

Temecula DSP SST-206

Space Station Digital Multi-Tap Delay / Reverberator — User Guide



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Introduction

The Temecula DSP SST-206 is a faithful digital recreation of the legendary Ursa Major Space Station — one of the most distinctive reverb and effects processors ever made. Originally designed by Christopher Moore in 1978, the Space Station offered studio-quality digital processing at a fraction of the cost of competing units, and its unique architecture produced sounds that no other reverb could replicate.

This plugin recreates both the original SST-282 character and the enhanced “Plus” algorithms added to the SST-206 hardware in 2004, along with a dedicated Room reverb program and modern features like DAW tempo sync. Whether you’re chasing the ethereal ambient textures the Space Station is famous for, or simply looking for a reverb that sounds like nothing else, the SST-206 has you covered.



History of the Space Station

The Original SST-282 (1978)

In 1977, Christopher Moore left Lexicon to found Ursa Major, Inc. in Belmont, Massachusetts. His goal was ambitious: bring studio-quality digital reverberation to a price point that working studios could actually afford.

The result debuted at the 1978 Los Angeles AES Convention. The Ursa Major Space Station SST-282 offered digital reverb and effects processing for around \$2,000 — a fraction of the \$20,000

price tag on competitors like the EMT 250. It was an immediate success.



But the Space Station wasn't just a cheap reverb. Christopher Moore's design took a fundamentally different approach to creating reverberation, using two independent sets of delay taps rather than the diffusion networks and allpass filters that would come to dominate later designs. This architecture gave the Space Station a sound all its own — capable of everything from natural room ambience to extended, ethereal reverb tails that no conventional unit could produce.

Only around 1,900 units were manufactured before Ursa Major ceased production, making original hardware extremely rare and expensive on the secondary market today.

The SST-206 Hardware Remake (2003)

In 2003, Christopher Moore returned with Seven Woods Audio, Inc. to release the SST-206: a complete reimagining of the Space Station in a remarkably compact handheld form factor (5" x 6.5" x 0.6"). Built around a Motorola DSP56311 running at 141MHz with AES/EBU digital I/O, the SST-206 faithfully recreated the original algorithms while adding the Room reverb program — a true stereo FDN reverb that pushed the DSP chip to its limits.

In February 2004, Software Revision 3 introduced the "Plus" algorithms. These retained the intent and character of the originals but took advantage of the full bandwidth and signal resolution of the Motorola DSP: 22kHz bandwidth (up from 7kHz), 24-bit linear PCM (up from 11-bit floating point), extended delay times, and an adjustable early reflection level control.



The Temecula DSP Plugin

The Temecula DSP SST-206 plugin brings the full Space Station experience into your DAW. It faithfully recreates all five programs from the SST-206 hardware — SST Echo, SST Reverb, Echo Plus, Reverb Plus, and Room — while adding modern conveniences like DAW tempo sync for the echo modes.

Available as VST3, Audio Unit, and AAX, the plugin works on both macOS and Windows.

