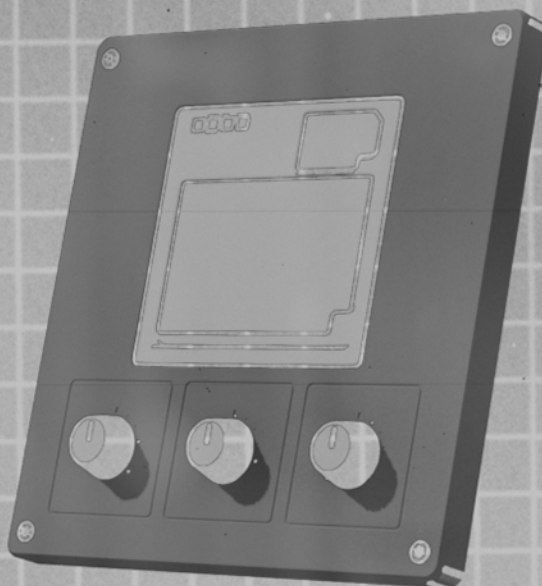


AUDIOPROGRAMMERS' 3D DIMENSION

MULTI-EFFECTS PLUGIN



OWNER'S MANUAL

instructions



CONTENTS

Introduction	1
Controls & Interface	2-3
Dimension	2
Ensemble	2
Contour	3
The Panel	3
Presets & Examples of Use	4

INTRODUCTION

Consider an echo. A sound leaves your mouth, strikes a wall thirty meters away, and returns to your ear a fifth of a second later - an unremarkable delay, and yet in it is contained the entire principle by which we have come to understand the universe. Light from the sun takes eight minutes to reach us. Light from the most distant galaxies we have found left its source before the Earth had finished cooling. Every act of seeing, every act of hearing, is an act of time travel. We are always listening to the past.

3Dimension is a small instrument built on that principle, scaled down to a room. Inside it lives a single frozen moment - a room, sampled once, 177 thousandths of a second long, compiled into the plugin itself so that no disk and no passing of years can lose it. When you raise its first knob you are not simulating a space. You are replaying one, the way starlight replays a star that may no longer exist.

Beside that fossil of a room sit four voices, orbiting a single center at a shared unhurried pace, paired

two against two like planets in resonance - and they are not added to your sound but subtracted from it, so that what you hear is not the chorus but the shape it leaves behind when it is taken away. This is worth pausing on. Absence, here, is not silence. The great dark nebulae of the Milky Way are visible precisely because they block the light behind them. This chorus works the same way. It carves.

A third control, quieter than the others, tips whatever remains toward brightness or toward weight, the way starlight is reddened or sharpened by whatever it passes through on its long way to you.

Three knobs. That is the whole instrument. No decay to set, no size to choose - those decisions were made once, at the moment of its design, the way the laws of physics were settled long before anyone was present to adjust them. What follows is a map of the three you do have.

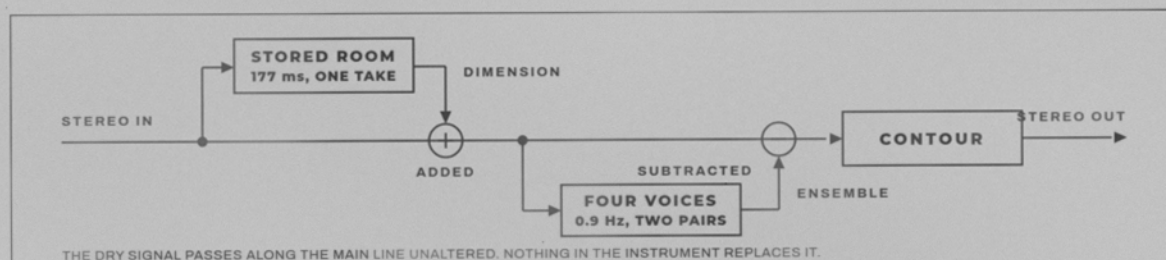


FIG. 1 - ORDER OF OPERATIONS - THE ROOM IS ADDED, THE VOICES ARE TAKEN AWAY, THE CONTOUR HAS THE LAST WORD.

