



AliasingLabs

Purify

User Manual

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A concise reference to operation, metering, frequency emphasis, licensing, and practical use.

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1. Introduction

Purify reduces steady or slowly changing background noise while keeping operation simple. Its main **Amount** control sets the overall strength of the reduction. **Low**, **Mid**, and **High** add frequency-dependent emphasis to that same reduction process, allowing you to focus the effect where unwanted noise is most noticeable.

Purify is intended for corrective audio work such as dialogue, vocals, voice-over, podcasts, field recordings, and other material affected by continuous background noise. It is not a repair tool for every type of unwanted sound. Short clicks, clipping, distortion, room reflections, and isolated edits may require different tools.

The plug-in processes mono or stereo audio. In stereo, its noise reference and gain-reduction measurement are maintained independently for the left and right channels.

2. Formats and Compatibility

Platform	Plug-in formats	Architecture
macOS	VST3 and Audio Unit (AUv2)	Universal: Apple silicon and Intel; macOS 11 or later
Windows	VST3	64-bit Windows host

Use the installer supplied for your platform, then rescan plug-ins in your DAW if Purify does not appear immediately. Purify is an audio effect and does not accept or generate MIDI.

3. What Purify Does

Purify analyzes the incoming signal in the frequency domain and maintains an internal reference for the background-noise spectrum. Reduction is applied only after a usable reference is available. During normal real-time playback, the initial reference is learned automatically from roughly the first 1.5 seconds of incoming audio; there is no separate Learn button.

After the initial learning stage, the reference adapts gradually. This helps Purify follow slow changes in the background while resisting rapid changes caused by wanted program material. The learned reference is stored with the plug-in state, so a saved session can restore it when the host restores the plug-in state.

The process has three user-facing layers:

- **Amount** sets the overall reduction strength.
- **Low**, **Mid**, and **High** increase the reduction emphasis in overlapping spectral regions.
- **Bypass** switches to a time-aligned dry signal for comparison.

Purify reports its processing latency to the host. The DAW can therefore compensate for the plug-in in the normal way supported by that host.

4. Quick Start

- 1 Insert Purify on the track or bus that contains the noisy audio.
- 2 Start playback and allow the plug-in a brief moment to establish its automatic noise reference.
- 3 Raise **Amount** from 0% until the background noise is reduced sufficiently.
- 4 If one spectral area still needs more attention, raise **Low**, **Mid**, or **High** as appropriate.
- 5 Toggle **Bypass** to compare the processed result with the time-aligned original.
- 6 Reduce the settings if wanted detail, ambience, or naturalness is being affected more than necessary.

For the most reliable judgment, listen in context and at a consistent monitoring level. The quietest solo result is not always the most natural result in a mix.

5. Interface Overview

The main interface contains four continuous controls, four vertical meters, a Bypass switch, and the clickable **AliasingLabs** area that opens Settings.

Control or indicator	Range/default	Purpose
Amount	0-100%; default 0%	Overall noise-reduction strength
Low	0-100%; default 0%	Adds low-frequency emphasis to the Amount process
Mid	0-100%; default 0%	Adds mid-frequency emphasis to the Amount process
High	0-100%; default 0%	Adds high-frequency emphasis to the Amount process
Bypass	Off/On; default Off	Selects processed or time-aligned dry audio
L / R	Channel labels	Identify the left and right meter groups
G	Signal level	Shows the incoming level for each channel
GR	Gain reduction	Shows the reduction being applied to each channel
AliasingLabs	Clickable area	Opens or closes the Settings screen

The percentage readouts beneath the knobs show the current values. Parameters are available to the host for automation; the gain-reduction meter exposed to a host is read-only.

6. Signal and Gain-Reduction Meters

Each channel has two meters. The left meter group is marked **L** and the right group is marked **R**.

G - incoming signal level

The outer **G** meter in each channel group displays the peak level of the signal entering Purify. It rises from bottom to top and is mapped across approximately -60 dB to 0 dB. Use it to confirm channel activity and to compare the relative activity of the left and right channels. It is an input indication, not an output-gain control.

GR - gain reduction

The inner **GR** meter displays the attenuation produced by the noise-reduction process. It grows from top to bottom as more reduction is applied. Full travel represents up to 30 dB of measured reduction. Left and right readings may differ when the channels contain different noise or program energy.