How the Space Station Works

Not a Typical Reverb

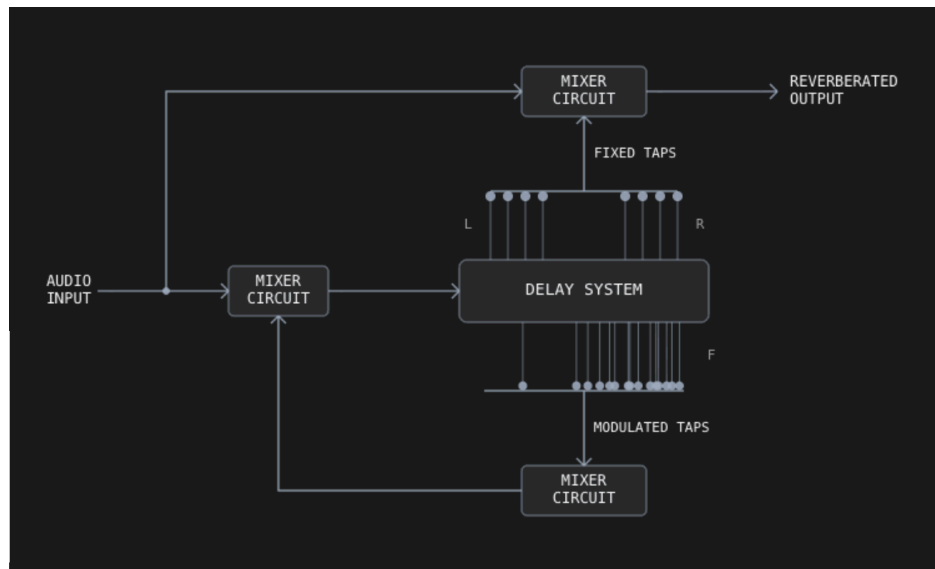
The Space Station predates the modern reverb architectures that dominate today's plugins. Most digital reverbs — from classic Lexicons to modern convolution engines — rely on diffusion matrices, allpass filters, or recorded impulse responses to simulate the density of a reverberant space.

Christopher Moore's 1978 design took a completely different path. At its heart, the Space Station is a single circular delay buffer read by two independent systems of taps. This architectural simplicity produces a kind of reverb that combines unusual clarity with organic density — and it's the reason the Space Station still sounds like nothing else.

The Two-Tap System

The key to the Space Station's sound is the strict separation between what you hear and what recirculates:

- **Audition Taps** (8 fixed-position taps) — These create the stereo output you actually hear. They are arranged in pairs with odd-numbered taps on the left channel and even-numbered taps on the right. These taps *never* recirculate.
- **Feedback Taps** (15 modulated taps) — These are *never* heard directly. Instead, their summed output feeds back into the delay buffer to build echo density over time. These taps use triangle-wave LFOs that shift position continuously in complementary pairs, breaking up repeating patterns while canceling pitch artifacts.



Why Separation Matters

Modulating the feedback taps is essential for maintaining stability and preventing the metallic comb-filtering that plagues simple delay-line reverbs. But modulation introduces artifacts: subtle pitch shifts, chorusing, and noise.

By keeping the audition taps fixed, the original signal always arrives clean and unmodulated. The modulation artifacts exist only in the feedback path, where they get buried under layers of recirculation rather than being heard as audible flaws. The result is a reverb that sounds both clear and dense — the direct reflections are pristine, while the tail builds naturally without metallic resonance.

Original vs. Plus Mode

The SST-206 offers two versions of its Space Station algorithms. The Original modes faithfully reproduce the character of the 1978 SST-282, including its bandwidth limitations and companding noise reduction. The Plus modes unlock the full capabilities of the modern DSP hardware.

Attribute	Original	Plus
Audition Tap Bandwidth	20 Hz – 7 kHz	20 Hz – 22 kHz
Max Echo Delay	255 ms	670 ms
Max Decay Time	~10 seconds	Indefinitely long
Converter Resolution	11-bit floating point (84 dB)	24-bit linear PCM
Modulation Stepping	62.5 μ s	20.8 μ s (reduced noise)
Early Reflection Level	Fixed (always present)	Adjustable (off to full)

The Original mode's 7kHz bandwidth and lower bit depth give it a warm, slightly lo-fi character that's become iconic in ambient and experimental music. The Plus mode offers a cleaner, more modern sound with the same underlying architecture.

Getting Started

Installation

The SST-206 plugin is available for macOS and Windows in three formats:

- **VST3** — for most DAWs (Ableton Live, FL Studio, Cubase, Reaper, etc.)
- **Audio Unit (AU)** — for Logic Pro, GarageBand, and other AU hosts (macOS only)
- **AAX** — for Pro Tools

Run the installer and follow the on-screen instructions. The plugin files will be placed in the standard system locations for your platform.

Licensing

The SST-206 runs in demo mode until a valid license is activated. In demo mode, the plugin is fully functional but outputs 2 seconds of silence every 30 seconds.

To activate, enter your license key in the plugin's license dialog. The license is stored locally and does not require an internet connection after initial activation.

