ENCOUNTER User Guide

Welcome

Thank you for purchasing or acquiring the Encounter. Encounter is an Ambient Delay and Reverb collection, but it is more than simply a delay and reverb mushed together like two competing entrees on a single plate. Encounter is an ambience *machine*. Explore the widest (at least, in *this* dimension) array of space-and-time-bending effects in a single package.

A masterpack of huge, ethereal tones, Encounter collides other-worldly whimsy with grounded, useful staples. Full MIDI support via 5-pin DIN jacks, 128 available preset slots, and a skyrocketing library of community preset sounds in a stunning new plugin-style Neuro Editor rounds out the package and reminds you why Source Audio pedals are built to stick around.

You will pilot Encounter using its 12-way Effect Selector Switch that loads a unique engine at each position. Either side of the pedal, labeled "Delay" and "Reverb" for your convenience, can be loaded with *any* of the 12 engines you see around this dial. Explore never before heard combinations of effects to your heart's content and to your imagination's outer limits–Encounter was meant to take you to these brand new places.

–The Source Audio Team

Contents

Feature Overview

Dual DSP Design: Run delay and reverb simultaneously, or run two delays or two reverbs at a time, thanks to Encounter's dual processor architecture.

Legendary Sound Design: Studio-quality delays and reverbs, created by the expert, Bob Chidlaw, and refined by our new and burgeoning engineer Grady Thomas, are the centerpiece of the Encounter as it builds upon the legacy of the Nemesis Delay, Ventris Dual Reverb, and Collider Delay+Reverb before it.

Community Library of Published Presets: For quick and easy access to a world of great tones, try sampling sounds from a vast collection of published presets created by the Source Audio team and the ever-growing Neuro Community.

(NEW) SoundCheck™: Hear any Neuro preset without a rig or even the pedal

Unprecedented Sound Sculpting Options: The powerful Neuro 3 App (iOS, Android, Windows, Mac) offers maximum sound exploration possibilities. Use Neuro's DAW-inspired editor to create custom Encounter presets that can be burned directly to the pedal, saved to a private cloud-based library, or shared publicly with other members of the Neuro Community.

128 MIDI Accessible Presets: The addition of a third-party MIDI controller provides access to any of the pedal's 128 Preset slots.

Compact Design: The extruded anodized aluminum housing, with its slim profile and small footprint, is built for the rigors of the road.

Full MIDI Support: Connect the Encounter to a MIDI Controller via its 5-pin DIN MIDI In & Thru or into its USB Mini port and access up to 128 preset slots with MIDI Program Change (PC) messages. Control many of the pedal's parameters with MIDI Continuous Controller (CC) messages.

USB-Mini B Port: The USB-Mini B port offers connectivity to the Neuro Mobile and Desktop App, providing access to deep editing possibilities and pedal firmware updates.

Analog Dry Thru (ADT) Signal Processing: Encounter utilizes an all-analog dry path.

Universal Bypass™: Select between analog buffered and relay-based True Bypass.

External Expression Pedal Control: Make simultaneous, on-the-fly changes of up to three parameters with an external expression pedal.

12-Way Effect Selector: Encounter has been engineered with twelve base engines (6 delays and 6 reverbs) for the ultimate ambient experience and nearly endless effect combinations.

Connections

Power

To power the unit, connect a 9V DC center negative power supply to the jack labeled DC 9V on the back panel. The Encounter needs at least 300mA of current to operate as intended. Please note that your Encounter does not include a power supply.

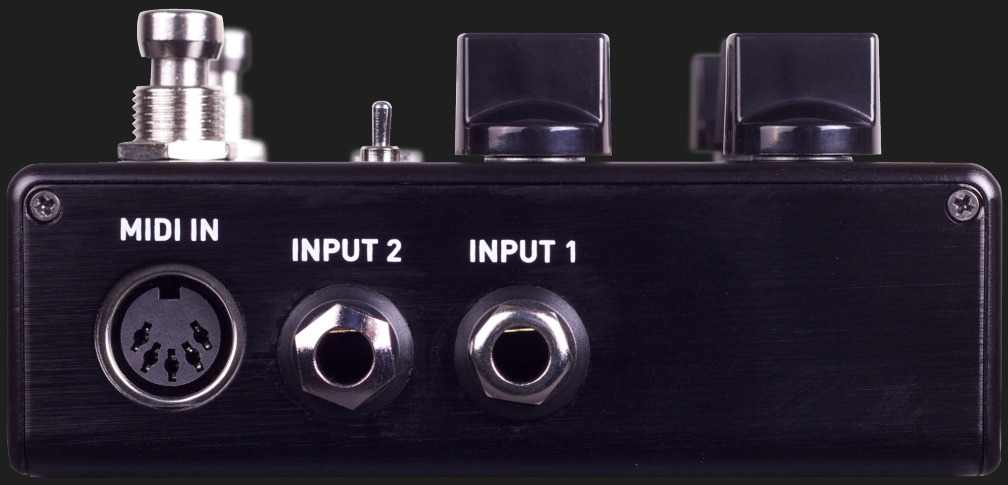
Warning: Using an unregulated supply could damage the unit. A power supply with insufficient current levels may also cause noise or other unpredictable behavior. Please be very cautious when using 3rd-party power supplies and refer to the power supply requirements in the Specifications section of this guide.

Guitar/Audio Connections

Using standard ¼" mono (TS) cables, connect your guitar, bass, or other instrument to the Input 1 jack and your amp (or the next audio device in the signal chain) to the Output 1 jack. If you have a second amp or stereo effects chain, connect it to Output 2.

When the power and audio connections have been made, Encounter is ready for use.

Input Side Connections



INPUT 1

INPUT 1 is the primary input for guitar, bass, or other instruments. It can also accept line-level inputs and will work in your amp's effect loop. Connect it to your instrument or other audio source using a mono (TS) 1/4" cable. Details about the appropriate signal levels are available in the Specifications section.

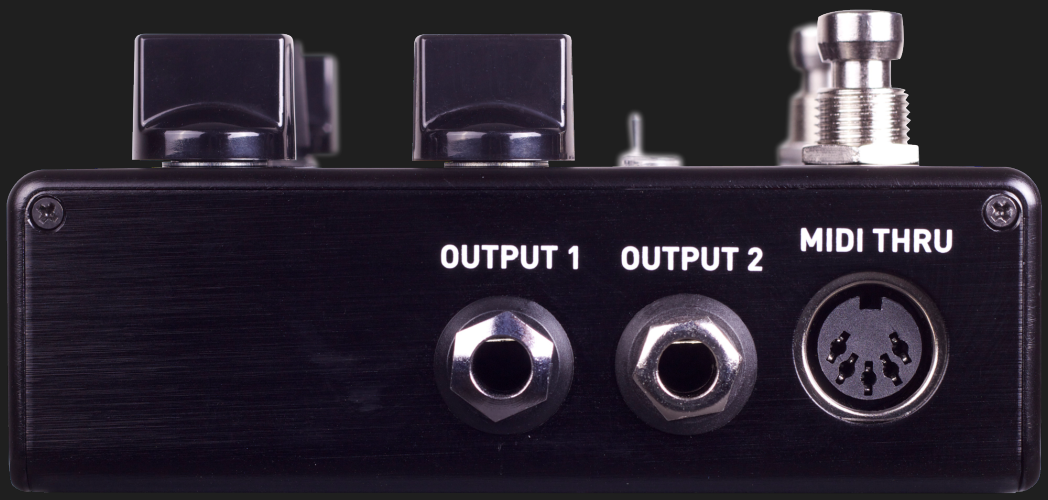
INPUT 2

Use the secondary audio input for stereo sources if you plan on connecting more than one instrument to your Encounter, or if your Encounter is not the first pedal in your stereo signal path.

MIDI INPUT (5-pin DIN)

Here is where you'll connect your favorite MIDI controller or upstream MIDI Devices to the Encounter. The Encounter uses class compliant 5-pin full-sized MIDI DIN for MIDI connectivity. If your previous device uses a MIDI TRS connection, you'll likely need a 3.5mm (1/8 inch) to DIN passive adaptor.

Output Side Connections



OUTPUT 1

This is the primary audio output. Connect it to your amplifier, recording interface, or the next device in your effects signal chain using a mono (TS) ¼" cable.

OUTPUT 2

OUTPUT 2 can act as a second, stereo audio output. Be sure to continue to use TS cables. Encounter outputs a stereo image using two unbalanced (TS) outputs, not one TRS output.

Reminder to please use a mono (TS) cable – Encounter won't be able to process a stereo signal using only a single output.

MIDI THRU (5-pin DIN)

Here is where you'll connect any downstream MIDI devices to the Encounter. The Encounter uses class compliant 5-pin full-sized MIDI DIN for MIDI connectivity. If your next device uses a MIDI TRS connection, you'll likely need a MIDI DIN to TRS 3.5mm (1/8 inch) passive adaptor.

Power and Control Connections

DC 9V (Power)

Connect to a 9 Volt DC power supply. The power supply must be regulated at 9 Volts DC (direct current), able to source at least 300 mA (milliamps) of current, and the plug should have center-negative polarity. Please note, Encounter does not come stock with a PSU, you will have to source your own power.

Important: Use 9V DC only. Over-powering the Encounter by using 12V, 18V, or any AC power supply will damage your unit.

USB-Mini B

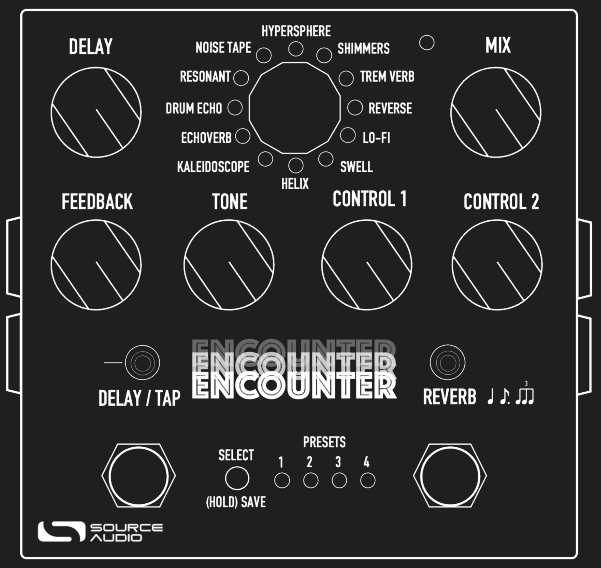
Connect to your computer (Windows or Mac) or mobile device (Android or iOS) to the Encounter USB-Mini B port (denoted by the icon) using a standard USB-Mini cable. Encounter is a class compliant USB device, meaning that it does not require any custom drivers.

Encounter can be controlled with MIDI messages by a USB-MIDI host using this port.

CONTROL INPUT

The 3.5 mm CONTROL INPUT port connects to external control devices such as the Source Audio Tap Tempo Switch and Source Audio Dual Expression Pedal. For more information, refer to the Expression Pedal Input section of the User's Guide.

Controls



DELAY/TAP Footswitch

Click the footswitch to engage or bypass the delay. Tap the footswitch two or more times firmly to tap in a Delay tempo, set by the SUBDIVISION switch. After a tempo is tapped in, press + hold to bypass the delay engine.

