

SHARK PLUGS · DIMENSION SERIES

SHARK ORBIT

3D SPATIAL ENGINE

Place sound around the listener. Add movement. Protect the center. Keep the result musical on headphones and speakers.



USER MANUAL · VERSION 1.0 · ENGINEERING EDITION

QUICK START

Place a sound in under a minute

Start with a preset, position the source, protect translation and compare at matched loudness.

01

Choose a preset

Open the preset browser and begin with the source category closest to the track.

02

Place the source

Set Azimuth for left-right position, Elevation for height and Distance for depth.

03

Shape the field

Use Width, Focus and Room to control size, precision and ambience.

04

Protect translation

Use Mono Safe for speaker compatibility. Add Binaural only when headphone localization is part of the goal.

05

Compare honestly

Use Gain Match and Bypass. Use Delta when you need to hear only the processed difference.

06

Add motion last

Enable Motion, choose a path and raise Orbit only as far as the arrangement needs.

INTERFACE

The complete spatial workspace

Every main control stays visible around one central map. The interface is built for fast placement, clear feedback and repeatable decisions.

**LEFT**

Azimuth · Elevation · Distance

CENTER

Interactive 3D field · Orbit

RIGHT

Width · Focus · Room

BOTTOM

Motion · Binaural · Mono Safe · Delta · Gain Match · Bypass

PLACEMENT CONTROLS

Azimuth elevation and distance

Three primary controls define the source position around the listener. Use them together, then refine the result with Width, Focus and Room.

01 · -180° to 180°

AZIMUTH

Moves the source around the horizontal plane. Front is the center reference; positive and negative angles travel to opposite sides and rear positions.

02 · -90° to 90°

ELEVATION

Raises or lowers the perceived source. Small moves are usually more believable than extreme vertical placement.

03 · 0.25 m to 30 m

DISTANCE

Changes level, air absorption, early reflections and spatial perspective. Match output level before deciding whether depth improved the mix.

FIELD CONTROLS

Width focus and room

Shape the size, precision and environmental context of the positioned source without losing the original musical identity.

01

WIDTH

Controls the spread of the positioned source. Narrow values retain a precise point; wider values create a broader spatial object.

02

FOCUS

Balances a sharply located image against a softer, more diffuse field. Reduce Focus when movement feels too literal.

03

ROOM

Adds early reflection context and environmental depth. Use small amounts on masters and more expressive values on effects and cinematic sources.

ORBIT ENGINE

Movement with intention

Orbit adds controlled spatial motion. Motion paths and Rate determine how the sound travels; the main Orbit amount sets how strongly that movement is heard.

01

CLOCKWISE

Continuous circular travel around the listener.

02

PENDULUM

Moves from side to side without completing a full circle.

03

FIGURE EIGHT

Crosses the field in a wider, more complex path.

04

RANDOM DRIFT

Slow, evolving movement for pads, textures and ambience.

05

RATE

Sets the speed of the selected path.

06

ORBIT

Scales the audible depth of the motion. Keep it low when the source must remain anchored.

BINAURAL AND SPEAKER SAFETY

Depth that translates

Binaural adds headphone-focused localization cues. Mono Safe constrains unstable stereo

01

Binaural

Adds interaural timing, level and head-shadow cues for more convincing headphone placement. It changes the signal, so audition on both headphones and speakers when translation matters.

02

Mono Safe

Reduces dangerous side energy and constrains negative correlation. It is the fastest safety control when wide or moving material must remain solid on speakers.

03

Translation routine

Check headphones first for position, then speakers for center strength and tonal balance. Collapse to mono. If the source thins out, reduce Width or Orbit, lower Room, raise Focus, or enable Mono Safe.

PROFESSIONAL WORKFLOW

Compare what matters

Gain Match, Delta, Bypass, A/B/C and Undo/Redo turn creative movement into a controlled production decision.

01

A B C

Store and compare three complete states.

02

UNDO REDO

Step through recent parameter changes.

03

GAIN MATCH

Compensates perceived level so louder is not mistaken for better.

04

DELTA

Auditions only what Orbit adds or removes.

05

BYPASS

Compares the complete processor against the original.

06

SAVE

Stores a user preset for later sessions.

PRESETS

Eighty useful starting points

Factory presets cover vocals, backing vocals, guitars, keys, drums, cinematic sources, speaker-safe placement and creative movement.

01

Vocals

Intimate leads, halos, elevated voices and moving ad-libs.

02

Backing Vocals

Wide clouds, rear choirs, stacked harmonies and mono-safe groups.

03

Guitars

Front edge, wide rhythm, rear texture, acoustic halo and moving electric parts.

04

Keys and Synths

Piano placement, floating keys, orbiting sequences and focused leads.

05

Drums and Percussion

Punch kits, overhead width, rear rooms, elevated cymbals and moving percussion.

06

Pads and Cinematic

Deep atmospheres, satellites, horizons, drones and headphone theatre.

07

Speaker Safe

Centered, narrow and translation-conscious spatial recipes.

08

Creative

Figure-eight, drift, front-to-back and zero-gravity movement.

METERS AND DISPLAY

Read the field while you listen

Stereo input and output meters show level. The central map shows direction and distance, and the correlation meter shows mono compatibility.

01

Input and output

Stereo meters show signal level before and after the processor. Use them to catch unexpected level change before judging space.

02

Position object

The orange object shows live placement. Drag the central map to change direction and distance; Shift-drag also changes elevation.

03

Correlation

Positive correlation generally indicates stronger mono compatibility. If the indication moves negative, reduce Width, Room or Orbit and re-check Mono Safe.

AUTOMATION AND SESSION RECALL

Built for real sessions

Every principal control is automatable and stored with the host session. Use smooth moves and always audition automation across the complete musical phrase.

01

Write motion musically

Automate Azimuth, Elevation, Distance or Orbit in phrases. Prefer deliberate arcs and transitions over constant parameter activity.

02

Recall and resizing

The host recalls parameter state, theme and presets with the session. The utility menu provides 80%, 100%, 120% and 140% interface sizes plus access to this manual.

03

Safe operating habit

When switching presets or writing fast automation, monitor the result at normal working level and leave Bypass available for immediate comparison.

TROUBLESHOOTING AND SUPPORT

Keep the signal musical

Use this checklist when placement feels exaggerated, phasey, quiet or hard to locate. Most problems are solved by reducing one dimension at a time.

01**Sound becomes thin in mono**

Enable Mono Safe, reduce Width and Orbit, then lower Room.

02**Position is hard to hear**

Reduce Width, raise Focus and use a shorter Distance.

03**Motion is distracting**

Lower Orbit or Rate; switch from circular travel to Pendulum.

04**Result is too quiet**

Use Gain Match for comparison, then adjust track gain after choosing the sound.

05**Preset browser feels crowded**

Search by source name or category; double-click a preset to load it and close the browser.

06**Need a different size**

Open the hamburger menu and choose 80%, 100%, 120% or 140%.

07**Need support**

Visit sharkplugs.com or email support@sharkplugs.com.