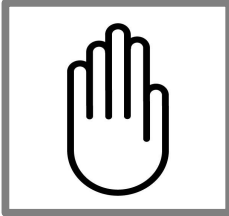# OWNER'S MANUAL

GECKO® EXODUS ALPHA MXR 1800

www.geckomusicgroup.com

GECKO®

SAFETY INSTRUCTIONS & SYMBOLS GUIDE

For your own safety and to avoid invalidation of the warranty, all text marked with these symbols should be read carefully.

SYMBOLS:

NOTES
Contain important information and useful tips on the operation of your equipment.

WARNING
The lightning flash with arrowhead symbol within an equilateral triangle, is intended to alert the user to the presence of uninsulated dangerous voltage within the product's enclosure that may be of sufficient magnitude to constitute a risk of electric shock.

CAUTIONS
The exclamation point within an equilateral triangle is intended to alert the user to the presence of important operating and maintenance (servicing) instructions in the literature accompanying the appliance. Please read the manual carefully.

HEADPHONES SAFETY WARNING
Contain important information and useful tips for headphones outputs and monitoring levels.

SAFETY INSTRUCTIONS:
- To reduce the risk of electrical shock, do not remove covers. No user-serviceable parts inside. Please refer servicing to qualified personnel.
- To reduce the risk of electrical shock or fire, do not expose the equipment to rain or moisture.
- Do not impose unnecessary stress on your equipment (i.e. placing heavy objects on it, over screwing its mounting, etc).
- Read and keep the instruction manuals in a safe place for future references.
- Do not attempt to clean the equipment with chemical solvents as this may damage the finish. Clean only with a dry cloth.
- Do not block any ventilation openings.
- Do not install near any heat sources such as radiators, heat registers, stoves, or other apparatus that produce heat.
- Do not defeat the purpose of the polarized or grounding-type plug. A polarized plug has two blades with one wider than the other. A grounding type plug has two blades and a third grounding prong. The wide blade or the grounding prong is provided for your safety. If the provided plug does not fit into your outlet, consult an electrician for the replacement of the obsolete outlet.
- Protect the power cord from being walked on or pinched particularly at plugs, convenience receptacles, and the point where they exit from the apparatus.
- Unplug the apparatus during lightning storms or when it is not in use for a long period of time.

- Use only attachments/accessories specified by the manufacturer.
- Always shut down power supply when not in use to save energy and for a prolonged lifespan.
- Exposure to extremely high noise levels may cause permanent hearing loss. Individuals vary considerably in susceptibility to noise-induced hearing loss, but nearly everyone will lose some hearing if exposed to sufficiently intense noise for a period of time. The U.S. Government's Occupational Safety and Health Administration (OSHA) and the Singapore Workplace Safety and Health Council (WSHC) has specified the permissible noise level exposures shown in the following chart. According to OSHA and WSHC, any exposure in excess of these permissible limits could result in some hearing loss. To ensure against potentially dangerous exposure to high sound pressure levels, it is recommended that all persons exposed to equipment capable of producing high sound pressure levels use hearing protectors while the equipment is in operation. Earplugs or protectors in the ear canals or over the ears must be worn when operating the equipment in order to prevent permanent hearing loss if exposure is in excess of the limits set forth here:

Duration/Day (Hours)	dB, Sound Pressure Level (SPL)	Descriptions
	Below 90dB	Safe zone
8.00	90	Hearing damage
6.00	92	
4.00	95	
3.00	97	
2.00	100	Serious hearing damage
1.50	102	
1.00	105	
0.50	110	
0.25 or less	115	Human pain threshold

FOREWORD

Dear Friends,

Thank you very much for purchasing quality products by **GECKO MUSIC GROUP**. I am very grateful that we have journeyed this far, since 2002! We have set new audio standards in the industry and we have touched and changed lives along the way! I believe our journey will not stop but continue to pursue more breakthrough findings and improvements that will change our lives for the better.

At **GECKO MUSIC GROUP** we focus on developing nothing but the best professional audio equipment and premium grade audiophile products you ever need! Our engineering team is constantly doing R&D to meet this goal. I thank God that by His grace, we have succeeded in developing the revolutionary C.R.I.S.T.A.L.® technology that has changed and is changing the way how audio is captured, encoded, reproduced and managed!

On behalf of **GECKO MUSIC GROUP**, I would like to pledge our continuing commitment to uphold our traditions in serving the music and audio communities around the world with more value-added premium quality GECKO® professional audio equipment and premium grade audiophile products!

Once again, thank you very much for your support. We trust you will love what you hear!

Yours truly,

Daniel Foo
Founder/Director (R&D)
GECKO MUSIC GROUP

TABLE OF CONTENTS

INTRODUCTION

The GECKO® EXODUS ALPHA MXR 1800 18-channel C.R.I.S.T.A.L.® Audiophile mixing console provides a comprehensive live and installed sound solution with unmatched performance, features, and reliability, in a compact format without the steep learning curve.

Everything about the EXODUS ALPHA MXR 1800 is designed to give you best audio fidelity. With the superb sounding C.R.I.S.T.A.L.® Audiophile PreAmps and 24-Bit UTOPIA DSP effects engine, plus tools like true 3-octave Feedback Detection, 9-Band Stereo Graphic Equalizer, Media Player/Recorder, audiophile-grade USB recording/playback to and from your PC or Mac, and faders - the EXODUS ALPHA MXR 1800 mixing console performance will truly elevate your audio experience!

