BECOS

CIQ-6 COMPIQ YUNA PRO COMPRESSOR PEDAL FOR GUITAR & BASS

SPECIFICATIONS

Input impedance: > 1.1MΩ
Output impedance: ~100Ω
0dB RMS-in ref. level: -10dBu / -20dBu (77.5mV) / -30dBu
Output noise: -95dBV @0dBV gain
THD VCA: 0.1% 1kHz, 0dBu in/out, 24KHz BW, 12VDC power, through 6th harmonic; DITOS: 0.18%
Output frequency response: 0dB from 30Hz - 22KHz
Optimal power voltage: 9-12VDC ±10% Center Negative
DC power plug: Ø 5.1/2.1mm, 12mm long Barrel
Current consumption: < 45mA @ 9VDC; < 55mA @ 12VDC
Product Size: Length: 61mm, Depth: 102mm, Height: 51mm
Product Weight: 220 gr. / 245 gr. with DITOS DI
Packed Weight: 330 gr. / 350 gr. with DITOS DI
Packed Shipping Weight (one unit): 491 gr. / 525 gr. with DITOS DI

Thank you for choosing the CompIQ Yuna Pro Compressor - your new secret weapon for shaping your dynamic sound. Yuna delivers the essential compression and tone-shaping controls that bassists and guitarists love, all packed into a rugged, ultra-compact aluminum enclosure. The Yuna is easy to set up thanks to its smartly refined Soft-Knee compression circuit, built with high-grade components that deliver a professional sound and a lively response without distortion or artifacts. Like all our CompIQ compressors, the Yuna is built around the high-performance THAT Corp. 4320 Analog Engine®. Its audio path is kept short and is complemented with Burr-Brown™ FET ICs, plastic film capacitors, and low tolerance metal film resistors, ensuring exceptionally transparent, high-quality audio processing that preserves your instrument's original tone.

FOOTSWITCH - When engaged, the footswitch routes the audio signal through the active circuitry and the Power LED (which is the 0dB compression LED) is lit Green. When pushed again, the signal is routed True Bypass from Input to Output, leaving the audio intact even when the pedal is not powered. The footswitch only acts as a routing switch and doesn't take power off the circuit. To disconnect the pedal from the power supply or prevent battery drainage, you must remove the input plug from the input connector.

COMP - Inspired by the "MORE" compression concept of the classic DBX 163, the control adjusts compression from less to more by internally linking the ratio and threshold. This allows for natural, on-the-fly dynamics, staying clear of compression when playing softly and triggering it when digging in. The lower half of the range provides a gentle, musical compression similar to an optical design, while higher settings give a punchier effect without losing clarity. The maximum achieved ratio is 20:1 in feed-forward and 10:1 in feed-back mode. As more compression is dialed in, more Make-up Gain will be needed to maintain the average output level. Note that mild compression can occur even with the knob fully to the left if the input signal is strong enough, which can be prevented by setting a higher RMS reference level (e.g. -10dBu instead of the default -20dBu).

RMS Reference Level - The RMS reference level is a configurable parameter of the circuit which generaly sets the sensitivity of the compressor. This is set by an internal jumper that allows you to choose one of three options: -10dBu for professional line-level sources (jumper removed), -20dBu for standard instrument signals like bass and guitar (jumper to the left; default setting), and -30 dBu for very low-output pickups (jumper to the right).

SIDE CHAIN FEED - An internal FEED jumper lets you select between Feed-Forward (FF) or Feed-Back (FB) compression, making Yuna act like two different compressors. While milder settings in both modes may sound pretty similar, FB compression is more about feel and less about precision, offering a smoother, airier sound with less punch. Both compression types are mellowed by the pedal's overall Soft-Knee circuit architecture, but FF compression mode (default set) can deliver a more nuanced or stronger compression feel that may act like a soft limiter in heavy settings. Yuna's FB compression on the other hand is very smooth, unobtrusive, making it is less suitable for limiting.

TIMING - The Timing control is a single knob that adjusts both Attack and Release times simultaneously in a reversible way. Turning it from left to right, it transitions from a fast attack and slow release (FASR), which is how compressors generally work, to a slower attack and faster release (SAFR), which gives a punchy feel when peaks are carefully semi-captured. The first half of the knob offers fine control over attack, which helps shape initial transients, while beyond the center, attack slows and release speeds up more quickly. In this range, it produces a punchy, dynamic feel similar to what is possible with separate controls, which is particularly effective for percussive styles like bass slapping. Longer attack time with shorter release is also desirable for soft playing, making the compressor react more gently.

SPEED - The Speed switch sets the timing to two ranges: Fast (F) mode with attack varying from 5ms to 50ms and release from 250ms to 50ms, and a Slow (S) mode with attack from 15ms to 80ms and release from 400ms to 80ms. This wide range adds versatility for adapting to different music styles, offering more options than similar compressors. The timing is also semi-adaptive, with maximum values achieved at over 20dB of compression that become slightly shorter as less compression is applied.

MAKE-UP GAIN - Compression reduces your dynamic range and general sound volume, so you need to use the Make-up Gain to restore your average output level to match the input level. With the control fully to the left, the compressor acts as a buffer, while fully to the right it provides up to +26dB of gain. As you increase compression, particularly in Feed-Forward mode, you will need more Make-up Gain. Remember that adding more gain can also reveal noise from your signal.

X-EQ - This is a subtle tilting equalization circuit inspired by the QUAD hi-fi electronics of the 1970s. When turned fully to the left, it boosts lower frequencies by +6dB while cutting highs by -6dB around the chosen Frequency Pivot. The opposite happens when the knob is turned fully to the right. At the noon position, the EQ is neutral and resembles the input signal.

