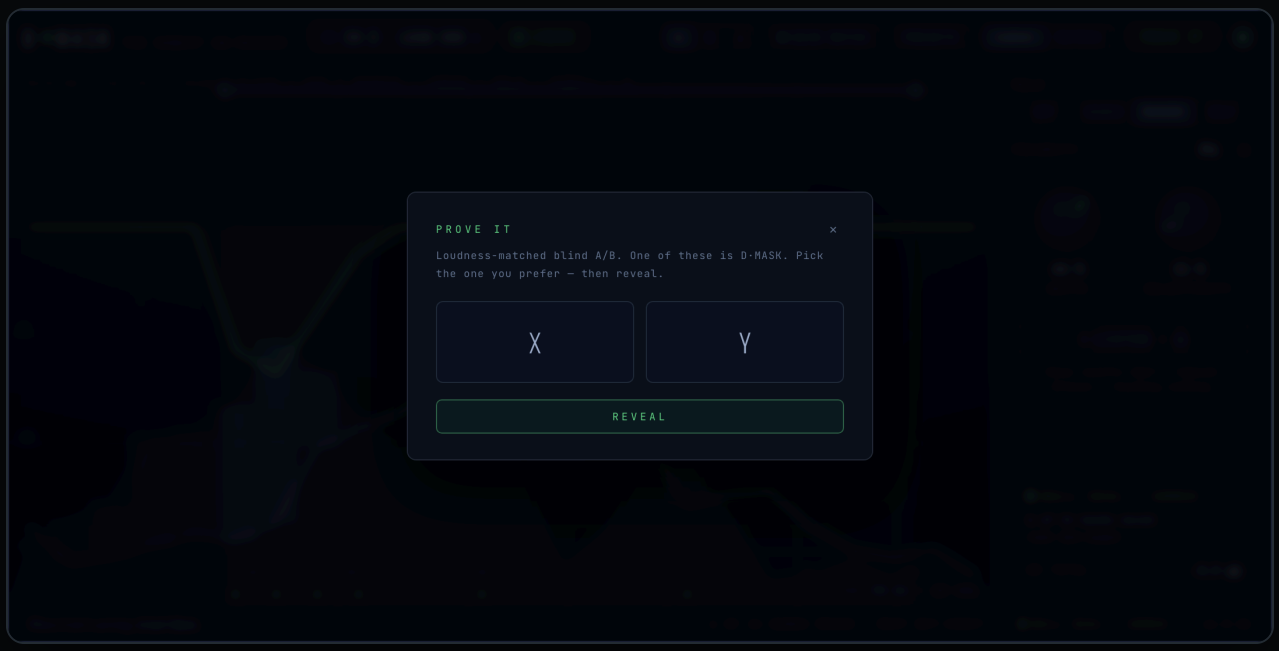
Press **LISTEN · Δ** and you hear only the residual, the one thing D·MASK subtracted. Touching nothing → silence. The fastest way to confirm you're clearing the clash, not the parts you want to keep.

Prove It NO FAITH REQUIRED

A loudness-matched, blind A/B between the input and D·MASK's output. Because the levels match, you judge the **change**, not "louder sounds better." At zero settings the two are sample-identical, and D·MASK shows you.