PACKAGE CONTENTS

- GECKO® EXODUS ALPHA MXR 1800 18-channel C.R.I.S.T.A.L.® Audiophile mixing console
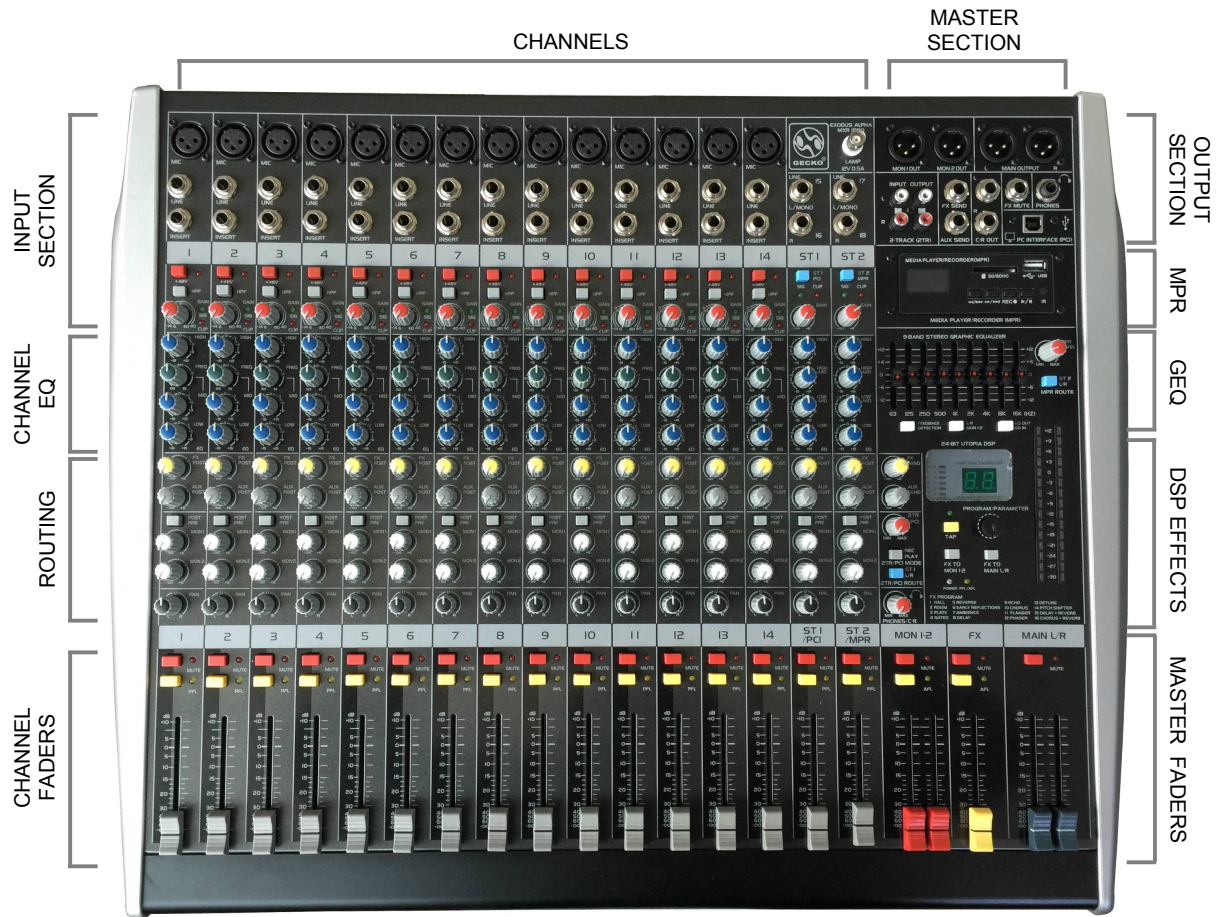- Media Player/Recorder (MPR) Remote Control
- IEC Power Cord, USB Cable

Depending on your region, you will have either one of these two IEC power cords (as shown below) in your package.
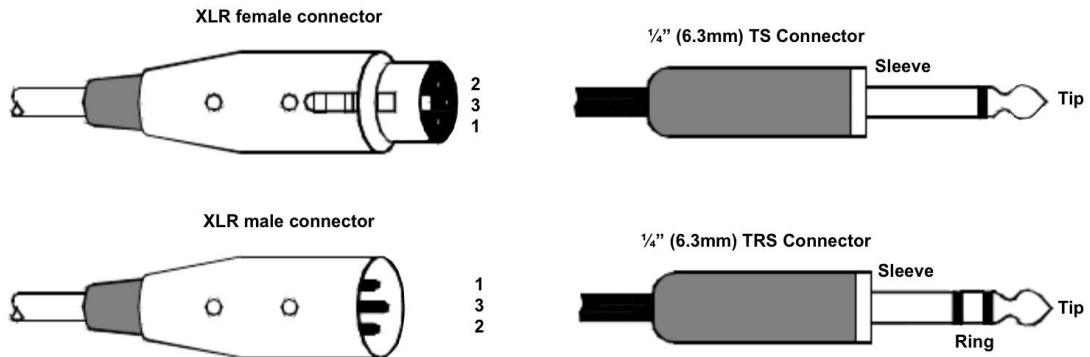
or

MIXING CONSOLE LAYOUT

The EXODUS ALPHA MXR 1800 has comprehensive input and output sections which can be split further into various stages of processing and routing. All preamps are C.R.I.S.T.A.L.® Audiophile PreAmps architecture for the purest possible path throughout the signal chain. The input stages are repeated across each channel of the console, which simplifies operation and enables quick and easy location of various controls. The following pages of this manual are divided up into these stages to explain the details and function of each control.

MIC/LINE INPUT SECTION

Channel inputs and inserts are provided as XLR female and/or ¼" (6.3mm) TRS/TS sockets. The connections for these inputs are assigned as follows.

XLR female connector

¼" (6.3mm) TS Connector
Sleeve
Tip
2
3
1

XLR male connector

¼" (6.3mm) TRS Connector
Sleeve
Tip
Ring
1
3
2

1. MIC INPUT
These are balanced XLR female type input connectors. Connect a balanced microphone to this XLR female input. An unbalanced microphone can be connected provided that +48V phantom power not used. Wired as follows.

Balanced: Pin 1 = Ground ; Pin 2 = Signal + (Hot) ; Pin 3 = Signal - (Cold)
Unbalanced: Pin 1 = Ground ; Pin 2 = Signal + (Hot) ; Pin 3 = Ground

2. LINE INPUT
These are balanced phone-type (¼" TRS) input sockets. Connect balanced or unbalanced instrument or line-level signals to these ¼" (6.3mm) TRS sockets. Wired as follows.

Balanced: Tip = Signal + (Hot) ; Ring = Signal - (Cold) ; Sleeve = Ground
Unbalanced: Tip = Signal + (Hot) ; Sleeve = Ground
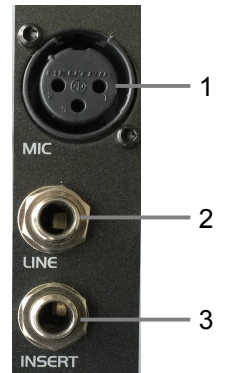
3. CHANNEL INSERT
A signal can be sent from channel to processor(s) and returned back to the channel by connecting a ¼" TRS (stereo) connector to 2 x ¼" TS (mono) connectors lead to this socket. The channel inserts are post-LOW CUT and pre-EQ. Wired as follows.

¼" TRS connector: Tip = Send ; Ring = Return ; Sleeve = Ground
Left (¼" TS connector): Tip = Send ; Sleeve = Ground
Right (¼" TS connector): Tip = Return ; Sleeve = Ground
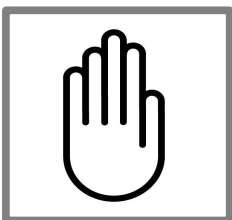
NOTES: We recommend the use of GECKO® TRUTH T3AL audiophile-grade signal cables and OLYMPIAN or AUDIOPHILE series audiophile-grade connectors for optimal sound transmission of your performance.