Loading the Plugin

There are two common ways to use the SST-206 in your DAW, just as there were two ways to connect the original hardware:

On an Aux/Bus (Effect Send)

This is the most common approach. Send signal from one or more tracks to an aux bus with the SST-206 inserted. Set the **Dry Level** to zero — since the dry source is already in your mix, you only want the effect return. Balance the wet level with the aux send amount.

Directly on a Track (Series Insert)

Insert the SST-206 directly on a track. Set the **Dry Level** near maximum to pass the original signal through, and use the effect levels to blend in the desired amount of processing.



Uninstalling

macOS

Close any DAWs that have the plugin loaded, then delete the following files:

- **AU:** /Library/Audio/Plug-Ins/Components/TemeculaDSPSST206.component
- **VST3:** /Library/Audio/Plug-Ins/VST3/TemeculaDSPSST206.vst3
- **AAX:** /Library/Application Support/Avid/Audio/Plug-Ins/TemeculaDSPSST206.aaxplugin

You can delete these from the Finder or from the Terminal:

```
sudo rm -rf "/Library/Audio/Plug-Ins/Components/TemeculaDSPSST206.component"
sudo rm -rf "/Library/Audio/Plug-Ins/VST3/TemeculaDSPSST206.vst3"
sudo rm -rf "/Library/Application Support/Avid/Audio/Plug-Ins/TemeculaDSPSST206.aaxplugin"
```

Windows

Open **Settings > Apps > Installed Apps** (or **Control Panel > Programs and Features** on older versions of Windows), find “Temecula DSP SST-206” in the list, and click **Uninstall**. The uninstaller will remove the VST3 plugin and registry entries automatically.

Controls Common to All Programs



Input Level (0–10)

Adjusts the gain from the input source to the processing algorithms. Use this to manage signal level going into the reverberator — when decay time is high and signal builds up inside the algorithm, reduce the input level to prevent internal saturation. Changes to this control don't affect the dry signal's tone or level in the output mix.

Dry Level (0–10, inverted display)

Controls the level of the unprocessed dry signal mixed into the output. The display is inverted: turning the knob up (toward 10) means *more* dry signal; turning it down (toward 0) gives you wet-only output.

Tip: Set Dry Level to 0 when using the plugin on an aux bus. Set it near 10 when inserted directly on a track.

Decay Time (0–10)

Controls the feedback recirculation that extends the effect over time. At zero, there is no feedback — you hear only the direct delay taps (pure delay mode). Turning it up increases the recirculation,

producing effects ranging from short reverb tails to long, repeating echoes lasting several seconds or more.

In Echo Plus mode, the decay can sustain indefinitely at maximum settings. In the Room program, maximum decay with maximum size “essentially freezes the incoming sound into a kind of spectral plasma.”

LF Decay (0–10, inverted display)

An equalizer in the feedback path that attenuates low frequencies in the recirculating signal. The display is inverted: higher values mean *less* low-frequency cut (more bass survives in the tail). Reduce LF Decay to simulate hard-walled rooms or plate reverberators.

HF Decay (0–10, inverted display)

An equalizer in the feedback path that attenuates high frequencies in the recirculating signal. The display is inverted: higher values mean *less* high-frequency cut. Reduce HF Decay to simulate rooms with absorbent walls, carpet, or soft furnishings — the reverb tail will darken and warm up as it decays.

Program (5 positions)

Selects the active algorithm:

1. **SST Echo** — Original 7kHz echo/reverb with single feedback tap
2. **SST Reverb** — Original 7kHz reverb with randomized multi-tap feedback
3. **Echo Plus** — Extended 22kHz echo with longer delay and indefinite decay
4. **Reverb Plus** — Extended 22kHz reverb with adjustable ER level
5. **Room** — True stereo FDN reverb with dedicated early reflections



SST Echo and SST Reverb (Original Mode)

These two programs recreate the original Space Station algorithms with their characteristic 7kHz bandwidth and warm, slightly lo-fi character. SST Echo uses a single feedback tap (whose delay time you control), while SST Reverb uses a large number of randomized, modulated feedback taps that produce a rich, high-density reverb tail.