DIMENSION

Turn this knob and you are adding a room - a specific one, small and bright, its first reflection arriving about three thousandths of a second after the direct sound, the way the flash of distant lightning always arrives before its thunder. Nine-tenths of that room's energy lives in this first early arrival; the rest is a thin, fast-fading skirt, gone within a sixth of a second. It is closer to a doubling of the moment than a tail trailing after it.

This has a practical consequence. The room is added to your sound, never used to replace it. Even fully up, your dry signal is still there, unaltered, sitting beneath a bright close copy of itself. Expect thickness and presence rather than pure ambience - the sense of an instrument suddenly occupying a little more space than the room it was played in. Most of the settings that came before you sit between 35 and 70; the full position is reserved for real audacity.

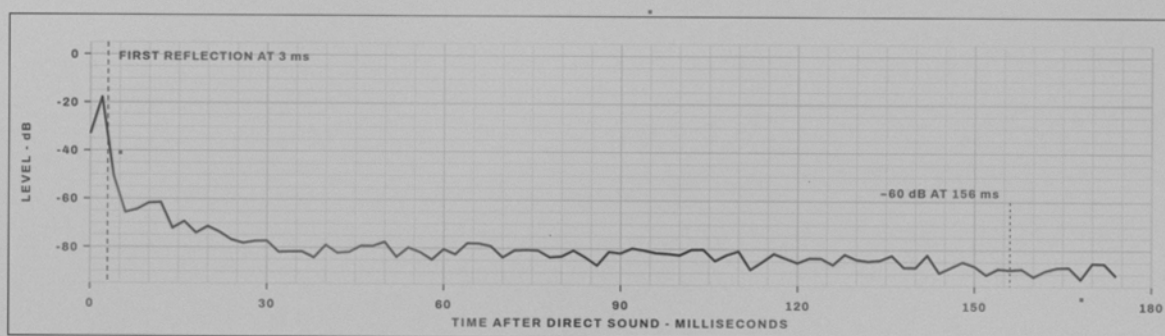


FIG. 2 - THE STORED ROOM, MEASURED - ENERGY AGAINST TIME, FROM THE MOMENT OF THE DIRECT SOUND.

ENSEMBLE

Where Dimension adds a place, Ensemble adds a motion. Four delayed copies of your signal drift together, driven by a single slow pulse - a little under one cycle per second, the pace of a deliberate breath - spread a quarter-turn apart and grouped into two pairs that swing in exact opposition, one rising as the other falls.

Remember that this motion is subtracted rather than layered on. You are not hearing four extra

voices; you are hearing the notch they leave as they sweep past each other, which is why it reads as width and life instead of an obvious wobble. It is also why the dial is uneven: by 20 the chorus is already fully present, and everything above only widens how far the voices travel. Small movements near the bottom matter enormously. Above that, you are shaping breadth, not intensity.