4. +48V PHANTOM

This switch toggles phantom power ON and OFF and is available on all monaural channels on the mixing console. If you set the switch ON, the mixing console supplies DC +48V power to the particular channel that provides MIC (XLR female) input connector. Set this switch ON (pressed in, red LED lights up) to apply phantom power to the XLR input for condenser microphones and phantom-powered DI boxes.
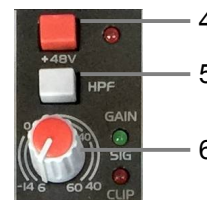
5. HIGH PASS FILTER (HPF) SWITCH

This switch toggles the HPF ON or OFF. To turn the HPF ON, press the switch in. The HPF cuts frequencies below 75Hz by 12dB per octave which can help to reduce popping, rumble, and handling noise from vocal microphones. Also known as LOW CUT.

6. GAIN CONTROL

This control adjusts the sensitivity of both MIC (XLR female) and LINE (¼" TRS) inputs to the optimum level for the channel strip. Both the MIC and LINE inputs are electronically balanced. Too low a signal level can mean that there is not enough output from the channel and too high can result in overload and distortion in the output. The adjacent SIG and CLIP LEDs will give an indication of the signal level. Ideally, the GAIN rotary control should be adjusted so that the green SIG LED is lit and the loudest passages of the input signal (e.g. bass drum beats) will just momentarily trigger the CLIP LED. Anything longer than a momentary flicker of the CLIP LED means that the GAIN should be reduced. Using the PFL button further down the channel strip gives a more detailed view of the channel level on the main VU LEDs.

The EXODUS ALPHA MXR 1800 GAIN structure employs the revolutionary GECKO® C.R.I.S.T.A.L.® Audiophile PreAmps technology for the purest of sound reproduction.

MIC/LINE EQ SECTION

7. HIGH

This control can boost or cut the high frequencies (center 12kHz) by ±15dB (12 o'clock position is zero).

8. FREQ

This control sweeps the frequency band affected by the MID control from 100Hz through to 8kHz, Q=1.8.
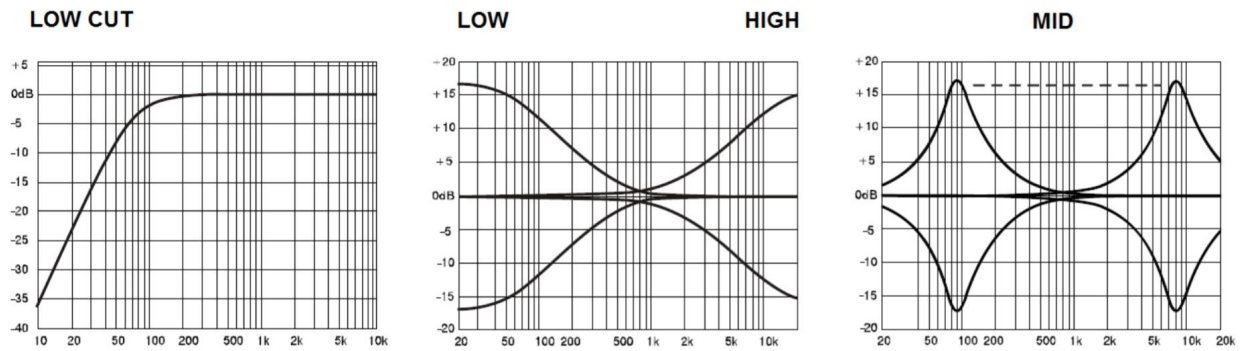
9. MID

This control can boost or cut the mid frequencies set using the FREQ control by ±15dB (12 o'clock position is zero).

10. LOW

This control can boost or cut the low frequencies (center 80Hz) by ±15dB (12 o'clock position is zero).
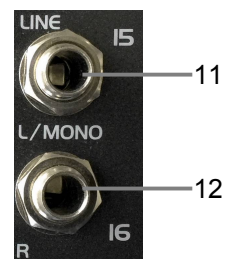
LOW CUT | LOW HIGH | MID

STEREO LINE INPUT SECTION

11. LINE L/MONO
Connect balanced or unbalanced instrument or line-level signals to these ¼" (6.3mm) TRS sockets. Wired as follows.

Balanced: Tip = Signal + (Hot) ; Ring = Signal - (Cold) ; Sleeve = Ground
Unbalanced: Tip = Signal + (Hot) ; Sleeve = Ground

12. LINE R
For stereo line inputs, use this connector for Right input and the above connector for Left input. All following channel controls will affect both signals but Left & Right will remain separate.

13. ST 1/PCI
Switches the channel input between ST 1 and the PC INTERFACE (PCI). Press this switch in to override the ST 1 inputs and the channel will be fed from a PC or Mac connected to the USB B connector.
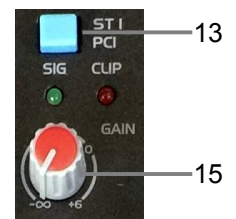
14. ST 2/MPR
Switches the channel input between ST 2 and the MEDIA PLAYER/RECORDER (MPR). Press this switch in to override the ST 2 inputs and the channel will be fed from playback of USB or SD media on the MPR.
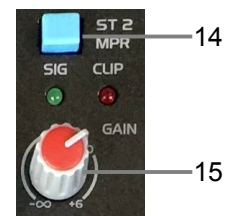
15. GAIN CONTROL
This control trims the mono or stereo input to the optimum level for the channel strip. Too low a signal level can mean that there is not enough output from the channel and too high can result in overload and distortion in the output. The SIG and CLIP LEDs above the rotary control give an indication of the signal level. Ideally, the Gain rotary control should be adjusted so that the green SIG LED is lit and the loudest passages of the input signal (e.g. bass drum beats) will just momentarily trigger the CLIP" LED. Anything longer than a momentary flicker of the CLIP LED means that the Gain should be reduced. Using the PFL button further down the channel strip gives a more detailed view of the channel level on the main VU LEDs.

The EXODUS ALPHA MXR 1800 GAIN structure employs the revolutionary GECKO® C.R.I.S.T.A.L.® Audiophile PreAmps technology for the purest of sound reproduction.