Echo Time / Pre-Delay (0–10)

This knob serves different purposes depending on the program:

- **In SST Echo / Echo Plus:** Sets the delay time of the single feedback tap. Range is 0–255ms in Original mode, 0–670ms in Plus mode. This is the “echo delay” that determines the spacing between repeats.
- **In SST Reverb / Reverb Plus:** Acts as a pre-delay, introducing a gap between the dry signal and the onset of reverberation.

The Audition Delay Mixer

The Space Station’s eight audition taps are paired into four stereo pairs, each with its own level control:

- **Taps 1 & 2** — shortest delays
- **Taps 3 & 4**
- **Taps 5 & 6**
- **Taps 7 & 8** — longest delays

Odd-numbered taps go to the left channel; even-numbered taps go to the right. These taps are never recirculated — they only affect what you hear, not the feedback character. By balancing the four pairs with the Dry Level control, you can obtain any ratio from completely dry to completely wet.



Audition Delay Patterns

The audition delay pattern control sets the tap positions for all eight audition taps, selecting from 16 pre-programmed patterns arranged in four families. Each pattern offers a different temporal perspective on the same reverberant field — the feedback engine stays the same, but the way you hear into it changes.



Rooms 1, 2, 3, & 4

These four patterns use semi-randomly chosen delays spaced to sound like the early reflections of rooms. The maximum delay time ranges from about 70ms in Room 1 to 255ms in Room 4. In the smaller rooms, taps are closely spaced so that the gaps are filled in well and no disturbing echo is heard.

“This is a good set of patterns for general enhancement, or for creating multiple, abrupt-ending echoes. Mix all four tap pairs at the same level in Rooms 1 and 2, but feel free to taper the longer delays down in level when in Rooms 3 and 4 to reduce discrete echoes.” — Christopher Moore, SST-206 Owner’s Guide

Combs 6, 10, 22, & 38

The four Comb patterns create non-recursive comb filter effects by spacing the taps at even intervals (6ms, 10ms, 22ms, and 38ms apart per channel). Because the tap gains are precise and there are four taps per channel, the resulting comb filtering is much deeper and more complex than a traditional digital delay line.

“Comb filters make good sci-fi machine-like voices, or tune percussive sounds, or place a sharp bite and edge on instruments such as guitars and harps. Mix all four tap pairs at the same level to optimize the effect.” — Christopher Moore, SST-206 Owner’s Guide

Delay Clusters: Fatty, Cloud, Slap 1, Slap 2, & Echo

This family uses delay taps spaced closely together in clusters on the time axis, producing thickening and doubling effects:

- **Fatty** — All taps below about 40ms (below the Haas fusion limit). No audible separation from the source, but the sound is perceived as louder and richer.
- **Cloud** — The cluster is a little later, just audible with transients but smooth with fluid sources.
- **Slap 1 & Slap 2** — Delayed enough to be heard as real slap echo, with eight delay taps for greater fatness and loudness.
- **Echo** — A single repeat of the source at about 250ms, with eight taps for extra punch.

Space Repeats 2, 3, & 4

These patterns provide 2, 3, or 4 evenly-spaced repetitions of the source between 0 and 255ms, with stereo spatial movement:

- **Space Repeat 2** — L–R motion
- **Space Repeat 3** — L–Center–R motion
- **Space Repeat 4** — L–R–L–R motion

“Space Repeats are excellent with percussive sound or sharp transients, since these tend to reveal the spatial movement of time and syncopation best.” — Christopher Moore, SST-206 Owner’s Guide

Echo Plus and Reverb Plus (Extended Mode)

The Plus programs retain the same architecture and character as the originals but unlock the full capabilities of modern DSP processing:

- Full **22kHz bandwidth** (vs. 7kHz) — the sound opens up dramatically
- **24-bit linear PCM** (vs. 11-bit floating point) — wide dynamic range with no companding artifacts
- **670ms maximum echo delay** (vs. 255ms)
- Reduced modulation stepping (**20.8µs vs. 62.5µs**) — smoother, less noisy modulation
- **Indefinitely long decay** in Echo Plus mode

ER Level Control (Reverb Plus Only)

In the original SST Reverb, the early reflections (audition taps) are always present at full level. Reverb Plus adds the ability to adjust the early reflection level from fully off to fully on.