EQ PIVOT - The PIVOT switch offers two settings: High (H), at 1kHz, which is suitable for guitars, and Low (L), at 300Hz, which works better for bass. Either setting can be used for either instrument to achieve a different but tasteful EQ result.

VOICING - An internal DIP-switch controls the VOICING feature, which allows you to make subtle adjustments to your sound's dynamic frequency response. The Spark (S) setting enhances highs for a polished brilliance, while the Tight (T) setting subtly dips the

low-mids to add depth. With both switches set to ON in the upward position, the Punch setting creates a tube-like compression feel with velvety lows and warm highs that complement the optional DITOS transformer. Disengaging the circuit (by turning both switches in the OFF downward position) keeps the sound transparent and natural. This feature works very well with the tilting X-EQ, so we encourage you to experiment by tilting the EQ with each of the voicing combinations.

SIDE-CHAIN FILTER - The Yuna's side-chain features an adjustable Low-cut/Low-boost side-chain filter (SCF) designed to either lower the compression triggering potential of the low frequency spectrum or to make the compressor more sensitive. The side-chain works with a copy of the input signal. When triggered by high-amplitude low frequencies, it may sometime compress excessively and create an undesirable muffled sound. By attenuating lows in the side-chain with this variable filter, compression can be reduced in the lower frequencies, restoring the overall signal energy balance. The filter is set to boost or cut ±12dB at 90Hz and below and remains completely neutral at noon, leaving the compressor to respond based on the normal amplitude of the copied input signal. Rotating the knob to the right, above noon, increases the amount of cutting in the side-chain, while rotating it to the left, below noon, boosts the same frequencies in the side-chain, effectively extending the threshold range downward and increasing the compressor's sensitivity. This may be particularly useful for dealing with very low amplitude signals, such as thin-sounding single-coil pickups, or when enhancing compression effect is desirable.

DRY/WET MIX - The mixer knob lets you blend the clean input signal with the compressed signal. This is useful for restoring transients or frequencies that may be affected by compression. This mixing technique, also known as "New York style," is often used when hard compression is desired as an effect or when limiting needs to be more subtle. At the center position, the mix is 50/50, diluting the compression effect. No volume change is heard while rotating the knob if the wet signal is perfectly matched with the dry and the bypassed signal. The dry line replicates the input signal, and at 100% dry, the Yuna functions as a buffer.

GAIN REDUCTION DISPLAY - An 8-LED compression display provides visual feedback on the gain reduction level applied to the input signal, based on the RMS-level sensor. It is calibrated for a -20dBu reference input level, which is suitable for electric instruments. Even with low-to-mid compression settings, high input levels can still make the display show Yellow or Red. Always trust your ears to achieve the desired compression effect.

INPUT - The INPUT jack is where you connect your instrument, another pedal's output, or a signal from an amplifier's FX-loop. This jack also acts as the pedal's main power switch; inserting a mono plug powers the circuit from either the battery or an external power supply. To prevent battery drain, always remove the plug from the input jack. Keep in mind that negative power may still be supplied through the output connector if it is connected to a consecutive powered pedal, even if the input plug is removed.

MAIN OUTPUT - From here you will send the compressed signal to the next effect pedal, or an amplifier's input, or to the RETURN FX-loop of an amplifier. The output signal can also be recorded directly into a Hi-Z interface input.

DITOS - The optional Transformer-Coupled Balanced Output DI board for Yuna provides a balanced output in 1/4" TRS format (equivalence to XLR: Tip = Pin 2, Ring = Pin 3, Sleeve = Pin 1), suitable for direct recording or for sending the signal to a mixing console. The DITOS board removes the battery functionality of the pedal. The high-performance audio transformer voicing works well to complement the Burr-Brown™ signal conditioning in the main circuit, as DITOS also features its own Burr-Brown™ input preamp and a high-grade audio line driver for the transformer. The tone is as pristine as the VCA output, with no distortions, and is filled with a natural warmth, rendering tight and punchy lows, enhanced low-mids, and warm-ringing highs.

GND LIFT - A Ground Lift Jumper on the DITOS board is set ON by default, which connects the Sleeve of the DITOS output to the Yuna's enclosure. If you experience a ground loop, you can remove the jumper to disconnect the chassis from the circuit ground. For more information, be sure to read the DITOS manual.

DC POWER CONNECTOR - Use only good, isolated, filtered, and regulated power supplies with a voltage of 9-12 VDC, center negative, with a DC power plug having Ø5.1/2.1mm, 12mm long barrel. Powering the pedal at 9V or 12V won't significantly change its sonic response, and increased headroom from a higher voltage isn't normally needed. In fact, it is better to stay at a lower 9V to prevent accidental large accidental spikes from defective power supplies. Be sure not to exceed a 12V supply to prevent damage. Note that when powering at 12V a slight shift in internal circuit biasing occurs, which may require minor knob readjustments. A shift in the gain reduction meter is also introduced at a higher voltage, causing it to display a bit less compression, which is normal.

BATTERY OPERATION - Yuna can be powered by an internal standard 9V battery (not supplied). We recommend using a good alkaline battery for two to three hours of operation. Note that as the battery drains, its voltage decreases, which reduces the circuit's headroom and may introduce artifacts like distortion. If that happens, please change the battery.

BECOS

CIQ-6 COMPIQ YUNA PRO COMPRESSOR PEDAL FOR GUITAR & BASS

MANUAL

Last modified: August 28, 2025

COMPIQ

PRO COMPRESSION

YUNA

Thank you for using the BECOS products!

Hand built in Vienna, Austria, EU

becosfx.com