STEREO LINE EQ SECTION

16. HIGH
This control can boost or cut the high frequencies (center 12kHz) by ±15dB (12 o'clock position is zero).
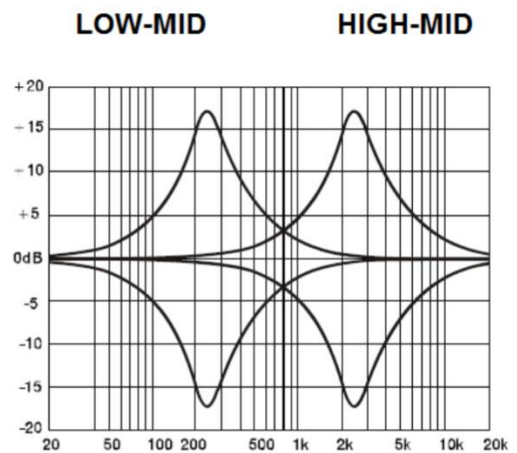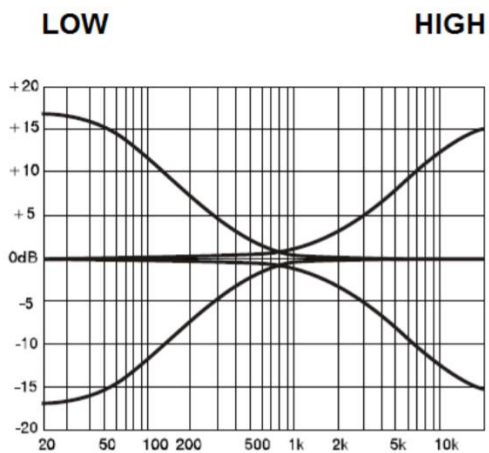
17. HIGH-MID
This control can boost or cut the high-mid frequencies (2.5kHz) by ±15dB (12 o'clock position is zero), Q=1.8.

18. LOW-MID
This control can boost or cut the low-mid frequencies (250Hz) ±15dB (12 o'clock position is zero), Q=1.8.

19. LOW
This control can boost or cut the low frequencies (center 80Hz) by ±15dB (12 o'clock position is zero).

CHANNEL ROUTING

20. FX POST
This control governs the amount of signal from the channel routed to the DSP effects engine. If a jack is connected to the FX SEND connector (see 38 below), this will operate as an extra AUX output (POST means post-fader - i.e. the signal routed to FX SEND is also affected by the channel fader level).

21. AUX POST
This control governs the amount of signal from the channel routed to the AUX SEND or auxiliary output to external equipment. (POST means post-fader - i.e. the signal routed to FX SEND is also affected by the channel fader level).

22. POST/PRE
Pressing this button in changes MON 1 and MON 2 outputs from POST to PRE. POST is post-fader, meaning the signals to MON 1 and MON 2 are also affected by the channel fader level. PRE is pre-fader, meaning the signals to MON 1 and MON 2 are not affected by the channel fader level.

23. MON 1
This control governs the level of signal routed to the MON 1 OUT XLR connector. The output can be used for monitoring or recording equipment.

24. MON 2
This control governs the level of signal routed to the MON 2 OUT XLR connector. The output can be used for monitoring or recording equipment.

25. PAN/BAL
This control adjusts the amount of signal from the channel fed to Left or Right outputs. This varies the point in the stereo field that the signal appears. For ST 1 and ST 2 channels, the PAN control is replaced with a BAL control for Left/Right balance.
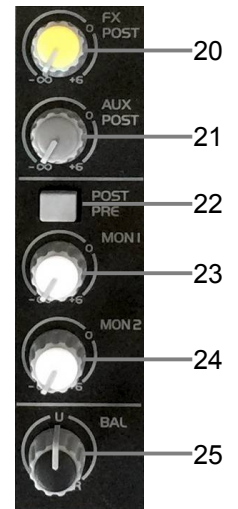
CHANNEL FADERS

26. MUTE
Pressing this switch in mutes the channel output (not Insert Send) A red LED indicates that the channel is muted.

27. PFL
Pre-Fade Listen sends the channel signal direct to monitoring. This means that the channel signal is shown on the main VU LEDs. Also, the signal is routed directly to the headphones output. This allows the particular channel signal to be checked. If many PFLs or AFLs are selected, all are routed to monitoring. A yellow LED indicates that the channel is set to PFL.

28. CHANNEL FADER
Linear fader control to adjust the channel level to the master output. A dB scale is provided to show the level of boost or cut.
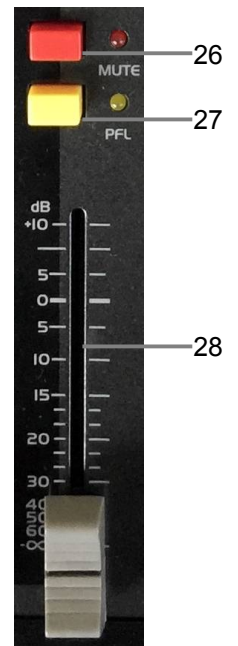
12VDC LAMP CONNECTIONS

At the top of the console, a 12VDC output is provided on the BNC connection for a console lamp. This must be no more than 0.5A (6W).

MASTER OUTPUT SECTION

29. MON 1 OUT
Balanced XLR output for MON 1 (monitor 1).

30. MON 2 OUT
Balanced XLR output for MON 2 (monitor 2).

31. MAIN L OUTPUT
Balanced XLR output for MAIN Left (L) out.

32. MAIN R OUTPUT
Balanced XLR output for MAIN Right (R) out.

33. FX MUTE
Footswitch jack to mute FX. Connect a non-latching footswitch here to mute or un-mute the FX SEND signal.

34. PHONES
Stereo headphones output. 30Ω ~ 600Ω impedance headphones recommended

35. PC INTERFACE (PCI)
The EXODUS ALPHA MXR 1800 is equipped with high-fidelity USB audio codec developed by Yamaha-Steinberg, supporting up to 24-Bit/96kHz of stereo recording on most DAWs via USB Type-B connector for PC or Mac computer. Your mixing console will be connected automatically once plugged into your PC or Mac (it does not require any special software driver). Select "Yamaha-USB" as your audio device, launch your favorite DAW, assign your inputs, and you are ready to record your show!

This connection can also be used for audio playback from PC or Mac by pressing in the 2TR/PCI MODE button (54). Playback level is governed by the 2TR/PCI control (53).

36. 2-TRACK (2TR) INPUT
Left + Right RCA connection for auxiliary input of a playback device (e.g. CD player). This can be routed to ST 1 or MAIN L/R outputs (see 55 below) and is governed by the 2TR/PCI rotary level control (53).

37. 2-TRACK (2TR) OUTPUT
Left + Right RCA connection for MAIN mix output to a recording device. This output is pre-fader (unaffected by MAIN Left + Right faders).

38. FX/AUX SEND
Unbalanced jack outputs from FX SEND or AUX SEND routes. The mix is governed by FX and AUX levels from each channel.

39. C-R (CONTROL ROOM) OUT
These are impedance-balanced ¼" TRS output connectors. These connectors output the mixed signal whose level is adjusted by the PHONES/C-R control. Output is in MAIN (L and R). These connectors are typically used to connect to a monitor system in a control room.