Alternatively, to bypass Delay, you can tap the Delay/TAP Footswitch once, and wait about a second. See "Delay Bypass Hold" under Hardware Options to set the number of milliseconds the DELAY/TAP switching system waits for tap info before bypassing the engine.

REVERB Footswitch

Click the footswitch to engage or bypass the reverb. Press + hold the REVERB footswitch while the Reverb engine is active to freeze the reverb tail indefinitely. You can play over the frozen tail, use it as an ambient soundscape, or both.

CONTROL INPUT Button

This small button located at the top of the pedal is used to enable or disable external control. It also is used to control ALT parameters/functions on the surface of the pedal. Press + hold the CONTROL INPUT button while turning a knob or hitting a switch to access that knob or switch's ALT function (if applicable – not every knob and switch has an ALT function!) See Hardware Shortcuts for greater detail.

REVERB LED

This LED indicates whether the Encounter's reverb effect is in use. When REVERB is pressed and held down, the REVERB LED will flash to indicate the reverb trail is being frozen indefinitely.

DELAY LED

This LED indicates green the Encounter's delay effect is in use. When Tap Tempo is being utilized, the DELAY LED will flash RED in time with the input tempo.

Effect Selector Encoder

This is a 12-way rotary switch that allows you to select one of the six Delay engines and one of the six Reverb engines.

DELAY Knob

Sets the delay time of the Delay engines and the Pre-Delay time of the Reverb engines.

MIX Knob

Adjusts the wet/dry mix of the effect In Parallel and Split Stereo modes, the MIX knob affects the wet signal only, and the ADT (analog dry) signal is separately adjusted by the Parallel ADT control (CONTROL INPUT button + MIX knob).

FEEDBACK Knob

Adjusts the amount of delay repeats or the decay time of the reverb tail. Depending on the delay engine, some higher FEEDBACK settings will cause the delay to go into self-oscillation, meaning the repeats start to increase in output gain, rather than decrease.

TONE Knob

Adjusts the overall dark/bright character of the delay repeats and/or the reverb tail. In some engine-specific instances, the TONE knob has a secondary function (see Delay and Reverb Engines for more details).

CONTROL 1 & CONTROL 2 Knobs

To help make every engine unique, Encounter is armed with variable engine-specific parameters in the form of CONTROL 1 & CONTROL 2 knobs, often controlling modulation or some other "character" parameter. See Delay and Reverb Engines for further information regarding each engine's CONTROL 1 & 2 mappings.

SUBDIVISION Toggle Switch

Use this 3-way toggle switch in conjunction with the Tap Tempo feature to select which beat division the tap tempo applies to. Default tempo options are Quarter Note, Dotted Eighth, and Triplets.

KNOBS Toggle Switch

KNOBS determines which control set is being used, either the DELAY side or the REVERB side. Flip KNOBS to the center "Lock" icon to lock the control knobs in place, preventing any unwanted control bumps or nudges, useful in a live setting.

ALT VOLUME Control

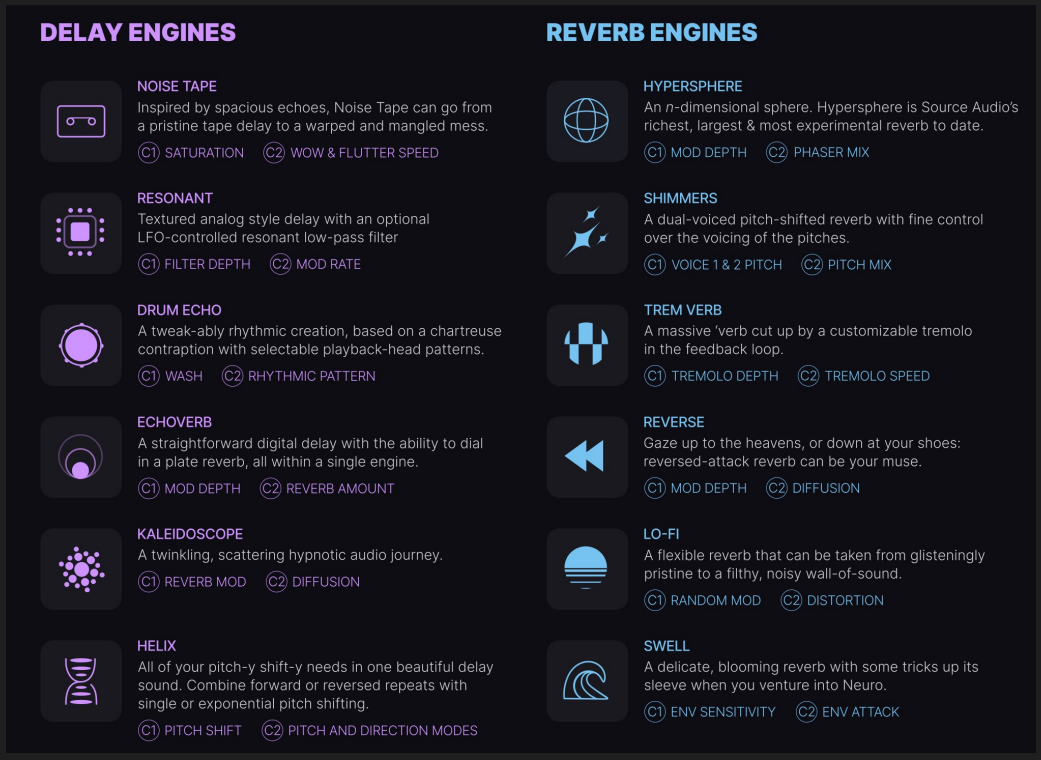
Adjusts the overall output level (wet/dry combined) of the Encounter. Accessible by pressing the ALT button while rotating the MIX knob. Note: in Parallel and Split modes, this control becomes the ADT Level control, which adjusts the dry level separately from the wet level.

PRESET Button

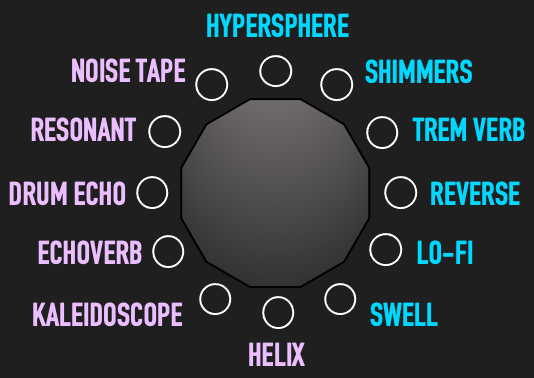
Push to cycle forward through preset slots. Push + Hold to Save a preset in its current configuration. You will see the Preset LED flash twice to indicate the preset has been saved. The Preset LED will flash once every 2-3 seconds to indicate a preset has been edited and has unsaved changes. See Presets for more details on selecting, saving, and recalling presets as well as details about the onboard Factory Presets.

Delay and Reverb Engines Quick Reference

Below is a chart containing a brief description of each engine offered by Encounter. See the next section, "Delay and Reverb Engines Deep Dive" for a more in-depth explanation of each engine and its special controls.



Delay and Reverb Engines Deep Dive



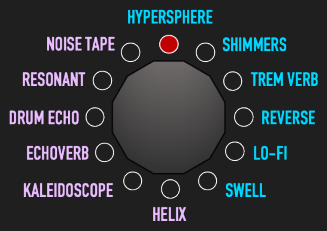
Your Encounter is equipped with 12 time-based effects, separated into "Delay" and "Reverb" categories.

Many of these effects eschew the typical definitions of delay and reverb, such as Echoverb delay, which innately combines reverb with delay for unmatched ambience; Reverse reverb, which is composed of many audible delay taps; and Kaleidoscope delay, which can be smeared to resemble a diffuse, arpeggiated reverb-like effect.

The 12 engines on the Effect Selector Switch are not presets and are independent from the Encounter's preset slots – but rather serve as the basis for creating presets. Turning the Effect Selector Switch after selecting a preset will override those preset settings and load the engine on the dial instead.

On the next page is a description of each of the 6 Delay engines & 6 Reverb engines and a comprehensive breakdown of their engine-specific controls.

HYPERSPHERE



Hypersphere (n.) – An n-dimensional sphere. In Hypersphere, we believe "n-dimensional" refers to the character the engine's "Feedback" control. Go from a completely normal, short, "room"-esque 'verb to an all-out daze for days. If "biggest Source Audio reverb yet" isn't enough, Hypersphere also contains two ways to further modulate this pad-like reverb in the form of a pitch modulator and a phase modulator.

CONTROL 1: Modulation. Dial in a pitch modulation applied to the reverb signal for some subtle texture, or beyond noon for some harrowing and seasick tones.

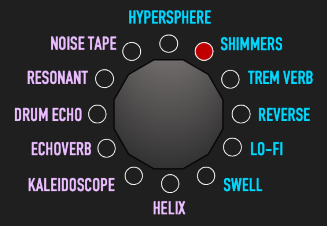
CONTROL 2: Phase shifter. Dial in a slow, undulating phase shift in the reverb tail, tuned explicitly for a synth-like reverb.

TONE: Adjusts the level of Treble in the reverb signal. Turn counterclockwise for a dark, subdued reverb and turn clockwise for a brighter, more present reverb tone.

High Frequency Exciter

Turn the TONE knob past 2 o'clock to activate Encounter's "High Frequency Exciter". This is like a low fidelity distortion affecting the treble and presence frequencies of the reverb.

SHIMMERS



The "S" at the end of SHIMMERS is no typo. SHIMMERS is Source Audio's more flexible, multi-voiced pitch-shifting reverb algorithm, composed of two adjustable pitch voices and a "dry" (unmodulated) reverb voice.

CONTROL 1: Voices Combo. To make SHIMMERS easy to navigate on the surface of Encounter, we armed CONTROL 1 with 5 different pitch combinations for the two voices, spread out evenly across the sweep of the dial. From fully counterclockwise to fully clockwise on the CONTROL 1 knob, the pitch-shifted voice combinations are as follows:

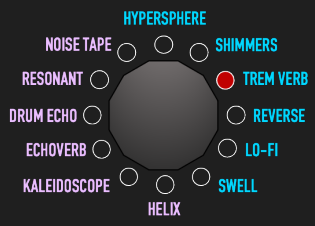
1. **-1 Octave & +1 Octave**
2. **-Perfect 4th & +Perfect 5th**
3. **-10 cents & +10 cents**
4. **+Octave & +Octave**
5. **+Octave & +Perfect 5th**

CONTROL 2: Pitch Mix. SHIMMERS contains a "dry" reverb voice that is not fed through the pitch shifter. Pitch Mix is a dial that adjusts how much the dry reverb voice is present in the overall reverb mix compared to the pitched "Shimmers" voices. Fully counterclockwise = no pitch shifting, and fully clockwise = fully pitched reverb (no non-pitched voice in the reverb tail), and noon on the dial is a 50/50 split between the dry voice and the two pitched voices.

TONE: Adjusts the level of Treble in the reverb signal. Turn counterclockwise for a dark, subdued reverb and turn clockwise for a brighter, more present reverb tone.

