



## Space Station SST-206

### Quick Start Guide

By Christopher Moore

#### 1. What's in the box

- SST-206 Space Station
- IEC Power Cord
- Quick Start Card

#### 2. Installing the SST-206

- Identify the piece of equipment in your studio that will be the source that drives the SST-206 AES/EBU input (female XLR connector). Plug the SST-206 input cable into the source (use an extension cable if necessary.) The source should be running at 44.1 or 48kHz sampling rate, 16 to 24 bit word width. Although the SST-206 will detect a 32kHz source and run, calibration of some controls will be off.
- Identify the piece of equipment in your studio that will be the destination that the SST-206 AES/EBU output (male XLR connector) drives. Be sure the gain to monitor speakers or headphones is turned completely off. Plug the SST-206 output cable into the destination (use an extension cable if necessary.)
- Plug the IEC connector of the power cord into the connector on the SST-206 power supply (at the breakout cable).
- Plug the AC mains plug of the power cord into a source of AC power (95 – 260VAC, 50/60Hz). The unit is now ready to use.
- There is no power on/off switch

#### 3. Select the *program* (black knob)

- SST reverb–SST-282 simulation in reverb feedback mode
- SST echo–SST-282 simulation in echo feedback mode
- Room–reverb program

#### 4. Adjust the *input level* (black knob)

This is an attenuator at the SST-206's digital input. Keep an eye on the 0 level LED and turn this control down as required. This is likely to be necessary at large decay times. The 0 LED also functions as a global overload detector. If it never lights, there is no overloading anywhere in the processor.

#### 5. Adjust the *dry level* (blue knob)

This controls the dry signal level as it is used in the output mixer. If you are using the SST-206 in a typical echo send/echo return situation, you will turn the control fully off and mix the dry signal external to the SST-206.

## 6. Space Station programs SST reverb and SST echo

### 6.1 Select the *audition delay pattern* (black knob)

This selects the time delay placements of the eight audition taps that pick up the reverberant or echo effect sound in the delay line. Room patterns are placed so as to act as early reflections; comb patterns are regularly spaced in each channel at 6, 12, 33, and 38ms intervals and give a resonant, comb filter sound; fatty, cloud, slap1, slap 2, and echo (“delay clusters” in the original Space Station) place all the taps in a tight time pattern that “fattens” the sound after a slight delay (fatty) or long delay (echo); and repeats 2, 3, and 4 (“Space Repeats” in the Space Station) combine with the dry signal to give two repetitions (left to right), three repetitions (left, center, right), or four repetitions (left, right, left, right).

### 6.2 Adjust the Audition Delay tap mix 1&2, 3&4, 5&6, 7&8 (blue knobs)

Eight taps arranged in pairs (1&2, 3&4, 5&6, 7&8), are mixed, each pair having its own mix level control. In general, you will probably want all taps mixed equally for the best sound. In fact, some of the audition delay patterns rely on an equal mix for their intended effect (fatty, cloud, all combs, and all repeats). Odd number taps are sent to the left output and even number taps are sent to the right output.

### 6.3 Adjust the *echo delay* (black knob) (SST echo mode only)

This control is only used to set the delay time of the single tap fed back when in the SST echo program. It has an adjustment range of near 0 to 256ms.

### 6.4 Adjust the *decay time, lf decay, and hf decay* (red knobs)

Mid-band decay time may be varied from 0 to about 3.5 seconds.

High frequency decay time can be reduced from maximum to soften the high end.

Low frequency decay time can be reduced from maximum to make the bass decay more rapidly.

## 7. Room program controls

In general, the controls when used in the room program have the same or similar function as they do in the Space Station. Exceptions will be noted below.

### 7.1 Adjust the *pre delay* (black knob)

Introduce additional delay so that the reverberation begins later (range of about 0 – 170ms). This helps achieve clarity so that the original sound has time to be heard before the reverb begins.

### 7.2 Adjust the *size* (blue knob)

Here you set the delay lengths of the reverberation processor from very short (oil drum) to very large (cathedral). Our preference is to use as large a size as possible for minimum coloration.

### 7.3 Adjust the *rvr level* (blue knob)

This is the mix control for the later reverberation.

### 7.4 Adjust *ER delay, ER length, and ER level* (blue, blue, and black knobs)

A pattern of early reflections may be mixed with the main reverberation to add liveness to the source. *ER delay* postpones the onset of the reflections (range of about 0 – 170ms), *ER length* stretches the length of the pattern (a few ms to about 170ms), and *ER level* adjusts the level in the output mix.

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Contact Info Christopher Moore, Seven Woods Audio, Inc., voice or FAX  
617 489 6292, 44 Oak Avenue, Belmont MA 02478  
moore@SevenWoodsAudio.com  
http://www.SevenWoodsAudio.com