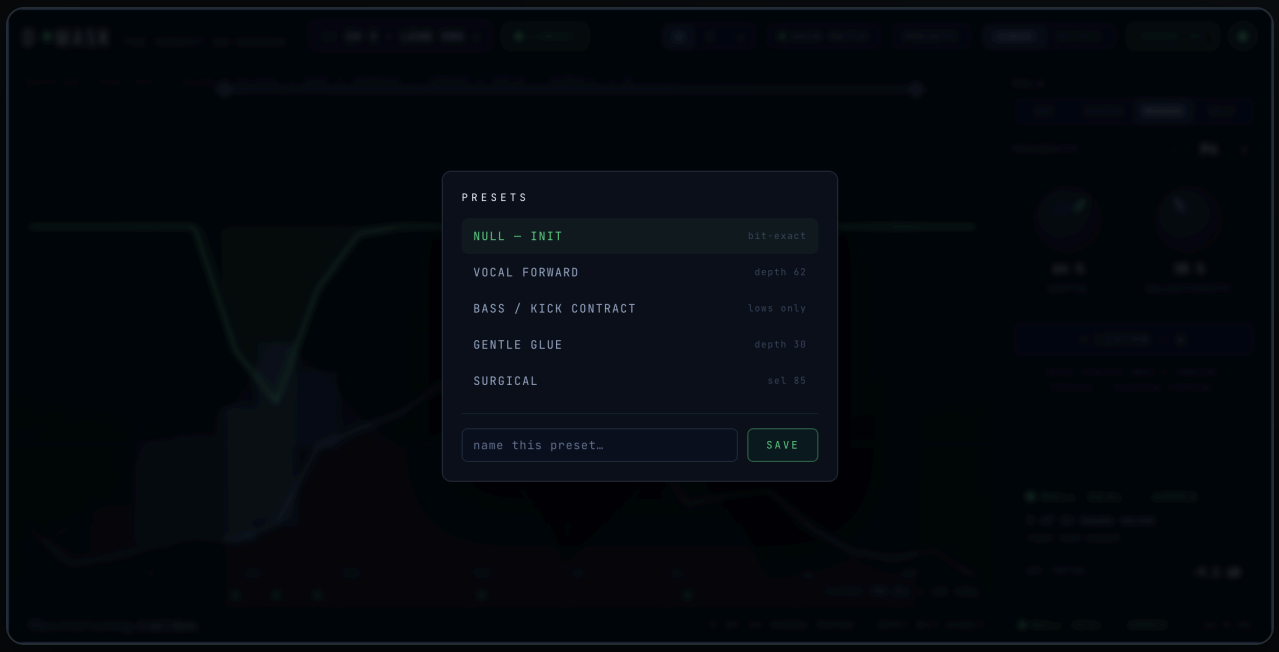
A / B TWO TAKES

Two full snapshots of your settings. Aggressive carve on A, gentle on B, flip in context before you commit.



PROVE IT, loudness-matched blind A/B. Pick the one you prefer, then reveal which was D·MASK.

Trusted starting points, and your own, saved for good.



PRESETS, factory starts up top; name and **Save** your own below.

Pick a factory start, dial it in, then save it with the name field, **Save, rename, delete**. Your presets persist between sessions and follow you across hosts.

- Null, Init bit-exact
- Vocal Forward
- Bass / Kick Contract
- Gentle Glue
- Surgical
- Tame Resonance · Self

> **Start from Null,** it's the bit-exact identity. Everything you hear after that is a change you chose, and can undo to silence.

One-time licence. No subscription, ever.

macOS
Run the **.pkg**. Universal, Apple Silicon & Intel, macOS 10.15+. Installs **VST3, AU and AAX**. Rescan plug-ins after.

Windows
Run the **.exe** (close your DAW first). 64-bit, Windows 10/11, no extra runtime. Installs **VST3**.

Trial & activation

14-DAY TRIAL	Click **Activate** on first launch, your browser opens, the trial starts. Every feature, fourteen days. No card.
FULL LICENCE	Buy once at **rtmaudio.com**, then **Activate** the same way. One licence covers **two machines**; **Deactivate** frees a seat.
REDEEM A CODE	Got a voucher or review code? Go to **rtmaudio.com/account**, sign in or create a free account, and enter it in the Redeem field. D·MASK is added to your account, then click **Activate** in the plugin and sign in with the same account.

Specifications

FORMATS	VST3 · Audio Unit · AAX · mono & stereo
MACOS	10.15+ · Universal (Apple Silicon + Intel)
WINDOWS	10 / 11 · 64-bit
PROCESSING	24 ERB perceptual bands · bit-exact bypass · dual spectral Guards · 4 surgical bells · session matrix