



2 days ago

Becos ComplQ Mini Pro Compressor MK2 Review

When I first reviewed the [original Becos ComplQ Mini Pro](#), I was genuinely impressed by how much it offered in such a tiny footprint. It's as if someone accidentally shrunk a studio compressor and somehow still kept all the knobs. Now, with a new updated version, Becos has proved once again that "mini" doesn't mean "limited." The latest update refines many aspects of what made the first version great while adding new levels of control that make this little box an even bigger deal.



I am genuinely impressed with the [Becos line up](#) of compressors so I was excited to get my hands on the latest update to the powerful Mini Pro compressor. Is it worth the upgrade? Read on.

Build Quality and Design

The Becos ComplIQ Mini Pro retains that same solid Hammond metal enclosure which is compact and will survive heavy pedal board stomps. The build quality is premium. The knobs turn with nice resistance and you still get the wonderful metering courtesy of the familiar five-LED gain reduction display. I think it is still one of the most useful meters you'll find on a tiny, mini pedal-sized compressor. Frankly, the metering system rivals that of many compressors twice its size. Many don't offer any type of gain reduction indicator.

Inside, Becos has quietly upgraded more components. The signal path now features a Burr-Brown op-amp driving the front end, paired with the THAT 4320 Analog Engine® and Blackmer® VCA core. This combination gives the pedal remarkable clarity, warmth, and noise performance. I think it feels and sounds more “open” than before but remains extremely transparent. I'd describe it as refined depth and smoothness on transients.

Controls

Now, let's talk layout—because here's where the most noticeable improvement lives.

The Wet/Dry Mix control, which used to sit on the right side of the pedal, is now on the faceplate. It's a small change but to me it is a welcome one because it makes accessing the dial easier when the pedal is mounted on a pedalboard with other pedals beside it. Dialing in parallel compression no longer requires squinting between patch cables or contorting your pinky to twist the dial in between other pedals. Now it's easier to reach and tweak live on the fly.

As before, you get three main knobs across the top—Ratio, Threshold, and Gain. Now there are three switches and two secondary dials.



The Timing switch

In the very [first Becos Mini Compressor](#) which I [reviewed](#), you had to crack the case open and move a tiny internal jumper to select between faster or slower attack/release timings. Not exactly a gig-friendly solution. Subsequent versions had moved the attack dial to the face of the pedal and the MK2 continues this design. That's a good thing.

The Fast/Slow toggle switches between two auto timing modes:

- Fast mode: 5-7 ms attack / 70 ms release for tighter, more present response.
- Slow mode: 10-15 ms attack / up to 220 ms release for a smoother and more relaxed feel.

New Feed-Forward / Feed-Back toggle

- Feed-Forward mode gives precise, modern control. Think fast, responsive, and ultra-accurate level management that's ideal for limiting or slap-style playing.
- Feed-Back mode, by contrast, feels warmer, more natural. Some might say somewhat "vintage" offering a smoother, more organic response.

Having both options instantly expands the pedal's tonal flexibility. To my ear, the difference isn't subtle and it's very welcome.

New Side Chain Filter Control

The addition of a Side Chain Filter (SCF) adds a whole other another layer of control leading to more finesse. By shaping how the compressor "hears" low frequencies, you can decide whether the lows drive the compression harder or stay freer in the mix. Turn it counter-clockwise, and the circuit boosts lows in the detector path, making them more compressed at the output which can be helpful for taming boomy signals or balancing single-coil basses. Turn it clockwise to cut lows, letting the bottom end breathe while compressing mids and highs more actively.

This is the kind of tone-shaping power you usually see in studio rack units, not mini pedals.

Becos somehow pulled it off without adding an inch of extra space. Having such a control makes a big difference as a bassist, and especially anyone playing a bass with a low B string.

The bread-and-butter controls are still there

- Ratio ranges from 1:1 to infinity:1. Subtle sustain, punchy shaping, or full limiting.
- Threshold now reaches a wider range (-40 dBu to +10 dBu), accommodating everything from passive pickups to line-level sources.
- Gain provides up to +20 dB of make-up volume to balance levels post-compression.