PRE-DELAY: In SHIMMERS, Pre-Delay only controls the pre-delay time of the pitch-shifted reverb voices, meaning you can create a step-sequenced effect at higher Pre-Delay settings and high Regeneration (found in Neuro 3).

TREM VERB



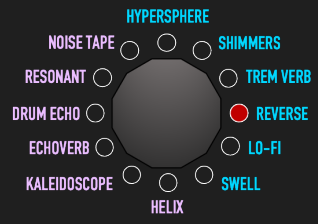
A vast, ambient reverb cut up by an adjustable tremolo effect. Evoke David Lynch-ian soundtrack tones, shoegaze staple sounds, Sergio Leone "spaghetti western" vibes, or anything in between. Devoid of the tremolo effect, TREM VERB's basic reverb is very reminiscent of Ventris and Collider's E-DOME.

CONTROL 1: Tremolo Depth. Turn counterclockwise for no tremolo affecting the reverb tail, turn clockwise for a fully chopped tremolo effect.

CONTROL 2: Tremolo Rate. Turn counterclockwise for a barely audible pulsation, turn clockwise for a frenetic stutter.

TONE: Adjusts the level of Treble in the reverb signal. Turn counterclockwise for a dark, subdued reverb and turn clockwise for a brighter, more present reverb tone.

REVERSE



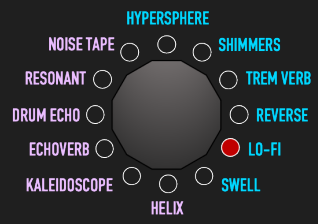
What's an ambient pedal without a Reverse Reverb?

CONTROL 1: Modulation. Dial in a pitch modulation applied to the reverb signal for some subtle texture, or beyond noon for some harrowing and seasick tones.

CONTROL 2: Diffusion. Turn clockwise to smoothen the reverb tail, or counterclockwise to reduce diffusion, creating an effervescent or granular sounding effect.

TONE: Adjusts the level of Treble in the reverb signal. Turn counterclockwise for a dark, subdued reverb and turn clockwise for a brighter, more present reverb tone.

LO-FI



A twisted, dirty, warped & mangled reverb with independent tape-style modulation and distortion controls. LO-FI is flexible in that it can be tweaked to be any permutation of fuzzed-out, clean, chorus-y, or completely broken.

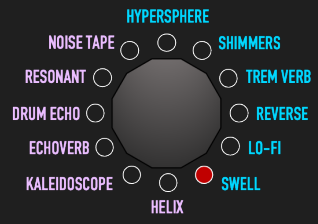
CONTROL 1: Random Wow & Flutter-style modulation. Turn clockwise for more intense, noisy, and jumpy modulation, or counterclockwise for a more subtle and smooth tape flange.

CONTROL 2: Distortion. Turn clockwise for disgustingly distorted, or counterclockwise for disgustingly clean.

TONE: Adjusts the level of Treble in the reverb signal. Turn counterclockwise for a dark, subdued reverb and turn clockwise for a brighter, more present reverb tone.

Note that the Tone filter comes after LO-FI's distortion, so it will interact with the character of the distortion.

SWELL



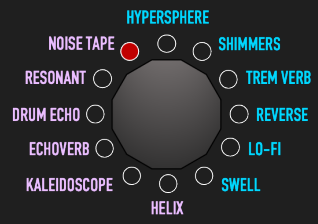
Our classic envelope-controlled blooming reverb. Who needs a volume pedal?

CONTROL 1: Envelope Sensitivity. Adjusts the amount of signal that is needed to trigger the swell envelope. Useful for changes in picking dynamics.

CONTROL 2: Swell Time. Adjusts the time it takes for the input envelope (your playing) to swell the signal. Shorter swell times mean the blooming is more immediate, whereas longer swell time means a slower burn.

TONE: Adjusts the level of Treble in the reverb signal. Turn counterclockwise for a dark, subdued reverb and turn clockwise for a brighter, more present reverb tone.

NOISE TAPE



There is Tape and then there is NOISE TAPE. NOISE TAPE takes Tape delay artifacts to another level, creating an idyllic iteration of tape delay that evokes "the tape delay sound in your mind". While typically it takes years of age and use for a well-maintained tape machine to develop the rich, imperfect character we think of when we think about tape delay, NOISE TAPE can do it with the turn of a couple of knobs.

An Ode to a Legend

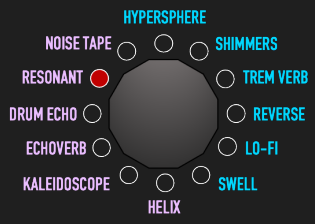
The basis for Noise Tape is a snapshot of a real Roland Space Echo RE-201 found by our engineering team at a nearby Cambridge, Massachusetts studio.

CONTROL 1: Tape Age. A unique control that introduces saturation as well as deepens the wow & flutter modulation, meant to simulate the aging of components and years of abuse.

CONTROL 2: Wow & Flutter Rate. Working in conjunction with Tape Age, CONTROL 2 allows you to change the speed of the wow & flutter character on the delay repeats.

TONE: Adjusts the overall dark/bright character of the delay repeats.

RESONANT



At its core, RESONANT is an analog delay. The unique, bouncy, chirpy feel of an analog delay was originally the byproduct of using a low-pass filter—some more resonant than others, depending on the circuit design—to filter out aliasing, which is an unwanted, high-frequency bit-crushing type of noise generated by the bucket brigade (BBD) circuit.

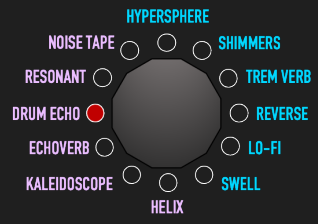
In RESONANT, we've added an additional, LFO-controlled resonant filter that gives the listener an audio answer to the question: what would happen if you could automate the filter used in analog delays?

CONTROL 1: Filter Depth. Adjusts the intensity of the LFO modulating the resonant filter. CONTROL 1 at zero dials out this extra filter, allowing you to use RESONANT as simply an analog delay.

CONTROL 2: Filter LFO Speed.

TONE: Adjusts the overall dark/bright character of the delay repeats, and when the Resonant Filter is engaged (via CONTROL 1), controls the cutoff frequency of the resonant LPF.

DRUM ECHO



A bouncy, pattern playground, inspired by the magnetic echo machines back when your delay machine was the size of your entire pedalboard. DRUM ECHO contains elements from all three of the Nemesis engines, "Binson Single Head", "Binson Multi Head", and "Rhythmic". Using Neuro 3, "Complex Rhythmic" sounds can also be achieved by way of the Tap Level and Ratio controls.

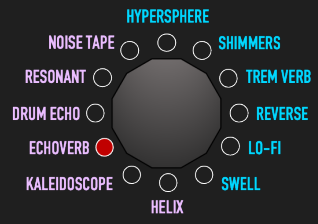
CONTROL 1: Wash. A brand new control that adjusts the rhythmic character of the repeats. At fully counterclockwise, there is no evolution of the repeats' pattern across the stereo field, creating a simple Rhythmic delay. At fully clockwise, "Wash" smears the repeats, creating a circular, compounding motion that complicates the pattern of the magnetic heads, emulating the specific character of an Echorec.

CONTROL 2: Rhythmic Patterns. Spread out evenly across 8 sections of the knob, select between unique moving head patterns found on the classic Binson unit by turning specific recording heads on or off. Below is a chart showing each position (from left to right 1-8). The specific ratio of each delay tap can be adjusted in Neuro 3 for nearly infinite patterns.

Pos.	Tap 2:1 Ratio	Tap 3:1 Ratio
1	1 (unison)	3/4
2	1/4	3/4
3	3/4	1/2
4	1/2	1/4
5	3/8	3/4
6	5/6	1/3
7	1/2	2/3
8	1/3	2/3

TONE: Adjusts the overall dark/bright characteristic of the delay repeats.

ECHOVERB



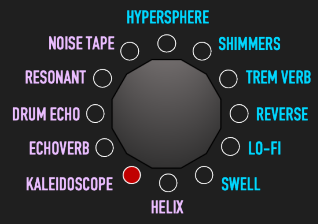
A straightforward, clear-sounding digital delay coupled with an optional, smooth plate-style reverb generated from the first delay tap. A pitch vibrato-style modulation offered on the delay repeats makes ECHOVERB an '80s dream. In this engine, "DELAY" controls the delay time of the delay repeats and the reverb pre-delay simultaneously. Additionally, "Feedback" adjusts the amount of delay repeats only, and doesn't affect the reverb.

CONTROL 1: Delay line modulation. At long delay times, this creates a modulated delay. However, when Delay Time and Feedback are low, this creates a glimmering chorus effect.

CONTROL 2: Reverb Amount (Reverb Feedback & Level). Similar to a single-knob reverb as found on an amplifier, CONTROL 2 adjusts both the reverb mix level and the reverb feedback level. Fully counterclockwise on the CONTROL 2 knob completely eliminates the reverb, leaving just a delay, and fully clockwise generates the longest and loudest reverb.

TONE: Adjusts the level of Treble in the delay & reverb signal.

KALEIDOSCOPE



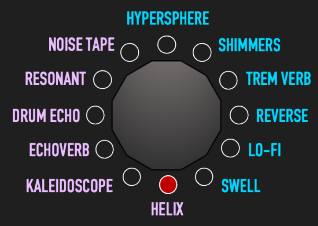
A percolating, cascading, multi-tap delay that creates an interstellar, arpeggiating, harp-like effect.

CONTROL 1: Modulation. Adds some controlled chaos in the form of pitch modulation.

CONTROL 2: Diffusion. Smears the starts and ends of the delay repeats together, blurring the lines between delay and reverb at higher settings.

TONE: Adjusts the overall dark/bright characteristic of the delay repeats.

HELIX



HELIX is typically defined by Source Audio as a glitchy, octave-up reverse delay. However, Encounter's HELIX adds in some flexibility—such as the ability to send the delay repeats back into the pitch-shifter each time or not—that challenges the original definition.

CONTROL 1: Pitch Shift Options. A five-way control that sets the pitch shifting interval. Additional pitch shifting options beyond the five shown below are available in Neuro 3.

Left	-Octave
	-Perfect 4th
	Unison (no shifting)
	+Perfect 5th
Right	+Octave

CONTROL 2: Pitch & Direction Mode. A four-way control that switches between both forward & reverse modes, as well as single shift & compound shift modes. Single shift means that the delay repeats will only get pitched to the set interval, whereas Compound shift means that each repeat goes through the shifter again, making the pitch continually rise or fall.

Left	Reverse Repeats + Compound Shifting
	Reverse Repeats + Single Shifting
	Forward Repeats + Single Shifting
Right	Forward Repeats + Compound Shifting

TONE: Adjusts the overall dark/bright characteristic of the delay repeats.

Presets

Encounter has 128 preset slots. User Presets store all editable parameters. This includes the knob positions, parameter settings, routing options, external control, and the full list of Neuro/MIDI accessible parameters. After a preset is recalled, you can always tweak the top-level controls in a performance situation by turning the knob. The knob parameter will then "jump" to the current knob position as it is rotated.