9

MEDIA PLAYER/RECORDER (MPR)

40. SD CARD SLOT
Insert SD or SDHC card with audio files here.
Supported formats are MP3, WMA, WAV (16-Bit,
44.1kHz).

41. USB PORT
Insert USB storage device with with audio files here.
Supported formats are MP3, WMA, WAV (16-Bit,
44.1kHz).

42. IR RECEIVER
Infrared signal receiver for MPR remote.

43. MPR CONTROLS
Transport and recording controls for MPR section as
shown below.

◄◄/‖◄◄   Press briefly for previous track. Press and hold for reverse search.

►►/►►‖   Press briefly for next track. Press and hold for forward search.

REC ●   Press to record main output to media (basic adhoc recording).

►/‖   Press to play or pause track.
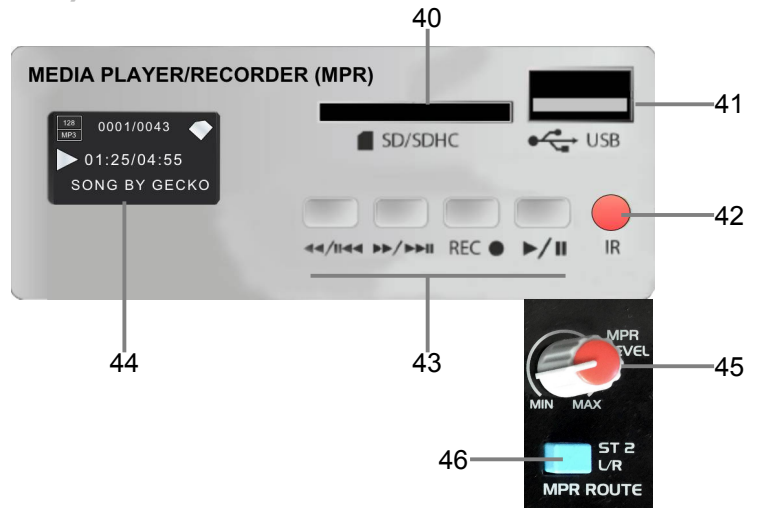
44. DISPLAY
Digital display with track and play status information.

45. MPR LEVEL
Rotary output level control for MPR.

46. ST 2 L/R
If not pressed in, the MPR output is routed through the ST 2 channel. Press down to route the MPR
output directly to the MAIN L+R outputs.

REMOTE CONTROL FOR MEDIA PLAYER/RECORDER (MPR)

The MPR module is supplied with an infrared handheld remote control to handle some of the onboard controls away from the console.

Before use, it is necessary to pull out the tab at the base of the handset to engage the battery.

This remote control is most effective in a line of sight with the "IR" receiver on the MPR window.

Key assignments are detailed in the diagram shown here.

Please note the MPR contains the following EQ presets for your music playback:

Natural > Rock > Pop > Classic > Soft > Jazz > DBB > SRS WOW

Play / Pause
Not used
Volume - / +
Previous/Next
Track select
EQ presets
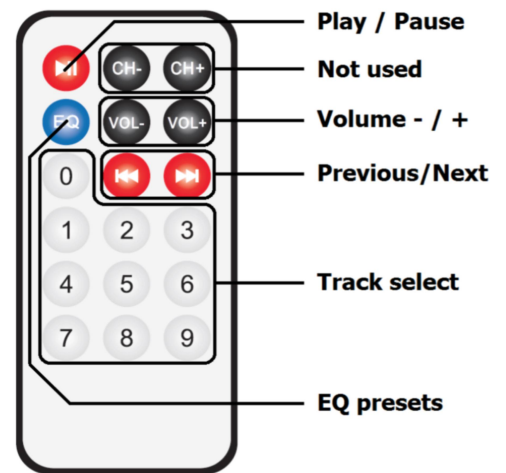
GRAPHIC EQUALIZER

The main EQ is an illuminated 9-Band Stereo Graphic Equalizer with built-in 3-Octave Feedback Detection circuitry and can be assigned to the main output (MAIN L/R) or monitors (MON 1-2). This offers refined audio spectrum shaping and feedback control for live sound situations.

47. EQ SLIDERS
Each slider controls a boost or a cut of up to 12dB centered at the specified frequency with an LED to aid visibility in dark situations.

48. FEEDBACK DETECTION
Press in to engage the 3-Octave Feedback Detection circuit. All slider LEDs will be dimmed until feedback is detected and then the frequency within which the feedback is detected will illuminate brightly. Move this fader down to reduce or eliminate the risk of feedback at that frequency. To use this feature EQ OUT EQ IN button (50) must be pressed in.
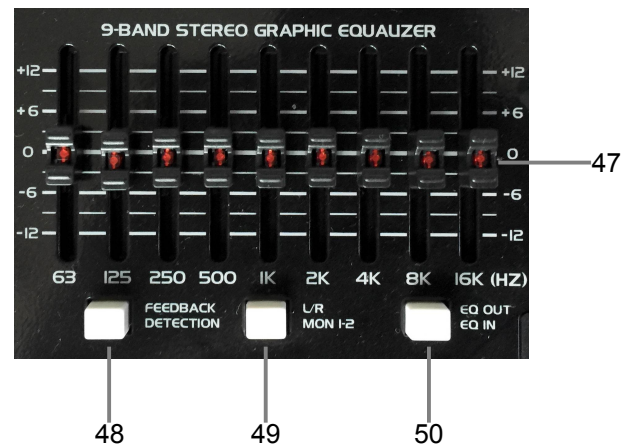
49. L/R MON 1-2
The graphic equalizer is normally assigned to MAIN L/R outputs but pressing this button will assign it to MON 1 and MON 2 outputs instead. This gives the option of feedback control for monitors instead of the main outputs.

50. EQ OUT EQ IN
When this button is pressed in, the graphic equalizer is in operation and the slider LEDs will be lit. When the button is out, it is not in operation and the slider LEDs will be off.

MASTER ROUTING SECTION

51. FX SEND
The overall level of signals routed to the FX SEND buss, either for internal DSP or FX SEND output (38). When using the internal DSP, it is important to observe the LED level meter on the DSP section (57), and if the signal is clipping (red LED lighting), reduce the FX SEND level accordingly.

52. AUX SEND
The overall level of signals routed to the AUX Send output (38).

53. 2TR/PCI
Output level control for the 2-TRACK (2TR) RCA inputs (36) or stereo input from the PC INTERFACE (PCI) (35).

54. 2TR/PCI MODE   REC PLAY
When not pressed in, the main output is routed digitally to the PC INTERFACE (PCI) for recording to PC or Mac computer. Pressing this button reverses this by routing the output of the PC or Mac back to the PC INTERFACE (PCI) for playback.