“When off, the sound field is more distant, less coherent. Now you can, and the difference is dramatic!” — Christopher Moore, SST-206 Rev 3 Addendum

In the plugin, this control is mapped to the Echo Time / Pre-Delay knob position when Reverb Plus is selected.

Tempo Sync

Tempo sync is a plugin-only feature not available on the original hardware. When engaged, the echo delay time locks to your DAW’s tempo, making it easy to create rhythmically precise delays.

Engaging Tempo Sync

Click the **Sync** button to enable tempo sync. The button illuminates when active. Tempo sync only applies in Echo modes (SST Echo and Echo Plus) — it has no effect in Reverb or Room modes.

Note Divisions

When sync is active, the Echo Time knob becomes stepped, snapping to six note divisions:

Knob Position	Note Value
0	1/32 note
2	1/16 note
4	1/8 note
6	1/4 note
8	1/2 note
10	1/1 (whole note)

The knob’s sublabel updates to show the current note value as you adjust it.

Note Modifier

The note modifier button cycles through three modes:

- **Straight** — the base note division
- **Dotted** (shown as “.”) — 1.5x the base note length
- **Triplet** (shown as “T”) — 2/3x the base note length



Room Reverb

Overview

The Room program is a completely separate algorithm from the Space Station programs. It is a 16-line Feedback Delay Network (FDN) reverb with a dedicated early reflection processor. Compared to the SST programs, Room provides:

- **True stereo processing** — left and right sources remain spatially distinct throughout
- **No time modulation** — no pitch shifting or modulation noise
- **Flat frequency response** to 22kHz (unless shaped by the LF/HF Decay controls)
- **Adjustable room size**
- **Independent pre-delay** and early reflection controls
- Decay time from a fraction of a second to over 100 seconds

Control Remapping in Room Mode

When the Room program is selected, several knobs change function. The plugin GUI updates the labels to reflect this:

Knob	SST Programs	Room Program
Echo Time / Pre-Delay	Echo delay time or pre-delay	ER Delay (0–171ms) — pre-delay for early reflections
Audition / ER Length	Audition delay pattern selector	ER Length (10–171ms) — stretches the early reflection pattern
5&6 / Reverb Level	Audition tap pair 5&6 level	Reverb Level — FDN late reverb level
7&8 / Size	Audition tap pair 7&8 level	Size — room dimensions (x1/32 to x1)

The audition delay pattern indicators are disabled in Room mode since those patterns are not used by the FDN algorithm.

Room-Specific Controls

Pre-Delay (0–10 / 5–171ms)

Delays the source on its way into the reverberator. Pre-delay introduces a time gap during which the reverberator remains silent, so the source can stand out in the clear before the reverb tail begins. This is independent of the ER Delay.

Size (0–10)

Adjusts the “linear dimensions” of the room, scaling the FDN delay lines from x1/32 to x1. Larger sizes produce longer, more spacious reverb. Smaller sizes create tighter, more resonant spaces.

Tip: Use the largest room size that is compatible with the transient nature of your source. Percussive sources like castanets, snare, or wood block may require a smaller size to keep the source and reverb temporally fused.

ER Level (0–10)

Controls the level of the early reflection component in the output mix. The early reflection processor uses 10 reflections (5 left, 5 right) with cross-channel routing for a natural stereo image.

Reverb Level (0–10)

Controls the level of the FDN late reverb tail in the output mix. Together with Dry Level and ER Level, this gives you a three-way mix between dry signal, early reflections, and late reverb.