Encounter will "remember" your last recalled preset slot, even when power cycled. For example, if you are on preset #3 then need to unplug your pedal, the next time Encounter is powered, it will boot on preset #3.

Preset Recall

Presets can be recalled in many ways, including via the pedal's hardware or via an external control source. Below are descriptions of the ways Presets can be recalled.

Hardware (PRESET SELECT Button)

Push the PRESET SELECT Button to advance forward through preset slots. To enter Preset Extension Mode, press the ALT button + PRESET button, which will allow you to cycle 8 preset slots rather than 4.

Hardware (Scroll w/ Footswitches)

When Reverb is switched OFF, press & hold the REVERB footswitch to cycle forward through preset slots. Release once you have arrived at your desired preset slot.
When Delay is switched OFF, press & hold the DELAY/TAP footswitch to cycle backward through preset slots. Release once you have arrived at your desired preset slot.

Neuro 3

Connect your Encounter to your phone or desktop using the supplied USB-Mini cable (a passive adaptor may be needed if your device does not have a USB A port). Then, load the Neuro 3 Application. If this is your first time using Neuro 3, you will be prompted to add the Encounter to your Pedals collection. Click on the Encounter in the left margin.

Your preset slots will be displayed on the left side of the screen next to your Pedals collection, to the left of the Preset Editor.

MIDI

Each preset slot's MIDI PC (Program Change) number corresponds to its slot number. Please be aware that some MIDI controllers use a 0-127 numbering system while others use 1-128, so you may have to offset your MIDI PC message by 1 digit, accordingly.

The Encounter's presets can also be recalled via MIDI CC (Continuous Control).

Sending CC#105 with a CC value (or On Data 1 value) of the preset slot will recall that preset in its **Both Bypassed** state.
Sending CC#106 with a CC value (or On Data 1 value) of the preset slot will recall that preset in its **Delay Engaged, Reverb Bypassed** state.
Sending CC#107 with a CC value (or On Data 1 value) of the preset slot will recall that preset in its **Delay Bypassed, Reverb Engaged** state.
Sending CC#108 with a CC value (or On Data 1 value) of the preset slot will recall that preset in its **Both Engaged** state.

Saving a Preset

Using the Hardware

Press & hold the PRESET button to enter Copy Mode. You will see the Preset LED flash rapidly. Continue holding the PRESET button to save your preset to the same location.

You can also save your preset to a different location by letting go of the PRESET button once the Encounter is in Copy mode (indicated by the rapidly flashing LED). Press the PRESET button to select a different preset slot for your preset waiting in the wings. Then, hold down the PRESET button to save it in place. You will notice the Preset LED flash twice slowly to indicate a save.

MIDI

It is possible to save a preset with the help of PC commands. First, you'll need to have made the changes you'd like, then enter Copy Mode on your pedal. Then, send a MIDI PC message to your desired preset slot destination. Then, press and hold the PRESET button to save that preset to the new PC.

Using Neuro

To access and save a particular preset in Neuro, click on the Encounter in the in the Pedals collection when the Encounter is connected to your device via USB. Your pedal's presets will be on the left-hand side of the screen. Hit "Save" in the upper right corner of the Preset Editor window to save your preset. Hit "Save As" to rename before saving.

Hardware Shortcuts

Action	Brief Description
CONTROL INPUT button + Engine Selector	"Unlocks" Encounter so that delay can be selected from the reverb side, and vice versa
CONTROL INPUT button + DELAY/TAP Switch	Toggles Trails Mode ON/OFF
CONTROL INPUT button + PRESET button	Toggles Preset Extension mode ON (8 user presets slots) or OFF (4 presets)
CONTROL INPUT button + MIX knob	Adjusts OUTPUT level (Cascade) or ADT Level (Parallel & Split)
CONTROL INPUT button + DELAY knob	Selects Stereo Delay time division
CONTROL INPUT button + KNOBS switch set to center (Lock icon)	Toggles between Cascade and Parallel Routing modes
Power cycle + hold REVERB switch	Factory Resets the pedal
Power cycle + hold DELAY/TAP switch	Toggles the internal Tap Tempo feature
Power cycle + CONTROL INPUT button	Cycles through CONTROL INPUT jack options

Below are long form descriptions of the hardware processes that can be done using a combination of a button & a switch, a button & power cycle, or a button & knob.

CONTROL INPUT Button Shortcuts

Engine Unlock – CONTROL INPUT button + Engine Selector

By holding down CONTROL INPUT while selecting an engine and moving it beyond the "Delay" (if KNOBS switch is set to Delay) or engines beyond the "Reverb" engines (if KNOBS switch is set to Reverb), you can select any engine from encoder for that side.

This means that you can use the Engine Unlock feature to run a delay+delay, a reverb+reverb, or a reverb+delay on opposite sides, allowing for tonal combinations much beyond the usual scope.

Trails Mode – CONTROL INPUT button + DELAY/TAP switch

To toggle Trails Mode for your delay/reverb, hold the CONTROL INPUT button on the top side of the pedal, and press the DELAY/TAP switch. The Control Indicator LED will flash once for Trails Mode OFF, and twice for Trails Mode ON.

Preset Extension Mode – CONTROL INPUT button + PRESET button

This will allow selection of Preset Extension Modes. Press the ALT button once to get into ALT Mode. Once there, pressing the PRESET button will show the current extension mode by lighting the 1-4 LEDs with the respective bank color.

OUTPUT Control – CONTROL INPUT button + MIX knob

As referenced in the Controls section, tapping the ALT button then turning the MIX knob will adjust the Output Volume of any preset.

Stereo Delay Division – CONTROL INPUT button + DELAY knob

To toggle between stereo delay time divisions, hold the CONTROL INPUT button while moving the DELAY knob. There are four divisions spread out evenly across the knob.

Cascade/Parallel Routing Toggle – CONTROL INPUT button + KNOBS switch

To toggle between Cascade and Parallel Mode on the pedal, hold the Control INPUT button down while flipping the "KNOBS" switch to the center "LOCK" position. If your switch is already in this position, flip it to either side and then back to the center while holding the CONTROL INPUT button.

Power Cycle Shortcuts

Factory Reset – REVERB Switch + Power Cycle

Need to revert back to factory settings? To perform a factory reset on your Encounter, press & hold the REVERB footswitch while cycling power on the pedal.

Disable Onboard Tap Tempo

To disable the integrated Tap Tempo feature located on the DELAY/TAP Footswitch, unplug the power cable. Then, press + hold the DELAY/TAP Footswitch while plugging the power supply back in. The DELAY/TAP LED Indicator will flash once for disabled, twice for enabled.

Control Input Jack Options

To toggle between Control Input Jack assignments, unplug the power cable. Then, press + hold the CONTROL INPUT Button while plugging the power supply back in. Keep holding the CONTROL INPUT Button to cycle through the options. The Control LED Indicator will flash once for Option 1 (Neuro Hub/Expression), twice for Option 2 (Preset Increment), three times for Option 3 (Preset Decrement), and four times for Option 4 (Tap). Release the CONTROL INPUT Button to select one of these four options.

Stereo Operation & Signal Routing

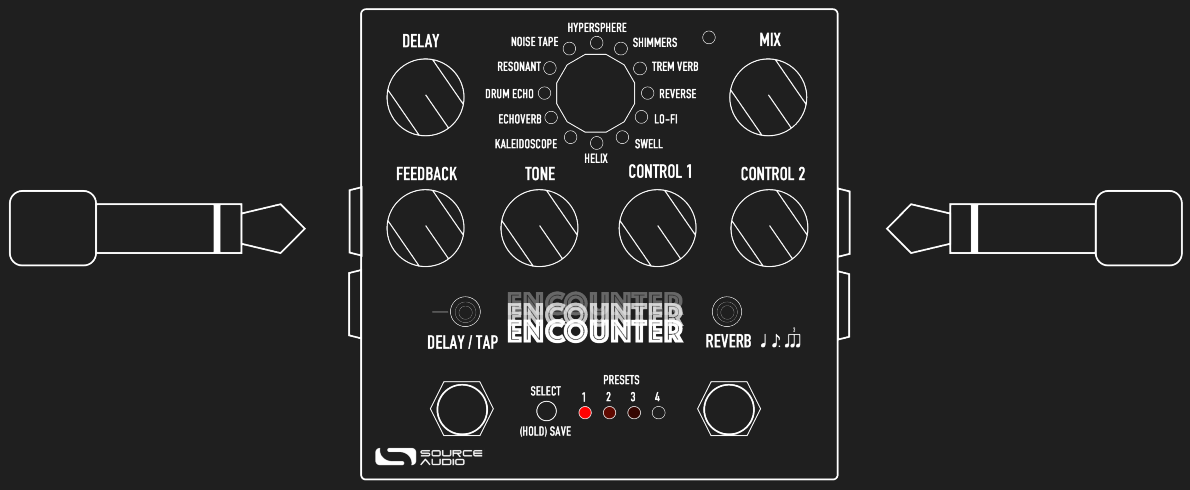
The Encounter is flexible for several different use cases due to its stereo INPUT and OUTPUT jacks. By default, the Encounter auto-detects the cables connected to INPUTS and OUTPUTS 1 & 2 and adjusts to the appropriate routing mode. Stereo Routing can also be performed manually with the Neuro Editors in Hardware Settings, select between "Auto-Detect", "Mono In, Stereo Out" or "Stereo In, Stereo Out."

There are four routing modes available when the Encounter is in its default Auto-Detect mode. See detailed descriptions of each Auto-Detect mode in the sections below.

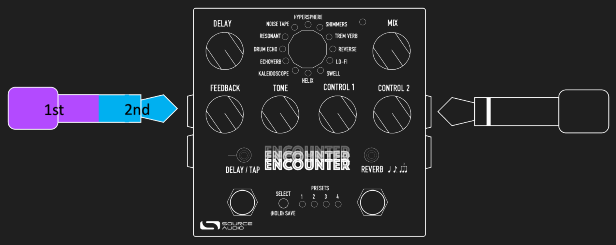
- Mono In, Mono Out
- Mono In, Stereo Out
- Stereo In, Stereo Out
- Stereo In, Mono Out

Mono In, Mono Out

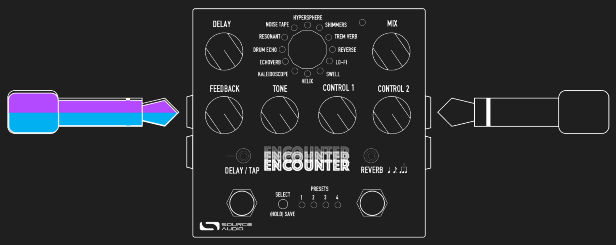
This is the most common use case. Plugging the incoming signal into INPUT 1 with OUTPUT 1 connected to an amp (or the next device in the signal chain) produces a standard mono signal. Dual processing effects are also mixed down a single output.