55. 2TR/PCI ROUTE   ST 1 L/R
Normally, playback from the PC INTERFACE (PCI) is routed via ST 1 channel. Press this button in to route playback directly to main outputs via 2TR/PCI control (53).

56. PHONES/C-R
Level control for HEADPHONES and C-R outputs.
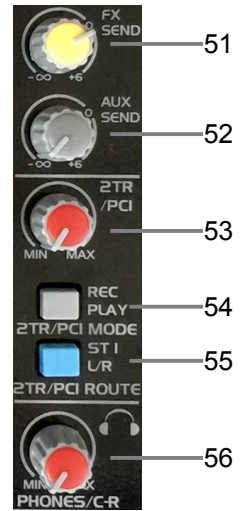
DSP EFFECTS ENGINE

The EXODUS ALPHA MXR 1800 has an internal 24-Bit UTOPIA DSP processor for audio effects, as detailed on the UTOPIA FX Table (next page).

57. 6-SEGMENT LED METER
6-segment LED input level meter. Indicates the overall input level to DSP.

58. LED NUMERICAL DISPLAY
Indicates the selected program (see table below).

59. TAP
Press once to switch PARAMETER (60) control to PARAMETER 2. Tap rhythmically more than twice to set a tempo for the effect.

60. PROGRAM/PARAMETER
Turn this rotary encoder to select a program. The numerical display will flash the selected program number.

Press the encoder to confirm the selection and the display will stop flashing and the selected program will be active.

Press the encoder again and a dot will appear in the display indicating PARAMETER 1. Turning the encoder will change PARAMETER 1 for the selected program as detailed in the UTOPIA FX Table on the next page.

Pressing the TAP button (59) will switch to PARAMETER 2 and then turning the encoder will change PARAMETER 2 for the selected program. These parameter changes are stored for when the program is selected in the future.

61. FX TO MAIN L/R
Press this button to send the output of the DSP to the MAIN L+R via the FX FADER (65).

62. FX TO MON
Press this button to send the output of the DSP to MON 1 and MON 2 via the FX FADER (65).
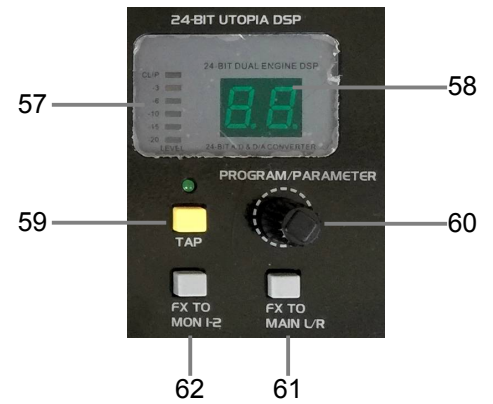
UTOPIA DSP TABLE

PROGRAM	EFFECT	PARAMETER 1	MIN	MAX	PARAMETER 2	MIN	MAX	TAP
01	Hall	Reverb time	01 (approx 1 second)	10 (approx 8 seconds)	Brilliance	OFF	ON	LED on/off
02	Room	Reverb time	01 (approx 0.5 second)	10 (approx 4 seconds)	Brilliance	OFF	ON	LED on/off
03	Plate	Reverb time	01 (approx 0.5 second)	10 (approx 5 seconds)	Brilliance	OFF	ON	LED on/off
04	Gated	Reverb time	01 (approx 0.1 second)	10 (approx 1 second)	Brilliance	OFF	ON	LED on/off
05	Reverse	Reverb time	01 (approx 0.1 second)	10 (approx 1 second)	Brilliance	OFF	ON	LED on/off
06	Early Reflections	Room size	01 (small)	10 (very large)	Brilliance	OFF	ON	LED on/off
07	Ambience	Area size	01 (small)	10 (very large)	Brilliance	OFF	ON	LED on/off
08	Delay	Repeats	01 (no regeneration)	20 (max regeneration)	Delay Time (bpm)	07 (72bpm)	60 (600bpm)	Blinking BPM Tempo
09	Echo	Repeats	01 (no regeneration)	40 (max regeneration)	Delay Time (bpm)	07 (72bpm)	60 (600bpm)	Blinking BPM Tempo
10	Chorus	Depth	01 (1%)	99 (99%)	Mod Speed bpm	02 (24bpm)	48 (480bpm)	Blinking Mod Speed
11	Flanger	Depth	01 (1%)	99 (99%)	Mod Speed bpm	02 (24bpm)	48 (480bpm)	Blinking Mod Speed
12	Phaser	Depth	01 (1%)	99 (99%)	Mod Speed bpm	02 (24bpm)	48 (480bpm)	Blinking Mod Speed
13	Detune	Depth	01 (1%)	99 (99%)	2nd voice delay	05 (5ms)	50 (50ms)	LED on/off
14	Pitch Shift	Semitone steps	-12 (1 octave down)	+12 (1 octave up)	Detune	OFF (0%)	ON (25%)	LED on/off
15	Delay + Rev	Ratio	-9 (90% Dly / 10% Rev)	9 (10% Dly / 90% Rev)	Delay time (bpm)	11 (116bpm)	60 (600bpm)	Blinking BPM Tempo
16	Chorus + Rev	Ratio	-9 (90% Cho / 10% Rev)	9 (10% Cho / 90% Rev)	Reverb time	12 (1.2sec)	24 (2.4secs)	LED on/off

STATUS INDICATORS

The master section has 4 status LEDs, which indicate as follows.

POWER   When lit, indicates that main power is on.

**PFL/AFL**   Pre-Fade or After-Fade Listen is active.
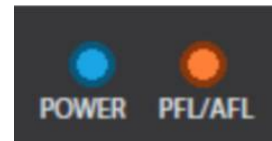
MAIN OUTPUT VU METERS

The main output level meters comprise a pair of volume ladders with 15 LEDs in each. These normally display the MAIN L/R output levels unless PFL or AFL is active.

When one or more PFL or AFL buttons are pressed in, these ladders will show the output of that channel (or those channels) directly.

This enables a more detailed analysis of the signal level than can be shown by the SIG and CLIP LEDs alone.

When monitoring any signal levels, it is important to prevent the red LEDs from lighting for anything longer than a brief flicker. Persistent lighting of the red LEDs indicates clipping or distortion.
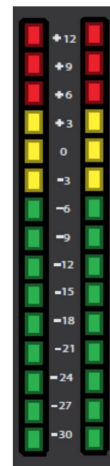
MASTER FADERS SECTION

The Master Fader Section controls output level for monitors (MON 1 & MON 2), DSP Effects (FX), and MAIN L/R outputs.

63. MUTE
Press to mute the relative output(s). LED indicator lights when muted.

64. PFL/AFL
Activates Pre-Fader Listen for monitors or After-Fader Listen for DSP Effects (FX). The output of either is routed to the headphones (34) output and displayed on the main level meters (see above).