Both meter types use a short peak-hold marker so brief peaks remain visible. When **Bypass** is on, the meters are reset and hidden because no active reduction is being monitored.

7. Amount

Amount is the primary control. Its range is 0% to 100%, with a default of 0%.

- At **0%**, the processed path is transparent apart from the plug-in's reported processing latency. Gain reduction reads 0 dB.
- Raising **Amount** increases the strength of the spectral suppression.
- The response is deliberately shaped rather than purely linear, so useful reduction begins early in the control's travel and continues smoothly toward the maximum.
- Higher values can reduce more background noise, but may also make processing more audible when the noise overlaps wanted speech, music, transients, or ambience.

Start low and increase Amount while listening to both the noise floor and the wanted signal. Stop when additional reduction costs more naturalness than it provides in cleanup.

Low, Mid, and High depend on Amount. If Amount is 0%, changing the three frequency controls does not create audible reduction on its own.

8. Low, Mid, and High

Low, **Mid**, and **High** are not EQ bands and do not independently boost or cut the audio. They add emphasis to the suppression already set by Amount. Each has a range of 0% to 100% and a default of 0%.

At 0%, a band adds no extra emphasis, but the baseline reduction from Amount can still act in that region. Raising a band increases the reduction weighting in its corresponding part of the spectrum.

Low

Use **Low** when the unwanted sound is concentrated toward the low end, such as rumble, low-frequency environmental noise, or a low mechanical bed. Low has its strongest weighting below the lower transition region and blends smoothly toward Mid.

Mid

Use **Mid** when noise is most apparent through the central part of the spectrum, where much of the body and intelligibility of voice and many instruments also reside. Make smaller adjustments here when preserving natural timbre is especially important.

High

Use **High** for high-frequency hiss, air-conditioning noise, preamplifier noise, or other upper-spectrum noise. High blends in gradually through the upper transition region.

The spectral weighting is intentionally overlapping rather than divided by hard crossovers. In the current implementation, the Low-to-Mid blend spans approximately 200-800 Hz and the Mid-to-High blend approximately 2-8 kHz. Treat these figures as broad transition areas, not as EQ crossover points.

9. Bypass

Bypass switches between active Purify processing and the original signal. The dry signal is delayed internally to remain aligned with the processing path, which makes level and artifact comparisons more meaningful.

When Bypass is on:

- noise reduction is not heard;
- the dry signal remains time-aligned with the processed path;
- the G and GR meters are cleared and hidden;
- the control values remain unchanged, ready for the next comparison.

Use Bypass frequently, but avoid judging only by loudness. Concentrate on the noise floor, intelligibility, transient definition, and the continuity of room tone or ambience.

10. Adjusting Controls

The four knobs support the following interactions:

- **Drag upward** to increase a value; drag downward to decrease it.
- **Use the mouse wheel** over a knob for incremental adjustment.
- **Double-click** a knob to return it to its default value of 0%.
- **Use host automation** when a setting needs to change during a track.

The visible readout is rounded to a whole percentage, while the underlying parameter supports finer changes.

11. Automatic Noise Profile and Project State

Purify begins learning a noise reference automatically when audio first reaches an instance that does not already have a valid stored profile. There is no manual profile control on the current interface.

For a clean start, begin playback in a representative section. A section containing only background noise is ideal, but not required; Purify's reference updates slowly after the initial stage and is designed to avoid following obvious program material too quickly.

The following information is stored with the plug-in state:

- Amount, Low, Mid, High, and Bypass values;
- the selected interface size for that instance;
- a valid learned noise profile for the active mono or stereo layout.

If the channel layout changes or a stored profile is not valid for the current layout, Purify learns a new reference automatically.

12. AliasingLabs Settings

Click **AliasingLabs** at the top of the main interface to open the Settings screen. Click the same AliasingLabs area again, or press **Esc**, to return to the main interface.

Settings shows:

- the installed product version and build information;
- the current license or trial status;
- the remaining trial time when an active trial is present;
- an **ACTIVATE** or **DEACTIVATE** action, depending on license state;
- the **SIZE** selector;
- a link to aliasinglabs.com.

Settings is an overlay within the plug-in window. Opening it does not change audio parameters.