Below is what Mono In, Mono Out looks like in each internal routing configuration:



Cascade

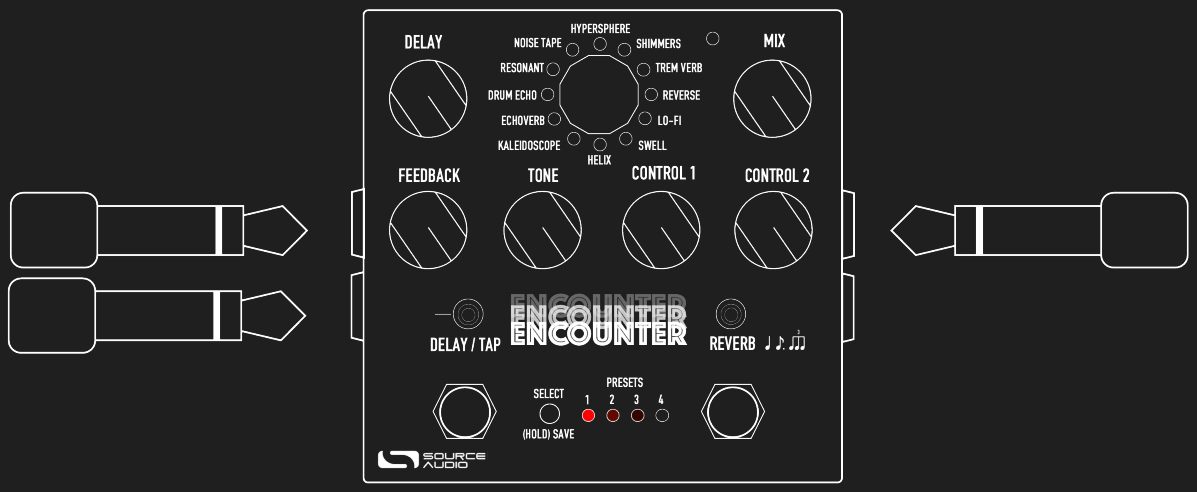


Parallel

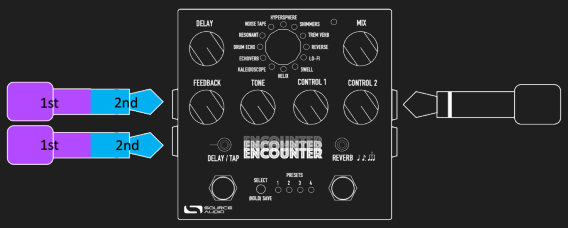
Split Stereo

Mono In, Stereo Out

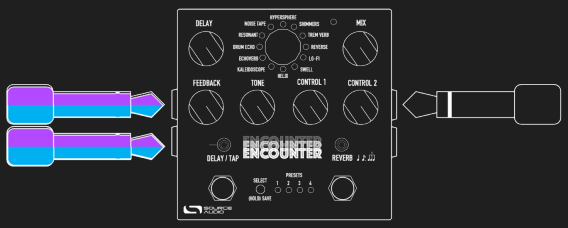
This is a very common use case that allows you to create some nice stereo imaging from a single mono instrument input or use your Encounter as a splitter to send your signal to two separate outputs. When the unit is bypassed in this mode, it will automatically switch to Soft Bypass mode to maintain the bypass signal on the Channel 2 output. When Encounter is in Cascade or Parallel routing mode, the output will contain stereo imagining of both delay and reverb for both channels. When Encounter is in Split Stereo, Delay (Engine A) will output through OUTPUT 1, and Reverb (Engine B) will output through OUTPUT 2.



Below is what Mono In, Stereo Out looks like in each internal routing configuration:



Cascade

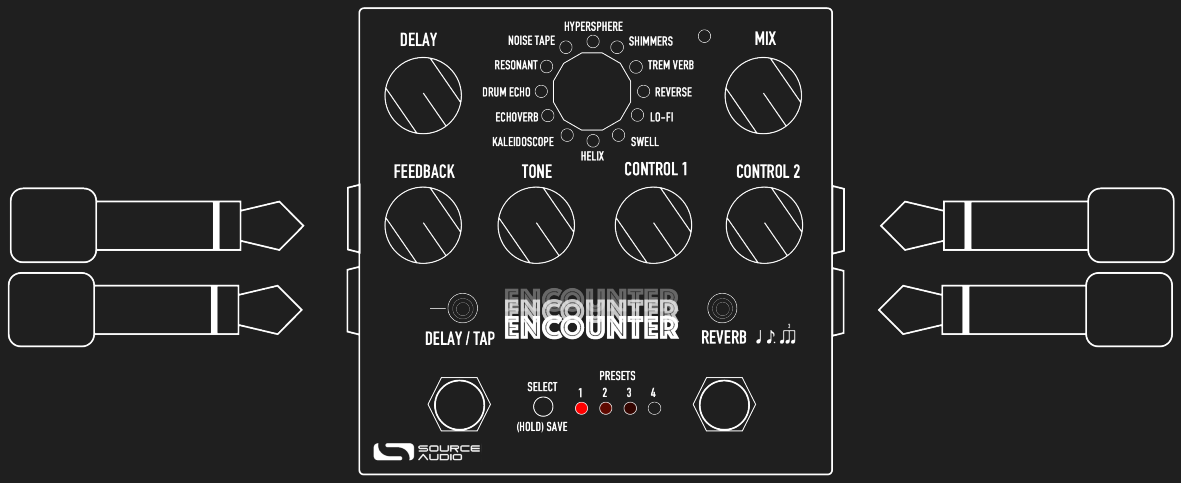


Parallel

Split Stereo

Stereo In, Stereo Out

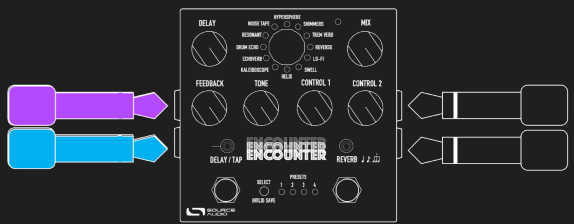
This mode should be your default selection for Stereo In, Stereo Out applications. Stereo In, Stereo Out allows you to continue your stereo chain of effects. When Encounter is in Cascade or Parallel routing mode, the output will contain stereo imaging of both delay and reverb for both channels. When Encounter is in Split Stereo, Delay (Engine A) will output through OUTPUT 1, and Reverb (Engine B) will output through OUTPUT 2.



Below is what Stereo In, Stereo Out looks like in each internal routing configuration:

Cascade

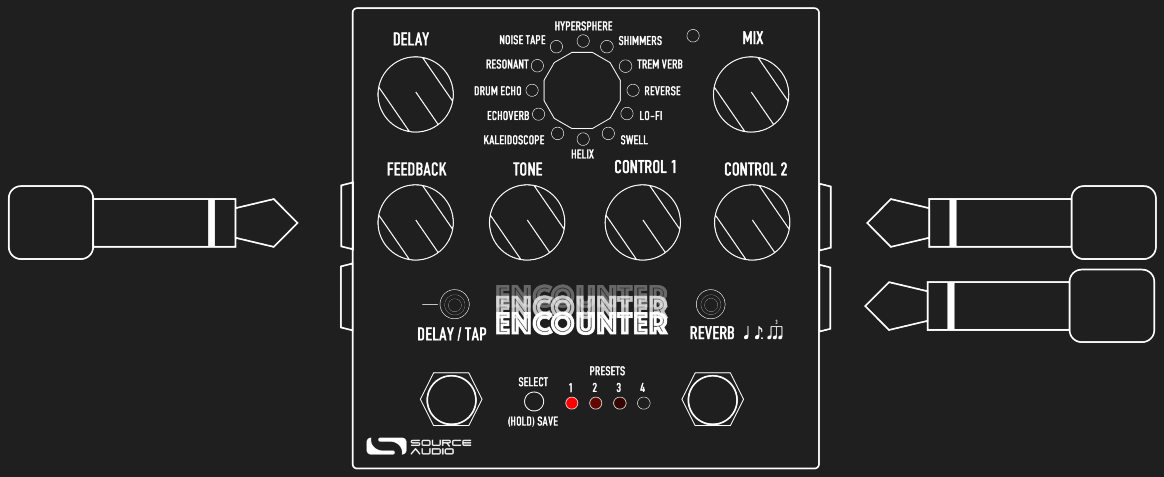
Parallel



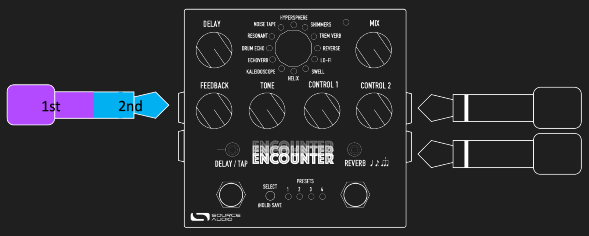
Split Stereo

Stereo In, Mono Out

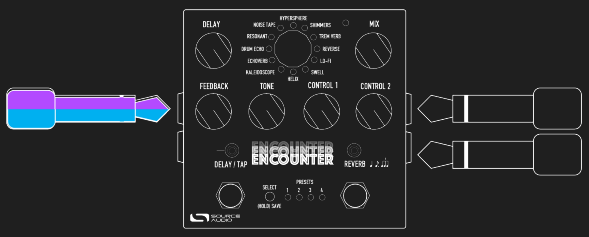
This mode will accept stereo input on jacks INPUT 1 and 2. Inputs 1 and 2 are sent to Channel 1 and 2 respectively. When Encounter is in Cascade or Parallel routing mode, the output will contain stereo imaging of both delay and reverb for both channels. When Encounter is in Split Stereo, Delay (Engine A) will output through OUTPUT 1, and Reverb (Engine B) will output through OUTPUT 2.



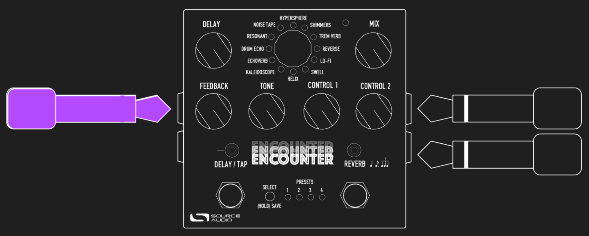
Below is what Stereo In, Mono Out looks like in each internal routing configuration:



Cascade



Parallel



Split Stereo

External Control

PEDAL IN (1/4" or 6.35mm)

Use the two-position PEDAL IN rocker switch to tell the Encounter's ¼" jack whether to accept an Expression pedal (TRS, Expression signal over tip) or a Tap Tempo switch (TS for a single switch, or TRS for a dual switch).

Expression Control

Use a Source Audio Dual Expression pedal OR a passive 3rd party expression pedal (5kOhm to 50kOhm) to control up to three different parameters on the Encounter per preset.

Connect your pedal using a TRS ¼" cable from the output on your expression pedal to the ¼" PEDAL IN jack with the two-way slider set to EXP.

CONTROL INPUT Jack (1/8" or 3.5mm)

There are two main ways the Encounter's Control Input port is utilized. Below are the possible uses for the Control Input jack. Please note that External Switch Options is a global hardware setting.

Expression: Using the Source Audio Dual Expression pedal, or an expression pedal connected to the Neuro Hub, it is possible to map up to three parameters to be controlled via expression.