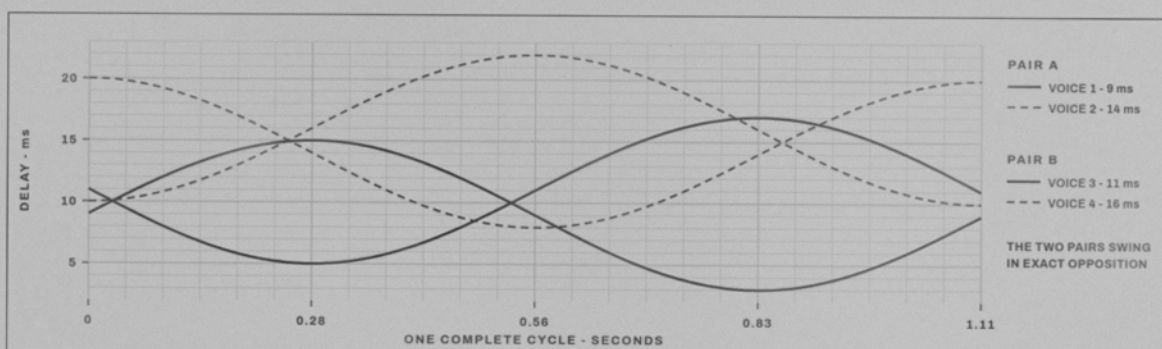


FIG. 3 - THE FOUR VOICES IN MOTION - DRAWN AT THE FULL SETTING, WHERE EACH VOICE TRAVELS SIX MILLISECONDS EITHER SIDE OF ITS CENTRE.

CONTOUR

This does not sweep a filter the way a tone control would. It leans toward one of two fixed opposite characters and fades your signal toward whichever you choose, leaving it untouched at dead center - a true, deliberate silence in the middle of the dial, wide enough to rest in.

Turned right, the sound opens: a slight dip in the low-mids, a lift of air above a thousand hertz, and -

only in this direction - real added width, since the sides are brightened more than the middle. Turned left, it gathers instead: a little more weight low, a firm cut on top, the width left exactly as it was. The plugin does not arrive at center by default. It ships at +15, a small thumbprint left by whoever tuned it, suggesting brightness was always meant to be the resting state.

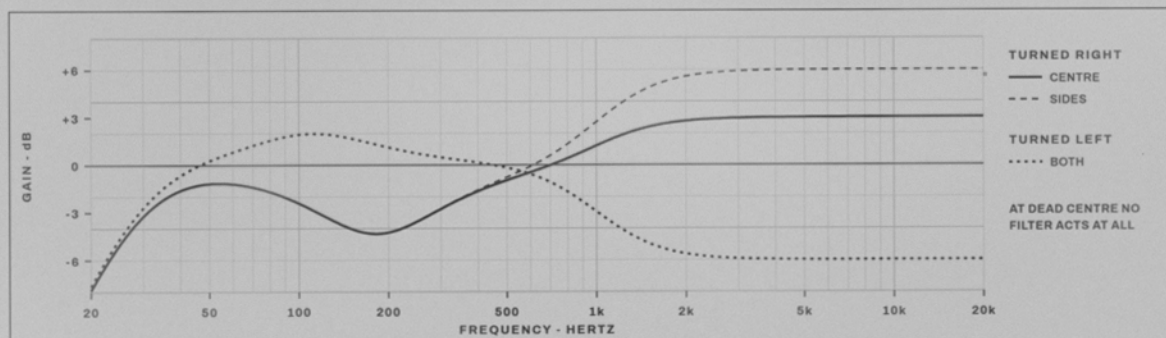
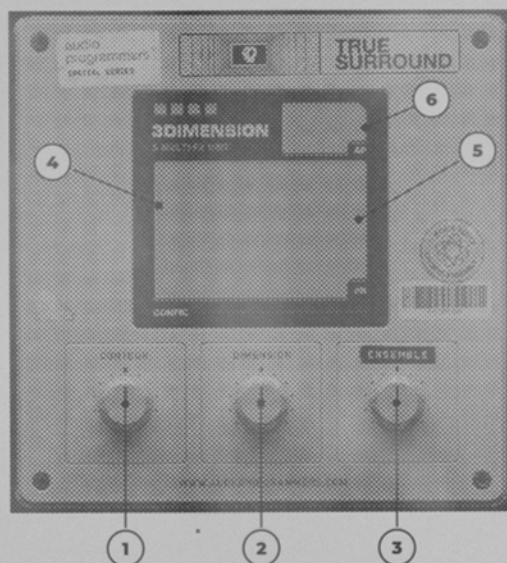


FIG. 4 - THE TWO CHARACTERS OF CONTOUR - SHOWN AT THEIR FULL EXTENTS; EVERY POSITION BETWEEN IS A BLEND OF ONE OF THESE WITH THE UNTOUCHED SIGNAL.