Tips for Room Mode

“Set a large size to establish a big space, but set a small ER length so that the early reflections fatten up the source which is heard in a big space.” — Christopher Moore, SST-206 Owner’s Guide

“Set a small size to establish a tiny resonant space like an oil drum, but set a large ER length so that the source echoes around discretely during or even slightly after the reverberation concludes.” — Christopher Moore, SST-206 Owner’s Guide

As the decay time is raised, feedback gains in the Room program become larger, allowing sound to linger. New sound entering the reverberator adds to what’s already present and the level piles up. You may need to reduce the **Input Level** as **Decay Time** is raised, especially with sources that play continuously rather than transient material.

Tip: Stick with the largest Size setting that still sounds right. Reducing Size decreases the number of resonant modes in the reverb, which adds coloration. Use the LF and HF Decay controls sparingly for the same reason.

Usage Guide and Tips

The Space Station is capable of an extraordinarily broad range of effects. The three basic types are Pure Delay (no feedback), Reverb, and Echo. Within each type, the variation in sound can be so great as to produce completely different subjective effects, but the operating principles are the same.

Pure Delay Effects (Decay at Zero)

With the Decay Time at zero, no signals are fed back. You hear only the audition delay taps — delayed versions of the input mixed with the dry signal. This lets you explore the character of each delay pattern without any reverberant tail.

- **Rooms as pure delay** — Use for doubling when a semi-random spread of delay times is desired. The larger Rooms (3 and 4) have long enough delays to disturb intelligibility with vocals, but work well with other sources like harp, piano, guitar, and synthesizer, where the later discrete delays provide syncopation, beat fill-in, or spatial shift.
- **Combs as pure delay** — Evenly spaced taps create deep, precise comb filtering. Most audible on broadband sources: percussion, transients, noise, and spoken voice. Mix all taps at the same level for the deepest nulls and sharpest peaks.
- **Delay Clusters** — Primarily for doubling, slap, and echo effects. Fatten places all delays below the Haas fusion limit so the sound is perceived as louder and richer with no audible separation.
- **Space Repeats** — Evenly spaced repetitions with stereo spatial bouncing. Use with percussive sounds, plucked instruments, and transients.

Tip: Attenuate the longer taps more than the early ones for a more natural sound with the reverb patterns, and for greater intelligibility with vocals. Try using greatest gain with the longest taps in Room 4, and progressively less gain down to Taps 1 & 2, to get

an effect like backwards tape — pseudo time-reversal. (*Christopher Moore, SST-206 Owner's Guide*)

Natural Reverberation (SST Reverb)

For natural room-like reverberation, use the SST Reverb program with one of the Room audition patterns.

- For Rooms 3 and 4, use progressively less gain at the later taps to reduce confusion from long, late-arriving reflections.
- For the largest room sound, set the Decay Time fully clockwise.
- Use HF Decay to simulate rooms with absorbent walls or soft furnishings.
- Use LF Decay to simulate hard-walled rooms or plate reverberators.
- Small rooms call for Room 1 or 2 and a lower Decay Time setting.
- Tiny rooms can be created with Cloud or Fatty and low Decay Time.

“For special effect reverberation, try the Comb Audition Delay Patterns: although the same reverberant process is going on in the Digital Processor, listening to it with comb filter ears results in a completely new and different form of reverberation.” — Christopher Moore, SST-206 Owner's Guide

Long Reverb and Echo (SST Echo)

While not strictly reverberation, an interesting reverberant effect can be attained using the SST Echo program and a long echo delay setting:

“With the decay time control at full clockwise, this will yield a very long decay time, and will sound surprisingly smooth if auditioned through Room 4 or Space Repeat 4. Use it for special cases where the longest decay time is needed. Rolling off both lf decay and hf decay results in a progressively telephone-like quality as the sound decays.” — Christopher Moore, SST-206 Owner's Guide

Special Effects and Resonance (SST Echo)

The term “echo” in the Space Station context describes an operation that results from feeding back a single tap. This family of effects includes feedback of short time delays that produce resonant filter frequency responses with high Q factors.