Tap Tempo

Use a Source Audio Tap Tempo switch or a similarly wired momentary, normally open 3rd party tap switch to connect via 1/8" TRS to the Encounter's Control Input jack. A Tap Tempo switch connected to the Control Input jack can be configured for either tap tempo or preset cycling.

Connecting An Expression Pedal

Connect a Source Audio Dual Expression pedal using a 3.5mm TRRS cable from the EXP pedal's Sensor Output to the Encounter's CONTROL INPUT port on the pedal's top panel. Press the CONTROL INPUT button to enable External Control.

If you are not getting the desired results from your Expression pedal setup, go to the Hardware Options section of the Neuro software. You'll need to select "Neuro Hub/Expression" under "Control Input Option", and you may also need to calibrate your Encounter to your expression pedal using Neuro.

Using a Third-Party Expression Pedal with Control Input

The Encounter's Control Input uses a specific wiring to be able to communicate with both the Dual Expression pedal and the Neuro Hub. To use a third party expression pedal into this input (if you are already using the ¼" TRS PEDAL IN for something else), please refer to the One Series Third Party Expression Pedal Guide.

Mapping Parameters

The quickest way to map parameters to your expression pedal is by connecting your Encounter to the Neuro App or Neuro Desktop Editor. The Expression Control section is found when clicking the Wrench icon in the upper right corner of the Encounter's Sound Editor. Download the Neuro Desktop Editor and click on your Encounter in the left margin Pedals collection to view the preset editor.

MIDI Expression

The Encounter can also receive expression signal over MIDI. To do this, you need a MIDI controller that has an expression input and is also compatible with the Encounter (this will be most MIDI controllers). Connect your compatible expression pedal to your MIDI controller, and your MIDI controller to your Encounter. You can also achieve this with the Neuro Hub.

Neuro 3

Like all pedals in the Source Audio One Series line, the Encounter features access to more precise editing parameters, preset sharing, and added functionality via the Neuro Desktop Editor and Mobile App. The Neuro Desktop Editor is available as a free download for Mac or Windows on the Editors & Firmware page of the Source Audio website.

The Neuro 3 App

The Neuro 3 App is an excellent tool for creating and organizing highly customized presets for your Encounter. Neuro offers an advanced cataloging system for naming and storing Encounter presets, as well as a Community section for exploring, downloading, and sharing user-created presets. Neuro is also a tool for installing the latest updates to your Encounter's firmware.

Downloading and Connecting Neuro 3

Neuro 3 is a free download for Windows and Mac and is free on the App Store for iOS and the Google Play store for Android. To download the Neuro 3 for Desktop, go to the Source Audio Editors & Firmware page, where there are downloads for the most up-to-date versions of Neuro for both Windows and Mac.

After the download process, connect your Encounter with a USB Type A male to type mini-B male data cable (Must be data-capable, not solely a charger cable). There is one included in the box with your Encounter.

Connect the cable from the USB-Mini B port on the pedal to the USB port on your computer.

Once you've made the connection, Encounter will appear on screen ready for you to add your Collection, indicating that the Encounter is ready to be edited.

If this does not populate automatically, you can click the (+) Add Pedal button in the left corner, select Encounter from the list, and follow the prompts.

Neuro 3 User Interface

Here is where you'll view, create, save, and share presets you make or download using Neuro 3. The Preset Editor for Encounter contains many editable parameters that are not found on the face of the pedal, as well as the ability to discover, audition, and download user presets via the Community section.

Neuro 3 contains the same controls and features on both Desktop and Mobile, but the Mobile interface differs slightly due to screen size, dimensions, and mobile optimization. Below are screenshots of the Neuro 3 User Interface for Desktop and a brief overview of the software.

The Default Neuro 3 User interface consists of 4 main portions, from left to right: "My Pedals" Collection, Presets Window, Pedal Editor, Cloud Presets.

The Encounter's Sound editor contains mixing and EQ controls in the center along with internal channel routing options. On either side are parameters for both the delay and reverb engines, ranging from classic delay and reverb controls (*Base*) to flexible, engine-specific parameters (*Designer*).

When the left & right panels are collapsed, the Encounter Sound Editor expands into a widescreen, plugin-like experience.

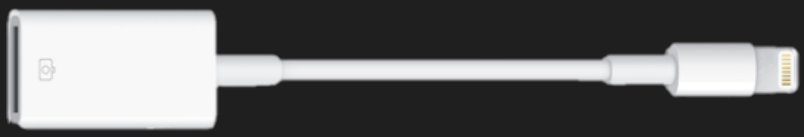
Neuro 3 for Mobile

Like all Source Audio One Series pedals, the Encounter is fully supported in the Neuro Mobile app. The Neuro Mobile app is available for iOS and Android devices and allows access to all the preset parameters and hardware options described in the Neuro Desktop editor section above.

Connecting to the Neuro Mobile App (USB-MIDI)

The Encounter is the tenth Source Audio pedal after the EQ2, Ultrawave, C4, Spectrum, Atlas, Nemesis, Ventris, Collider, and Artifakt to add two-way communication with the Neuro Mobile app using USB. To connect the Encounter to the mobile device you will need the proper cable adapters.

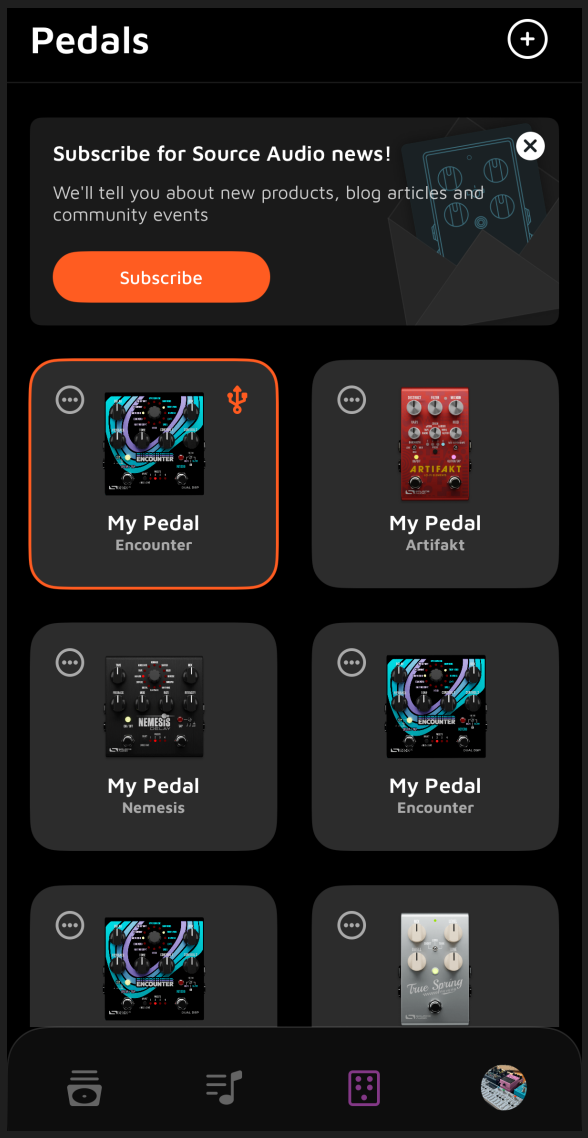
- iOS Devices – Any iOS device with a lightning connector is supported. A "Lightning to USB Camera Adapter" is required. Connect the adapter to the USB A-mini B cable that was included with your Encounter.



- Android Devices & iPhone 15 and up – Android devices may have either USB-micro or USB-C connectors that will support MIDI over USB communication with the Encounter. You will need the appropriate USB B/C (male) to USB A (female) adapter to use with the included USB A/B-mini cable. Note that the USB B-micro to USB A adapter is sometimes called an OTG (On-The-Go) adapter. iPhone 15s have a USBC connection.

Neuro Mobile User Interface

‘My Pedals’ Collection



By tapping the pedal-shaped icon towards the bottom right of your screen, your “My Pedals” collection will appear. This is where you will manage any pedals you’ve connected to Neuro 3. When a pedal is properly connected via USB, it will be outlined in orange with a “USB” icon, as seen on the selected Encounter above.

You may also view preset editors of offline pedals or pedals you don’t even own, by tapping the (+) icon in the upper right corner to Add a Pedal. If you Skip the connection steps, you can view the offline editor for that pedal. You can also Rename, Learn About, and Delete instances of pedals by tapping the (…) icon in the upper left corner.

Main Editor Screen

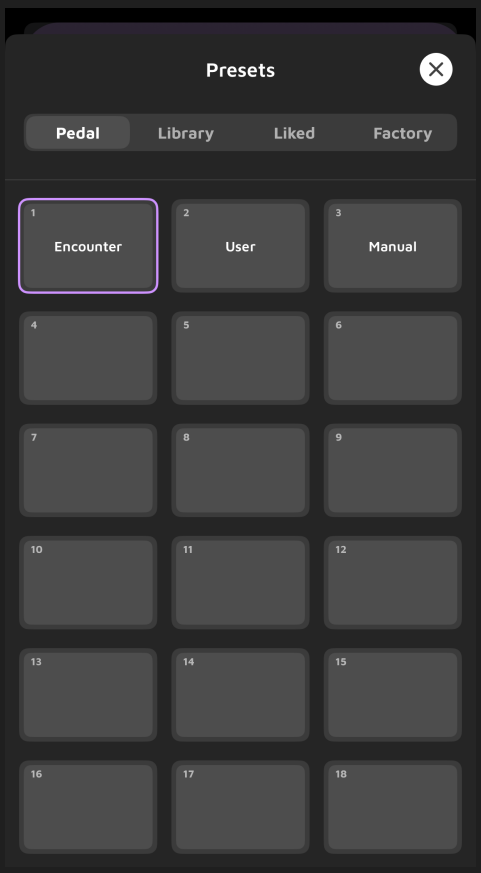
Once Encounter has been selected from your "My Pedals" Collection, its Sound Editor will become the main interface. This is where you will create presets and make adjustments to existing ones. The Encounter's Sound Editor has 3 main portions: "Mixer", "Engine A", and "Engine B".

"Mixer" refers to common EQ and levelling controls for either side of the pedal. Here you can shape your overall effect mix, output, treble, and bass, as well as channel routing options and tempo input (Tap Tempo, manual input, or MIDI Sync). Please note that the "Treble" and "Bass" controls affect the wet signal only.

"Engine A" refers to the Delay side of Encounter, unless a reverb engine is selected in its place. Here you'll find all the delay and engine-specific controls for the Delay side.

"Engine B" refers to the Reverb side of Encounter, unless a delay engine is selected in its place. Here you'll find all the reverb and engine-specific controls for the Reverb side.