13. License Activation and Deactivation

Activation

If Purify is not activated, the activation panel is shown when the editor opens. You can also open it from Settings by selecting **ACTIVATE**.

- 1 Enter your Purify license key in the **License Key** field.
- 2 Use **Paste** if the key is on the clipboard.
- 3 Select **Activate**, or press Return while the key field is active.
- 4 Wait for the displayed status. The panel closes automatically after successful activation.

The status area reports conditions such as checking, activating, invalid key, device limit reached, server unavailable, or product mismatch. If activation fails, read the displayed status before trying again.

Deactivation

When a full license is active, Settings shows **DEACTIVATE**. Select it to deactivate the current device. After deactivation, Purify no longer applies licensed processing until a valid license or trial is active again.

The Settings status can also indicate an active offline license or an active, expired, or unverified trial. Trial creation is not exposed as a control in the current Purify interface.

14. Interface Size

The **SIZE** selector offers seven fixed GUI scales:

50%, 75%, 100%, 125%, 150%, 175%, and 200%.

Choose the smallest size that remains comfortable on your display, or a larger size for high-density screens and greater control visibility. Purify uses a fixed square layout at each scale rather than a freely resizable window.

The selected size is saved for the current plug-in instance and also becomes the default preference used when an instance has no previously saved size. It does not affect audio processing.

15. Practical Workflows

Dialogue, voice-over, and podcasts

Begin with Amount at a modest value. Listen for steady room tone, ventilation noise, or microphone preamplifier hiss between words. Add High for hiss, Low for rumble, or Mid only where the noise remains prominent. Recheck sibilants, consonants, and breaths after every larger change.

Vocals

Use Purify before heavy compression when possible, because downstream compression can raise the apparent noise floor. Preserve breath and air by avoiding more High emphasis than the track needs. Compare in the full arrangement as well as in solo.

Field recordings

Backgrounds can change over time. Choose settings that remain acceptable across the full recording rather than optimizing only one quiet section. Automate Amount or the frequency controls if the host session contains clearly different noise conditions.

Music and mixed program material

Use conservative Amount values. Noise may overlap sustained instruments, reverberation, and quiet tails. Small reductions often integrate better than aggressive cleanup when the source contains dense harmonic content.

A reliable decision sequence

- 1 Set Low, Mid, and High to 0%.
- 2 Establish the best overall Amount value.
- 3 Add only the band emphasis needed to address the remaining noise.
- 4 Match your monitoring perspective and compare with Bypass.
- 5 Check the loudest, quietest, and most exposed sections before committing or rendering.

16. Troubleshooting and Common Questions

Purify is passing audio but I do not hear reduction.

Confirm that the license or trial is active, Bypass is off, and Amount is above 0%. When the instance has no stored noise profile, allow the initial automatic learning stage to complete.

Low, Mid, or High appears to do nothing.

These controls depend on Amount and cannot create reduction when Amount is 0%. Set Amount first, then use the bands to add emphasis.

The meters disappeared.

This is expected when Bypass is on. Turn Bypass off to restore the G and GR meters.

The left and right GR meters do not match.

Stereo channels are analyzed independently. Different noise or signal energy in each channel can produce different reduction readings.

The result sounds dull, watery, or less natural.

Reduce Amount first. Then lower the most active frequency-emphasis control. High settings can make processing more obvious when noise overlaps wanted detail or ambience.

Purify does not appear in my DAW.

Confirm that the correct platform installer was used, then run the DAW's plug-in rescan. On macOS, check both the VST3 and Audio Unit lists as appropriate. On Windows, check the VST3 list in a 64-bit host.

Activation does not complete.

Read the activation status shown in the panel. Confirm that the complete key was entered, that a network connection is available for online activation, and that the license has an available device slot. If the issue persists, contact support with the displayed status and your platform details. Do not send sensitive account credentials.

The interface is too large or too small.

Open AliasingLabs Settings and choose a different Size value. The available range is 50% to 200%.

17. Support

For product and license support, contact:

aliasinglabs@gmail.com

When reporting a problem, include your operating system, DAW and DAW version, plug-in format, a short description of the source material, the steps that reproduce the issue, and the exact status or error text shown by Purify.

18. Legal

© 2026 AliasingLabs. All rights reserved.

This documentation may be updated as Purify develops. Product behavior, compatibility, and available services may change in future releases.