

9 volt DC, Center Neg.
Runs internally at ±15VDC
200mA min*
Output Jack | Input Jack



Gain Reduction LED

Side-chain High Pass Filter

Bypass Switch

Bypass LED



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AUDIO

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help@walrusaudio.com

This product comes with
a limited lifetime warranty.
Scan the QR code below for more info.



*The use of an isolated power supply is recommended for powering all Walrus Audio Pedals.
Daisy chain power supplies are not recommended.

INSTRUCTION MANUAL

MIRA

OPTICAL COMPRESSOR

Look! Come and see the Mira's capabilities. In the Spanish language, Mira is a command that translates to look, see, and call attention to. With the Mira Optical Compressor, you're creating and shaping studio-grade timbre that demands to be seen, heard, and above all, *felt*. The Mira delivers warm, analog optical compression with mountains of sustain and a smooth attack and release that can be blended in to taste. Dynamically engage the senses with the Mira.



Level – The Level knob sets the overall output volume of the pedal.

Blend – The Blend knob controls the amount of compressed signal mixed in with the dry signal at the output. With this control at minimum, all compressed signal is removed from the output leaving just the dry signal. With this control at maximum, all dry signal is removed from the output leaving just the compressed signal. Mixing in some dry signal with the compressed can maintain note clarity while offering increased sustain.

Make-Up – The Make-Up knob sets the amount of gain applied to your signal after it has been compressed. This allows you to “make-up” any lost volume due to the action of the compressor to maintain unity level of the compressed signal.

Threshold – The Threshold knob allows you to set the volume point at which the compressor starts to engage. Counter clockwise is a lower threshold; clockwise is a higher threshold. Lower the Threshold for stronger compression and raise it for less compression.

Ratio – The Ratio knob sets the ratio of the compressor or how much volume reduction occurs after signal crosses the threshold. The higher the ratio, the more the signal gets compressed once it crosses the threshold. The range is about 1:1 - 20:1. A ratio of 1:1 (one to one) is the lowest and it represents no attenuation. A ratio of 2:1 indicates that a signal exceeding the threshold by 2dB will be attenuated by 1dB, or a signal exceeding the threshold by 8dB will be attenuated by 4dB, etc. Use this control to fine tune how the compressor responds to signal once it crosses the set threshold.

Attack – The Attack control allows you to tune the initial response, or the engagement of the compressor once the signal crosses the threshold. Counter clockwise will give you faster attack times; clockwise will give you slower attack times. Use faster attack times if you really want to grab the attack of your guitar and get it under control. Use slower attack times if you want the attack of your notes to shine through before the compressor engages.

Release – The Release control allows you to tune the release response (“release time”) of the compressor once the signal goes below the threshold. This is where you can really control the sustain of your signal. Lower settings will give you a faster release, while higher settings will give you a slower release. Use slower release times if you want more sustain and faster release times if you want less sustain.

*Note - Use the attack and release together to help control transients, and dial in sustain to “glue” things together.

HPF – When engaged, the HPF switch introduces a High Pass Filter in the side-chain (the part of the circuit that controls the optical element in the compressor). Use this when you want to prevent bass frequencies (120Hz or below) from engaging the compressor as much as the higher frequencies. This will keep the compressor from overworking on lower notes, which tend to have more amplitude and can cause the compressor to not respond to your playing as well. This filter is finely tuned and will be most noticeable when playing instruments with greater lower frequency content like bass guitar and keeping low-frequency dynamics dramatic for guitar players. Leave the switch out for normal operation, in to engage the HPF.

Gain Reduction LED – Illuminated when gain reduction is happening and compression is being applied. It gets brighter the more the gain is reduced.