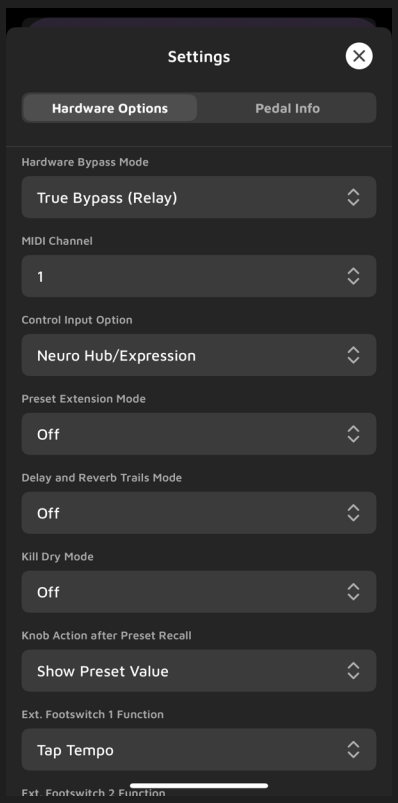
Onboard Presets



Tapping the three horizontal bars icon in the lower left corner of the Main Editor Screen will open your Onboard Presets list. When your pedal is connected to Neuro, this list will be read out in real time, meaning you can see exactly which presets are on your pedal in this moment. When no pedal is connected, clicking this icon will only bring up options to view your Library tab, your Liked presets, and the Factory presets.

You can manage your presets: Tap & Hold on a preset to move it around. Neuro will give you the option of whether to swap it with the preset that's in the destination slot, or to replace the preset in the destination slot without swapping it.

Hardware Options



Tapping the Gear icon in the lower right corner of the Main Editor Screen will open the Encounter's Hardware Settings Options menu. Please note that these Hardware Settings are global settings and are not stored in preset data. Below is a brief description of each Hardware Setting.

Hardware Bypass Mode: Toggle between True (relay) Bypass and Active Analog Buffered Bypass.

MIDI Channel: Set the channel on which Encounter responds to MIDI Messages.

Control Input Option: Configure the 3.5mm Control Input for one of the following: a Neuro Hub or Expression Pedal, Preset Increment/Decrement (from a tap button switch), or Tap Tempo.

Preset Extension Mode: Toggle Preset Extension Mode ON (8 accessible preset slots) or OFF (4 accessible preset slots).

Delay and Reverb Trails Mode: Toggle whether or not the reverb and delay tails stay active and trail out naturally after the effect is bypassed, or if there is a hard cutoff when you turn off either side (Trails OFF).

Kill Dry Mode: Useful for certain stereo or W/D/W setups, Kill Dry globally eliminates the dry signal for every preset. This means that the MIX control effectively controls the entire effect level, which would also be your output level.

Knobs Action After Preset Recall: After you navigate to a new preset slot, the knobs can behave in one of 3 ways:

Show Preset Value	Control LED flashes when turning the knob to where it is set in the preset.
Always Write	Knob positions override where they are set within the preset. (Similar to WYSIWYG mode on other pedals)
Write After Preset Value Is Reached	Knobs won't adjust the sound until turned to where they are set within the preset, then they will begin affecting the sound.

External Footswitch 1 Function: When the PEDAL IN switch is set to SWITCH, this tells the connected Tap switch to do one of 3 options: Increment Preset, Decrement Preset, or Tap Tempo.

External Footswitch 2 Function: When the PEDAL IN switch is set to SWITCH, this tells the connected Tap switch to do one of 3 options:

-Increment Preset
-Decrement Preset
-Tap Tempo

Use this setting when a Dual Tap switch is connected via TRS cable to set the second switch.

Global Bypass State: Sets the default configuration of which engines are engaged or bypassed. For example, Encounter can be configured to always load with the delay disengaged and the reverb engaged.

Default I/O Routing Option: Sets whether the Encounter auto-detects the inputs and outputs, or if it is hard-set to either Mono In, Stereo Out or Stereo In, Stereo Out.

Keep Delay Time Constant with Preset Change: Switching this on will make each preset use the same delay time as previous. Useful when you want to change other delay settings such as type, feedback, tone, etc. without adjusting the TIME control.

Enable Tap Tempo on Delay/TAP Footswitch: Switch this OFF to disable the integrated tap tempo and cause the DELAY/TAP switch to only toggle Delay On/Off like a normal footswitch.

Tap Tempo Toggle Left: Set the tap subdivision for the left position of the Subdivision switch.

Tap Tempo Toggle Middle: Set the tap subdivision for the center position of the Subdivision switch

Tap Tempo Toggle Right: Set the tap subdivision for the right position of the Subdivision switch.

Delay Bypass Hold Time: Since the DELAY/TAP switch has integrated tap tempo by default, when you tap the footswitch with the delay enabled, the processor "waits" for tempo input. If it does not get anymore taps after 2.6 seconds (maximum delay time), it assumes you are disengaging delay

This control lets you adjust how long you need to hold down the DELAY/TAP footswitch in order to bypass the engine.

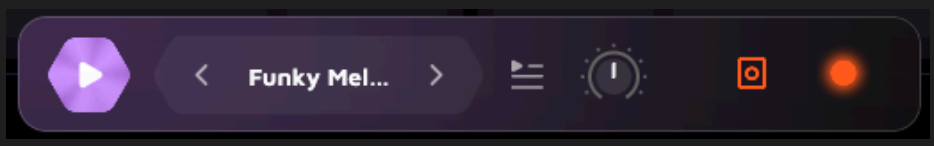
Global Decrement Enable: Toggle the ability to cycle backward through preset slots by pressing+holding DELAY/TAP when the Delay engine is disengaged.

Global Increment Enable: Toggle the ability to cycle forward through preset slots by pressing+holding REVERB when the Reverb engine is disengaged.

Global Always Recall: Turning this ON allows you to include the engine ON/OFF states when scrolling through presets. Otherwise, the effect ON/OFF states won't be included in the preset data.

Sum Stereo Delays to Mono if Output 2 is Disconnected: Enabling this brings the second channel's stereo delay tap into the mono signal path so that your delay sounds retain their stereo rhythmicality even in mono.

SoundCheck™ – Hear Any Preset Without a Rig



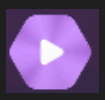
New with Neuro 3 is our SoundCheck™ feature – the ability to hear any preset (Community, Factory, Library, half-baked in the Preset Editor) without needing to connect

to a guitar or bass rig—or even a pedal. SoundCheck™ is a bit-perfect recreation of the DSP algorithms used in our pedals.

Each version of Neuro (Android, iOS, Windows, Mac) will have a similar looking SoundCheck™ player at the bottom of each preset. The SoundCheck™ player contains the following features:

- **20+ Clips Library**: Hear your preset through a variety of different clips and find a clip that best matches your style or vibe. When publishing a preset, you can set a default SoundCheck™ clip so that other Community members can share your vision. You might discover that you never knew you needed to hear that Fuzz tone through a Wurlitzer.
- **CabSim**: Hear your preset through a guitar or bass cab, or turn it off to hear the preset direct with no filtering.
- **Input Gain Adjustment**: Sometimes, the clip level and preset level just don't jive. To combat this, we have armed SoundCheck™ with an input gain control, this will not only help you match your own instrument's output, but hear what a preset sounds like with a signal that's quiet or hot.
- **Preset ON/OFF Toggle**: This acts like a remote footswitch so you can hear what the clip sounds like dry as well as with the preset engaged.

Using SoundCheck is easy: just press Play on any Neuro preset, published or work-in-progress.



MIDI

Using a 5-pin MIDI DIN connection, the Encounter can be controlled by generic MIDI Continuous Controller (CC) and Program Change (PC) messages. Many of the Encounter's parameters (even those that are not assigned to a control knob) are directly accessible via MIDI continuous controller messages.

MIDI Channel

By default, the Encounter responds to MIDI Channel 1. The Encounter ignores all MIDI messages sent to it that are not on its channel. The input MIDI channel for the Encounter can be changed in the Hardware Options menu of the Neuro Editors. Note that the MIDI Input Channel is a **global** setting that is NOT saved per preset. Note that some

manufacturers begin counting MIDI channels at zero (from 0 to 15), while the Source Audio Neuro Editors use the convention of counting from 1 to 16.

Selecting Presets via Program Change (PC) Messages

The 128 user presets on the Encounter can be recalled via program change messages. Presets 1 to 128 are mapped to MIDI Program Change messages 1 to 128.
Note: Some MIDI controllers use a 0-127 numbering system, so you may need to offset your preset numbers by -1 in this case.

It is possible to save presets with the Encounter in any combination of Delay/Reverb Bypassed/Engaged.

MIDI CLOCK

It is also possible to sync the delays in Encounter with your upstream MIDI Clock using the preset editor in Neuro 3. Please note, MIDI Clock is a preset-by-preset option for maximum flexibility, so it will need to be enabled for each preset that you wish to sync to your MIDI Clock.

Controlling the Encounter with MIDI Continuous Controller (CC) Messages

The Encounter responds to MIDI Continuous Controller (CC) messages, shown below. The pedal comes already mapped to a default set of CC numbers. For a complete list of default MIDI mappings and ranges, connect the Encounter to the Neuro Desktop Editor via USB, select the Encounter as a Device from the left margin, then go to Settings (Gear icon) > Edit Device MIDI Map.

Custom CC Mapping

The default MIDI map provides control over parameters using specific Continuous Controller messages. It is also possible to override the default map and create a custom mapping. Custom MIDI CC mappings are global, meaning they are not unique per preset. The CC mapping will apply in all situations, regardless of which preset is active.

To create a custom MIDI CC mapping, follow these steps:

- Connect your Encounter to the Neuro Desktop Editor.
- Select the Encounter as a Device in the left margin
- In the top bar next to “Save” and “Info”, select Settings (Gear icon) then Edit Device MIDI Map from the dropdown menu.
- The Encounter’s *MIDI Map Editor* window will open. Simply scroll to the MIDI CC value you wish to remap and click that CC’s dropdown menu. A list of parameter choices will unfold.

- Select the parameter you wish to re-assign to the chosen CC. The process is complete.

USB

The Encounter's USB-mini port is plug-and-play ready for Windows and Mac computers. The Encounter uses class-compliant drivers, so no special drivers are needed. Just power up the Encounter and connect it to the computer using a USB cable. The computer will automatically recognize the Encounter, which will be identified as "One Series Encounter" in the operating system.

The USB connectivity can also be used to connect to your mobile device and use the Neuro Mobile App with your Encounter.

USB connectivity brings many benefits, such as the ability to connect with the Neuro 3 App and for downloading Encounter firmware updates, accessing an advanced set of effect editing parameters, and downloading community presets. The USB port also supports MIDI connectivity to a DAW or any USB-MIDI device.

USB-MIDI

The Encounter will appear as a MIDI device in your computer's operating system. As a result, the Encounter can communicate with audio production software that utilizes MIDI, such as Pro Tools, Ableton Live, Logic Pro, and more. MIDI messages can be sent directly to the Encounter using the USB connection, which allows for full automation of the Encounter within host software such as a DAW.

Universal Bypass

Encounter contains two separate circuits for bypass mode, allowing you to choose the method you prefer. The true bypass path uses signal relays, which are electromechanical switches. This provides an ultra-low resistance path from the input jacks to the output jacks, which is effectively the same as a wire. The buffered bypass path uses extremely low noise buffers, which provide a very low output impedance and are effective for driving long cables or long chains of effects following the Encounter audio output.