- **Delay times less than ~30ms** produce filter effects rather than audible echoes. The transition from filters to echoes is smooth as the echo delay is advanced from about 20ms to 255ms.
- **Short echo + Comb audition:** A long delay on the echo tap produces discrete decaying echoes, each heard through the comb filter for a unique textured effect.

“Consider feedback of the single Echo tap set to less than 30ms delay time. This results in a cardboard tube filter effect beginning almost immediately after the dry signal enters memory. If this is auditioned with the later Delay Cluster or with the Space Repeats patterns, there will be a delay and then the cardboard tube effect is heard.” — Christopher Moore, SST-206 Owner's Guide



Recreating Classic Space Station Sounds

Ethereal Ambient Wash

Use SST Reverb or Reverb Plus with Room 4 or Space Repeat 4. Set Decay Time high (7–10). Roll off HF Decay slightly for a warm, fading tail. In Plus mode, the full bandwidth adds shimmer and air to the wash.

Vintage Lo-Fi Character

Use Original mode (SST Echo or SST Reverb). The 7kHz bandwidth and 11-bit floating-point resolution give a warm, slightly gritty texture that's become iconic in ambient and experimental music. The companding noise reduction adds subtle pumping at extreme settings.

Percussive Spatial Movement

Use Space Repeat patterns with percussive or transient-heavy sources. Set Decay Time low (2–4) for clean spatial bouncing, or push it higher for cascading, ricocheting repeats that spiral outward in the stereo field.

Rhythmic Sync'd Delays

Enable Tempo Sync in Echo Plus mode. Choose a note division that suits your track's feel (1/8 for driving rhythms, 1/4 for laid-back grooves). Try dotted notes for the classic “ping-pong” delay feel. Pair with Space Repeat audition patterns for spatial dimension.

Spectral Freeze

In Room mode, set Size and Decay Time to maximum. The reverb tail becomes effectively infinite — new sounds layer on top of what's already resonating, building into a dense, evolving spectral texture. Reduce Input Level to control the buildup.

Specifications

Space Station Programs (Original Mode)

Attribute	Value
Frequency Response	20 Hz – 7 kHz
Dynamic Range	80 dB minimum (20–20kHz noise bandwidth)
Delay Settings	16 patterns, 8 taps each, 1–255 ms range
Max Echo Delay	255 ms
LF EQ	+0 / -10 dB, shelving at 20 Hz
HF EQ	+0 / -10 dB, shelving at 7 kHz
Converter Resolution	11-bit instantaneous floating point (84 dB dynamic range)

Space Station Programs (Plus Mode)

Attribute	Value
Frequency Response	20 Hz – 22 kHz
Max Echo Delay	670 ms
Max Decay Time	Indefinitely long (Echo Plus)
Modulation Stepping	20.8 μ s (reduced noise)
Converter Resolution	24-bit linear PCM
ER Level Control	Adjustable, fully off to fully on (Reverb Plus)

Room (Reverberation) Program

Attribute	Value
Frequency Response	10 Hz – 22 kHz, ± 1 dB
Stereo Configuration	True stereo (left and right processed independently)
Decay Time	0.2 s to >100 s

Attribute	Value
Pre-Delay	5–171 ms
ER Delay	0–171 ms
ER Length	10–171 ms
ER Pattern	10 reflections (5 left, 5 right)
HF EQ	First-order LPF, corner from 2 kHz to $F_s/2$
LF EQ	Shelf fixed at 600 Hz, –7 dB to 0 dB
Processing	24-bit

Plugin

Attribute	Value
Formats	VST3, Audio Unit (AU), AAX
Platforms	macOS, Windows
Internal Sample Rate	48 kHz

Credits

Original SST-282 design (1978): Christopher Moore, Ursa Major, Inc., Belmont, Massachusetts.

SST-206 hardware remake (2003): Christopher Moore, Seven Woods Audio, Inc.

Owner’s Guide and Rev 3 Addendum: Christopher Moore, Seven Woods Audio, Inc. Portions of this user guide are adapted from the original SST-206 Owner’s Guide. Tips and usage descriptions attributed to Christopher Moore are quoted from the original documentation.

Plugin: Temecula DSP

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