65. FADERS
Output faders for MON 1-2, FX, and MAIN L/R. Decibel markings (dB) give a reference to the level setting applied.

REAR PANEL

66   67
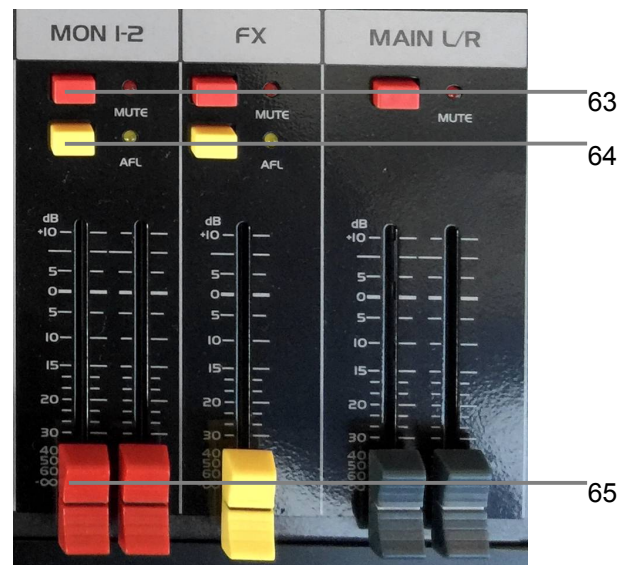
66. MAIN AC INPUT
The EXODUS ALPHA MXR 1800 employs a built-in Universal Power Supply (see SPECIFICATION) to cater to global applications. The AC inlet is an integrated IEC mains inlet with a fuse holder and switch. Connect IEC to mains power using the supplied mains lead. Replace fuse only with type indicated. Rocker switch activates mains power to the unit.

67. GROUNDING BOLT
Chassis grounding point (earthed) for the EXODUS ALPHA MXR 1800. For safety, all equipment must be grounded.

BLOCK DIAGRAM
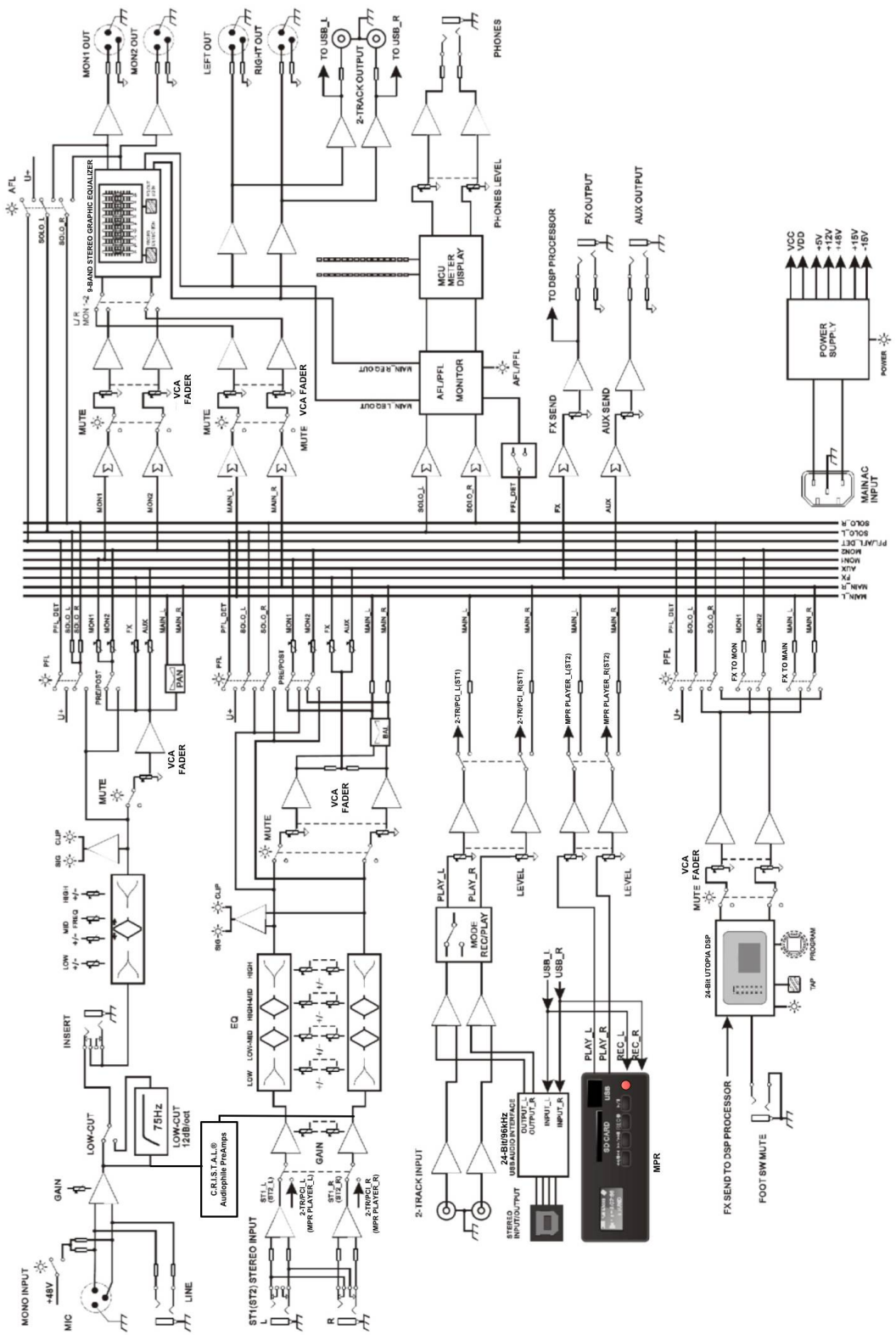
SPECIFICATION

Pre-Amplifiers:
GECKO® C.R.I.S.T.A.L.® Audiophile PreAmps

Frequency Response
18Hz ~ 30kHz , +/- 0.5dB

Connections

Channels Inputs:
18 Channels

14 Monaural:
MIC XLR Female: Balanced, sensitivity -60dBu ~ +14dBu
LINE ¼" TRS: Balanced, sensitivity -40dBu ~ +14dBu
HPF: 12dB/octave below 75Hz
Max. Input Level: +24dBu
XLR Phantom Power: +48VDC, ON/OFF

2 Stereo:
4 LINE ¼" TRS: Balanced/Unbalanced, sensitivity -40dBu ~ +14dBu

2-Track Inputs:
RCA: Unbalanced, >4kΩ, -2dBu

2-Track Outputs:
RCA: Unbalanced, <75Ω, -2dBu

Inserts:
Channel: ¼" TRS, 0dBu

L, R Outputs:
XLR Male: Balanced, <75Ω, +4dBu, +22dBu max.