Out of the box, the Encounter operates in true bypass mode. In order to switch to buffered bypass mode, edit the Encounter's **hardware settings** using the Neuro App.

We recommend you choose between the active analog bypass (a.k.a. buffered bypass) and relay-based true bypass based on what is needed in your signal chain. Ideally, on a larger pedalboard the first pedal in a signal chain is a buffered input followed by true bypass in the rest of the signal chain.

Both bypass methods have pros and cons associated with them. Buffered bypass provides consistent input impedance so that if the source is susceptible to variations in input impedance (similar to a guitar pickup), there won't be a noticeable change in tone. True bypass has the benefit of providing a dedicated hardwired bypass signal path. The Encounter features small-signal relays for true bypass switching that offer reduced pops and clicks compared to the traditional true bypass switching method using a mechanical switch.

When using Trails Mode, a function called "soft bypass" is used in order to maintain the reverb trails after the effect has been bypassed. Trails Mode sends the audio through the DSP at all times so the Collider must remain in the buffered bypass path. Select the Reverb Trails Mode option in the Hardware Options page of the Neuro Desktop or Mobile App to put the Collider into Trails Mode.

Specifications

Dimensions

- Length: 11.63 cm (4.58 inches)
- Width: 11.17 cm (4.40 inches)
- Height (not including knobs and footswitches): 3.71 cm (1.46 inches)
- Height (including knobs and footswitches): 5.61 cm (2.21 inches)

Weight

- 450 grams (1 pound)

Power

- 300mA @ 9V DC
- Center negative, Barrel positive plug, 2.1 mm inner diameter, 5.5 mm outer diameter

Audio Performance

- Maximum Input Level: +6.54 dBV = 8.76 dBu = 2.12 V RMS = 6.0 V p-p
- Full Scale Output Level: +6.54 dBV = 8.76 dBu = 2.12 V RMS = 6.0 V p-p
- Input Impedance: 1 Mega Ohm (1 MΩ)
- Output Impedance: 600 Ohm (600 Ω)
- 110 dB DNR Audio Path
- 24-bit Audio Conversion
- 56-bit Digital Data Path
- Universal Bypass (relay-based true bypass or analog buffered bypass)

Troubleshooting

Restore Factory Settings

To revert the Encounter to its factory settings, clearing all user data, presets, expression mappings, and changes to the MIDI mapping, use either the Neuro Mobile App or Neuro Desktop Editor and choose the Factory Reset option in the Hardware Options menu. It is also possible to perform a factory reset without the Neuro App by following these steps:

- Press and hold the ON/OFF FOOTSWITCH.
- Connect the power supply.
- The CONTROL LED will blink rapidly until the reset is complete. You can stop holding the FOOTSWITCH once the CONTROL LED starts to blink.

Noise & Hum

Power source: Ensure that the proper power supply is being used.

Near noise source: Move pedal away from power supplies and other equipment.

Other equipment: Remove other effects from signal chain; see if noise persists.

Bad cables: Swap out audio cables.

USB ground loop: When connected to a computer using a USB cable, noise can appear in the audio signal. This usually results from ground loop noise due to the Encounter and computer running on separate power supplies. In the case of laptops, disconnecting the computer's power supply and running it on a battery can often mitigate the noise. External display monitors are often the primary source of noise and powering down monitors can also resolve noise issues.

Ground loop with amp: Make sure your Encounter is running on the same power mains circuit as your guitar amplifier.

Unit Appears Dead / No LEDs Lit

Wrong power supply: Use correct power supply. See the DC 9V (Power) section for more details.

For further troubleshooting, please contact us at contact@sourceaudio.net. We will be with you within 24-48 hours.

Frequently Asked Questions

What kind of instruments can I connect to Encounter's inputs?

Encounter's audio inputs are high impedance (~ 1 MΩ) and they can accept high impedance signal sources like guitars/basses with passive pickups, as well as low impedance sources like line-level audio circuits, guitars/basses with active pickups, electronic keyboards, or mixer outputs. The input circuit can handle signals ranging up to 6.0 Volts, peak-to-peak.

Make sure to use mono TS cables. The Encounter cannot output a stereo signal over a single cable/output such as a TRS. If your setup involves stereo cabling, you may need to use Y splitters before and after the Encounter.

Can I power Encounter directly over USB, without using the 9 Volt supply?

No. USB provides 5 Volts, but Encounter needs 9 Volts, so it cannot be powered directly from USB. Make sure that you have plugged in the included 9V DC power supply when connecting to the Encounter's USB port.

When connecting Encounter to a recording interface or mixer, should I use a Lo-Z (microphone) or Hi-Z (line / instrument) input?

Encounter's output will be low impedance when the effect is active or in buffered bypass mode, but it will be high impedance when using true bypass mode and a guitar with passive pickups. Therefore, it is recommended that you use a high impedance (Hi-Z) input on your recording interface or mixer to avoid signal loss.

Why doesn't Encounter respond to MIDI messages being sent to it?

By default, the Encounter should respond to MIDI continuous controller messages on channel 1. The Encounter's MIDI channel can be configured using the Neuro Editors. Channel numbers in MIDI use zero-based counting, so MIDI channel 1 is described as 0 in hexadecimal, MIDI channel 2 is described as 1 in hexadecimal, and so on, concluding with MIDI channel 16, which is described as F in hexadecimal. A continuous controller message starts with a hexadecimal B and is followed by the channel number (0 through F).

So, the command byte from your MIDI controller should be formatted as shown in the following table:

MIDI Channel (Decimal)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
CC Command Byte (Hex)	B0	B1	B2	B3	B4	B5	B6	B7	B8	B9	BA	BB	BC	BD	BE	BF

Each continuous controller command byte is followed by two bytes: the CC number and the value. So, each CC message consists of a total of three bytes. If the Encounter is not responding to MIDI, make sure that your MIDI controller is properly configured and sending messages in the format described above.

Can I use Encounter in my amp's effects loop?

Encounter's audio inputs can handle up to 8.76 dBu or 6.0 Volts peak-to-peak, which allows it to work in most amp effects loops. Be sure to check your amp's documentation to verify that the maximum send level is less than Encounter's maximum input level.

How do I update the firmware?

Firmware updates are available via the Neuro Desktop Editor using the USB port. Power the pedal and connect it to your computer using a USB-mini B cable. The Neuro Desktop Editor is available from Source Audio's website: http://www.sourceaudio.net/editorsandfirmware.html. While the pedal is connected, right-click on the Encounter icon in the left margin, then select "Firmware Update" from the resulting menu.

Mac isn't letting me download the Neuro 3 software

Mac users may see this warning message when trying to open the Neuro Desktop software: "App can't be opened because it was not downloaded from the Mac App Store." In order to run the Neuro Desktop, please refer to the steps in this Apple support article: https://support.apple.com/en-us/HT202491.

Mac users may also get the warning "App cannot be opened because it cannot be checked for malicious software". If this message pops up after downloading & attempting to open Neuro for the first time, make sure to click "Show in Finder". This will bring you to Neuro's location in your directory. Then, CTRL + Click "Open" from the resulting menu to open the Neuro app. You will get the warning once more, but this time, there will be an "Open" button. Hit Open and you will be good to go.

Rubber Feet

The Encounter comes standard with a flat aluminum bottom, making it easy to apply Velcro and mount to a pedalboard. Additionally, adhesive rubber feet are included in the Encounter box. Applying the rubber feet to the Encounter can help prevent it from sliding on flat surfaces such as a hardwood floor or a desktop.

Removing rubber feet is fairly easy as they can be peeled off without much issue if you decide you don't want them. Please contact us at contact@sourceaudio.net if you would like a new set of rubber feet.

Waste Disposal Notes

If possible, dispose of the device at an electronics recycling center. Do not dispose of the device with the household waste.

For full compliance with EN 61000-4-6 standard, input cable must be less than 3 meters in length.

Warranty

Limited Transferrable Warranty

Source Audio, LLC (hereinafter "Source Audio") warrants that your new Source Audio Encounter, when purchased at an authorized Source Audio dealer in the United States of America ("USA"), shall be free from defects in materials and workmanship under normal use for a period of two (2) years from the date of purchase by the original purchaser. Please contact your dealer for information on warranty and service outside of the USA.

Under this Limited Warranty, Source Audio's sole obligation and the purchaser's sole remedy shall be repair, replacement, or upgrade, at Source Audio's sole discretion, of any product that, if properly used and maintained, proves to be defective upon inspection by Source Audio. Source Audio reserves the right to update any unit returned for repair and to change or improve the design of the product at any time without notice. Source Audio reserves the right to use reconditioned parts and assemblies as warranty replacements for authorized repairs. Any product repaired, replaced, or upgraded pursuant to this Limited Warranty will be warranted for the remainder of the original warranty period.

This Limited Warranty is extended to the original retail purchaser. This Limited Warranty can be transferred to anyone who may subsequently purchase this product provided that such transfer is made within the applicable warranty period and Source Audio is provided with all of the following information: (i) all warranty registration information (as set forth on the registration card) for the new owner, (ii) proof of the transfer, within thirty (30) days of the transfer, and (iii) a photocopy of the original sales receipt. Warranty coverage shall be determined by Source Audio in its sole discretion. This is your sole warranty. Source Audio does not authorize any third party, including any dealer or sales representatives, to assume any liability on behalf of Source Audio or to make any warranty on behalf of Source Audio.

Warranty Information

Source Audio may, at its option, require proof of the original purchase date in the form of a dated copy of the original authorized dealer's invoice or sales receipt. Service and repairs of Source Audio products are to be performed only at the Source Audio factory or a Source Audio authorized service center. Prior to service or repair under this Limited

Warranty, the purchaser must request from Source Audio a return authorization, which is available at:

Source Audio LLC
120 Cummings Park, Woburn, MA 01801
(781) 932-8080 or at www.sourceaudio.net

Unauthorized service, repair, or modification will void this Limited Warranty.

Disclaimer and Limitation of Warranty

Do not open the effects pedal under any circumstance. This will void the warranty.

The foregoing limited warranty is the only warranty given by Source Audio and is in lieu of all other warranties. All implied warranties, including warranties of merchantability and fitness for any particular purpose, exceeding the specific provisions of this limited warranty, are hereby disclaimed and excluded from this limited warranty. Upon expiration of the applicable express warranty period, Source Audio shall have no further warranty obligation of any kind, express or implied. Source Audio shall in no event be liable for any special, incidental, or consequential damages suffered by the purchaser or any third party, including without limitation, damages for loss of profits or business or damages resulting from use or performance of the product, whether in contract or in tort. Source Audio shall not be liable for any expenses, claims, or suits arising out of or relating to any of the foregoing. Some states do not allow the exclusion or limitation of implied warranties so some of the above limitations and exclusions may not apply to you. This Limited Warranty gives you specific legal rights, and you may also have other rights, which vary, from state to state. This Limited Warranty only applies to products sold and used in the USA. Source Audio shall not be liable for damages or loss resulting from the negligent or intentional acts of the shipper or its contracted affiliates. You should contact the shipper for proper claims procedures in the event of damage or loss resulting from shipment.

Version History

September 16, 2025: Initial release