I think the Wet/Dry Mix, now top-mounted, is the secret sauce. I'm a big fan of parallel compression. Blending clean and compressed signal gives the Mini Pro an almost "in-your-hands" feel. Think tight, yet natural. Fully clockwise, it's clean buffer territory; at noon, a perfect 50/50 parallel blend that's musical and forgiving. All of these controls are highly interactive and I mean that in a good way. It is not hard to dial in with each nicely impacting each other to desired compression feel.

Soft or Hard Knee switch

Like the original, you still get a Soft/Hard Knee switch. "Hard" delivers noticeable grab, great for funk or slap; "Soft" smooths out your signal more transparently. With the new Feed-Back mode and Fast/Slow control, these settings do feel more nuanced than before.

Definitely spend time experimenting. You'll be rewarded when you do.

Form Factor and Practicality

The Mini Pro was clearly made for those with tight pedalboard real estate. No risers, no awkward cable angles. Just plug, play, and forget it's even taking up space. When you need a compact, transparent compressor that can stand next to your drives, modulation, and delay without

crowding them out this is it. Or when you're routing it into mixers or multi-rig setups the Mini Pro is a smart pick. It's small and packs a punch.

It's impressive how much Becos packed into this footprint. I can see where it could be one of those "forever pedals" that quietly earns its place and never leaves the board.

Technically, it continues to impress:

- Max input/output levels: +5.5 dBu
- Frequency response: full and clear from 40 Hz to 22 kHz
- THD below 0.1% for pure transparency
- 9–12 VDC operation with true bypass

Low noise, accurate metering, quiet switching, and rock-solid build—every parameter feels deliberate and purposeful. With the addition of the Burr-Brown op-amp, the sonic detail feels just a bit more hi-fi than earlier editions—cleaner transients, a hair smoother midrange, and an overall sense that the circuit is now breathing in higher resolution.



How does it sound?

There's still zero tone coloration here and for many users, that might still be the golden ticket. It sounds clear, natural, and transparent, preserving the instrument's original tone with minimal noise or unwanted artifacts. To my ear there is no real coloration to speak of. It is very quiet.

As a guitarist, if you're stacking drives, distortion, or fuzz and love your overdrive's unique personality, this is a compressor that won't dull it. The CompiQ Mini Pro doesn't choke the airiness out of lower-gain favorites like the JHS Morning Glory, Keeley Katana, or Walrus Audio Messenger.

Instead, it seems to enhance them. I would describe it as tightening the response, adding studio-grade polish, and helping your mix cut cleanly through without robbing the life or sparkle of your tone. Feed-Back mode brings a responsive, breathing feel ideal for touch-sensitive playing, while Feed-Forward clamps fast transients and keeps drives tight and articulate.

As a bassist, this little compressor has plenty of headroom to handle active basses as well as passive. The side chain filter and blend control makes it easy to dial in ample compression without feeling choked. Lows can bleed through as much or little as desired. It's incredibly powerful and versatile.

In Summary

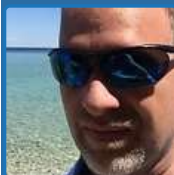
I do see the Becos ComplIQ Mini Pro MK2 as a notable upgrade to prior versions. It definitely packs studio-grade capabilities with intuitive controls, and absolute transparency. All of that is wrapped in a pedalboard-friendly package. Whether you're a guitarist chasing dynamic finesse, a bassist tightening up your low end, or even a home engineer adding polish without coloration, the Mini Pro is one to seriously consider.

All of the modifications and enhancements over prior iterations of the pedal are smart and useful.

Turn it on, and your sound simply feels more finished. Becos didn't reinvent the wheel with this one but they did fine-tune it. The label on the front still says "Pro Compression," and once again, it's not hype. It's fact. Often when we look to gain space on a pedalboard we look to eliminate pedals or downsize to smaller form factors. When downsizing we often sacrifice functionality.

With the Becos ComplIQ Mini Pro compressor you just might "downsize" in form factor from your current compressor but actually gain functionality and performance.

I'm a fan of the variety of Becos compressors for sure. Input and output jacks are side mounted. Power input is on the top. Currently, the price is approximately \$249 USD from USA retailers. I suppose that's not cheap but you do need to consider the quality of parts and the amount of functionality baked into such a small form factor is quite unrivaled. Things have changed since my first review and price increases are simply



The
Compressor Guy

Reviews by Chris Tromp
Bassist and Marketing Guru



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Cons

- Small knobs
- Possibly *too* transparent for players wanting coloration
- Slight learning curve for beginners

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