MON (1-2) Outputs:
XLR Male: Balanced, <75Ω, +4dBu, +22dBu max.

FX/Aux Outputs:
¼" TRS: Balanced/Unbalanced, <75Ω, -2dBu, +18dBu max.

C-R Outputs:
¼" TS: Unbalanced, <75Ω, +4dBu, +22dBu max.

Headphones:
¼" TRS: 30Ω ~ 600Ω impedance headphones recommended

Lamps:
1 x BNC: 12V / 5W max.

PC Interface (PCI):
Audio Codec: Yamaha-Steinberg, driverless stereo summing (input/output), PC/Mac
Connection: USB Type-B
Supported DAW: All major DAWs
Supported Sampling Rate: up to 96kHz
Supported Bit Depth: up to 24-Bit
Control Routes: L/R, ST 1

9-Band Stereo Graphic Equalizer:
EQ In/EQ Out: Yes
Routes: L/R, MON (1-2)
Feedback Detection: 3-Octave

Effects:
DSP: 24-Bit UTOPIA, 16-Presets with internal TAP delay & depth
Routes: L/R, MON (1-2), FX Send, FX Return

Media Player/Recorder (MPR):
Reader: SD Card, USB
Playback: MP3, WMA, WAV (16-Bit, 44.1kHz)
Remote: IR Remote Control
Control Routes: L/R, ST 2

Faders:
60mm Dustproof: Channel; Main (L, R); MON (1-2), FX Return

Performance

Internal Headroom:
Channel: +20dB
Mix: +22dB

Meters:
LED: 3 color LED, quasi peak response
Channel: Signal (Green), Peak (Red)
Master (L, R): 15 segment: -30dB ~ +12dB

Common Mode Rejection Ratio (CMRR):
Mic CMRR @ 1kHz: >75dB, typical

Total Harmonic Distortion plus Noise (THD + N):
+14dBu, 1kHz: channel to mix out, <0.003%

Crosstalk @ 1kHz:
Fader shutoff: >85dB
Mute shutoff: >85dB
Inter channel: >82dB

Root Mean Square (RMS) Noise, 22Hz ~ 22kHz:
Mic EIN: -122dB
Residual output noise: < -90dBu; -100dB S/N
LR mix noise: < -82dBu; -90dB S/N
MON mix noise: < -82dBu; -90dB S/N
Aux mix noise: < -82dBu; -90dB S/N
Mix noise @ 0dB gain: < -82dB S/N

Monaural EQ:
HF: Shelving +/-15dB, 12kHz
HM: Peak/dip +/-15dB, 100Hz ~ 8kHz, Q=1.8
LF: Shelving +/-15dB, 80Hz

Stereo EQ:
HF: Shelving +/-15dB, 12kHz
HM: Peak/dip +/-15dB, 2.5kHz, Q=1.8
LM: Peak/dip +/-15dB, 250Hz, Q=1.8
LF: Shelving +/-15dB, 80Hz

Power Supply:
Built-In: Universal Power Supply (IEC inputs)
Supported Voltages:
100V ~ 240V, 40W max. (50/60Hz)

Physical Properties:
Enclosure: Steel
Color: Metallic Grey/Silver
Hardware: Non-Slip Rubber Feet (4)
Net Weight: 8.7kg
Dimension: (H) 127mm x (W) 601mm x (D) 480mm

Specifications subject to change without prior notice. Manufactured under ISO9000 certified management system.

WARRANTY

GECKO MUSIC GROUP warrants its GECKO® products for a period of one (1) year from the original date of purchase, in accordance to the warranty regulations described below.

What is Covered:
During the applicable warranty period, GECKO MUSIC GROUP warrants the product against defects in materials and workmanship and against malfunctions. GECKO MUSIC GROUP will remedy all such defects and malfunctions without charge for parts or labour if the warranty applies. In the case that other parts are used which constitutes an improvement, GECKO MUSIC GROUP may, at its discretion, charge the customer for the additional cost of these parts. Final determination of warranty coverage lies solely with GECKO MUSIC GROUP.

What is Not Covered:

1. If the product needs to be modified or adapted in order to comply with applicable technical or safety standards on a national or local level, in any country which is not the country where the product was originally developed and manufactured, this modification/adaptation shall not be considered a defect in material or workmanship;

2. Normal wear and tear, in particular, of faders, crossfaders, potentiometers, keys/buttons, valves, guitar/bass strings, machine heads, pick-up covers, PVC/PU/leather covers, illuminants, and similar parts are not covered by this warranty;

3. Improper handling, neglect or failure to operate the unit in compliance with the instructions given in the user or service manuals;

4. Connection or operation of the unit in any way that does not comply with the technical or safety regulations applicable in the country where the product is used;

5. Damages/defects caused by force of nature or any other condition that is beyond the control of GECKO MUSIC GROUP;

6. Any repair or opening of the unit carried out by unauthorized personnel (user included) will void the warranty;

7. Modification or removal of serial numbers.

Obtaining Warranty Service:

To return a GECKO® product for warranty service, first fill out the Online Technical Report on this website and submit for an authorization/service number. Write the authorization/service number so that it is prominently displayed on the outside of the shipping carton. Any products received without an authorization/service number that is clearly visible upon arrival at the factory will be refused. Enclose proof of the original delivery date or a copy of the original sales receipt/invoice. Enclose a description of the suspected defect or malfunction and the condition, if any, which caused the problem. Return the product to either GECKO MUSIC GROUP or the GECKO® Store where the purchase was made. Note: Before sending back to GECKO MUSIC GROUP, you can first check with your local GECKO® Store or authorized reseller where you buy from for support.

Warranty Shipping:

You are responsible for prepaying shipping costs F.O.B. GECKO MUSIC GROUP, Singapore. Shipped product(s) must be properly packaged. Use original shipping cartons and packing materials where possible. GECKO MUSIC GROUP is not responsible for damages resulting from inadequate and or improper packing.

Products received with damages due to improper packaging will be deemed out of warranty.

Products which do not meet the terms of this warranty will be repaired exclusively at the buyer's expense. GECKO MUSIC GROUP will inform the buyer of such circumstance. If the buyer fails to submit a written repair order within six (6) weeks after notification, GECKO MUSIC GROUP will return the unit C.O.D. with a separate invoice for freight and packing. Such costs will also be invoiced separately when the buyer has sent in a written repair order.

Warranty Rights:

This warranty is exclusive and extended to the original buyer and is not transferable to anyone who may subsequently purchase this product. No other person (apart from authorized GECKO® Stores) shall be entitled to give any warranty promise on behalf of GECKO MUSIC GROUP.