THE PANEL

The face of 3Dimension is not decoration. Its small glass readout is an instrument: a rotating wireframe form deepens as you raise Dimension, tracking the room the way a shadow tracks the sun, while the meter and readout confirm what your hands are doing. Every motion is sent to your host as a proper

gesture, so automation and undo behave. Bypass silences the effect but not the engine - the room, the voices, and the filters beneath Contour continue their quiet work, patient and unseen, the way a star keeps burning whether or not anyone is watching.



KEY TO THE PANEL

- ① **CONTOUR**
Tone and width. Detented at dead centre.
- ② **DIMENSION**
Amount of the stored room, added beneath the dry signal.
- ③ **ENSEMBLE**
Depth of the four subtracted voices.
- ④ **MAIN DISPLAY**
The wireframe form deepens as Dimension is raised.
- ⑤ **LEVEL METER**
Both channels, floor at -48 dB.
- ⑥ **SETTINGS READOUT**
Confirms the value your hand is moving.

FIG. 5 - THE FACE OF THE INSTRUMENT

A preset is someone else's coordinates - a record of a place they once found and wished to return to, or to hand to you. Read them as three bearings: C is Contour, D is Dimension, E is Ensemble.

For voices, reach first for Billy, The Alleged Bad Guy (C -100, D 100, E 100): everything open, pulled dark, built for something recorded close and dry that suddenly needs to be enormous. Cortana Glados (C 0, D 100, E 85) is the same vastness with no tonal opinion of its own, and Girls Just Wanna Have Funds (C +30, D 30, E 70) the modest version - a small room made restless.

On guitar, Mc.Geek Coded (C -90, D 100, E 85) trades all its air for a dense saturated closeness, while Purple Drizzle (C +35, D 80, E 70) spends the

same room on shimmer instead. For bass, Just Like Hell, But Wetter (C +20, D 35, E 90) keeps the space small and lets the motion do the widening.

Drums ask the least of this plugin, and the presets know it: Soothe The Snare (C -20, D 15, E 45) and Enjoy The Noise (C +10, D 18, E 32) are nearly nothing at all, and are usually right.

Four presets are not finished sounds but demonstrations of the engine's edges. Mono Studio Room (D 100, E 0) is the room alone. Just Chorus (D 0, E 100) is the motion alone. Low Pass Room and Hi Pass Room are the two ends of Contour. Load them in turn on the same source and listen - not for which is correct, but for what each one, by itself, does to the light passing through it.

TABLE 1 - FACTORY SETTINGS, AS DIALLED

C CONTOUR · D DIMENSION · E ENSEMBLE

PRESET	C	D	E
VOICE			
Billy, The Alleged Bad Guy	-100	100	100
Cortana Glados	0	100	85
Girls Just Wanna Have Funds	+30	30	70
GUITAR			
Mc.Geek Coded	-90	100	85
Purple Drizzle	+35	80	70
BASS			
Just Like Hell, But Wetter	+20	35	90
DRUMS			
Soothe The Snare	-20	15	45
Enjoy The Noise	+10	18	32
DEMONSTRATION OF THE ENGINE			
Mono Studio Room	0	100	0
Just Chorus	0	0	100
Low Pass Room	-100	50	10
Hi Pass Room	+100	60	10

SPECIFICATION

FORMAT Stereo in, stereo out
 VOICES Four, at 0.9 Hz
 CONTROLS Three, plus bypass

STORED ROOM 177 ms, fixed
 CONTOUR -100 to +100, detent at 0
 ADDED LATENCY None

Thank you for taking this instrument into your hands. Whatever would not fit on four pages - later notes, corrections, what we had not yet learned when this was printed - waits at WWW.AUDIOPROGRAMMERS.COM, and goes on waiting there.