



Sep 6

Becos Yuna Pro Compressor Pedal Review

Powerful. Refined. Convenient.

Those three words readily come to mind when I think about my experience with the new Yuna compressor from Becos. I'll kick off this review by simply saying that Yuna is a breeze to use and dial in while offering an impressive amount of versatility.



At the time of writing the Yuna hasn't yet released but will be available soon. I see Yuna fitting in the Becos lineup between the smaller and less feature rich [Becos Pro Mini](#) and the extremely capable and robust [Becos Stella](#) compressor.

If you find yourself wanting just a little more than the Pro Mini but the sheer number of switches and dials on the Stella scares you away, you need to seriously look at the Yuna.

With a name rooted in Japanese (優結 / ゆな / ユナ), meaning *gentle, kind, excellent, and binding*, the **ComplIQ YUNA Pro Compressor** lives up to its heritage—delivering smooth, musical dynamics that feel natural while binding your tone together with studio-grade precision.

Yuna is housed in the same rugged, ultra-compact Hammond aluminum enclosure as all other compressors in the Becos lineup. It is built around THAT Corp's flagship 4320 Analog Engine® with a Blackmer® VCA, plus Burr-Brown™ FET ICs and premium capacitors. With this internal tech and circuitry design you are going to get pristine audio processing, ultra-low noise, and a transparent response free of artifacts from the Yuna compressor.

Yuna is all about offering up dynamic control that adapts to your playing.

Let's look at the functionality of the Becos Yuna Compressor.



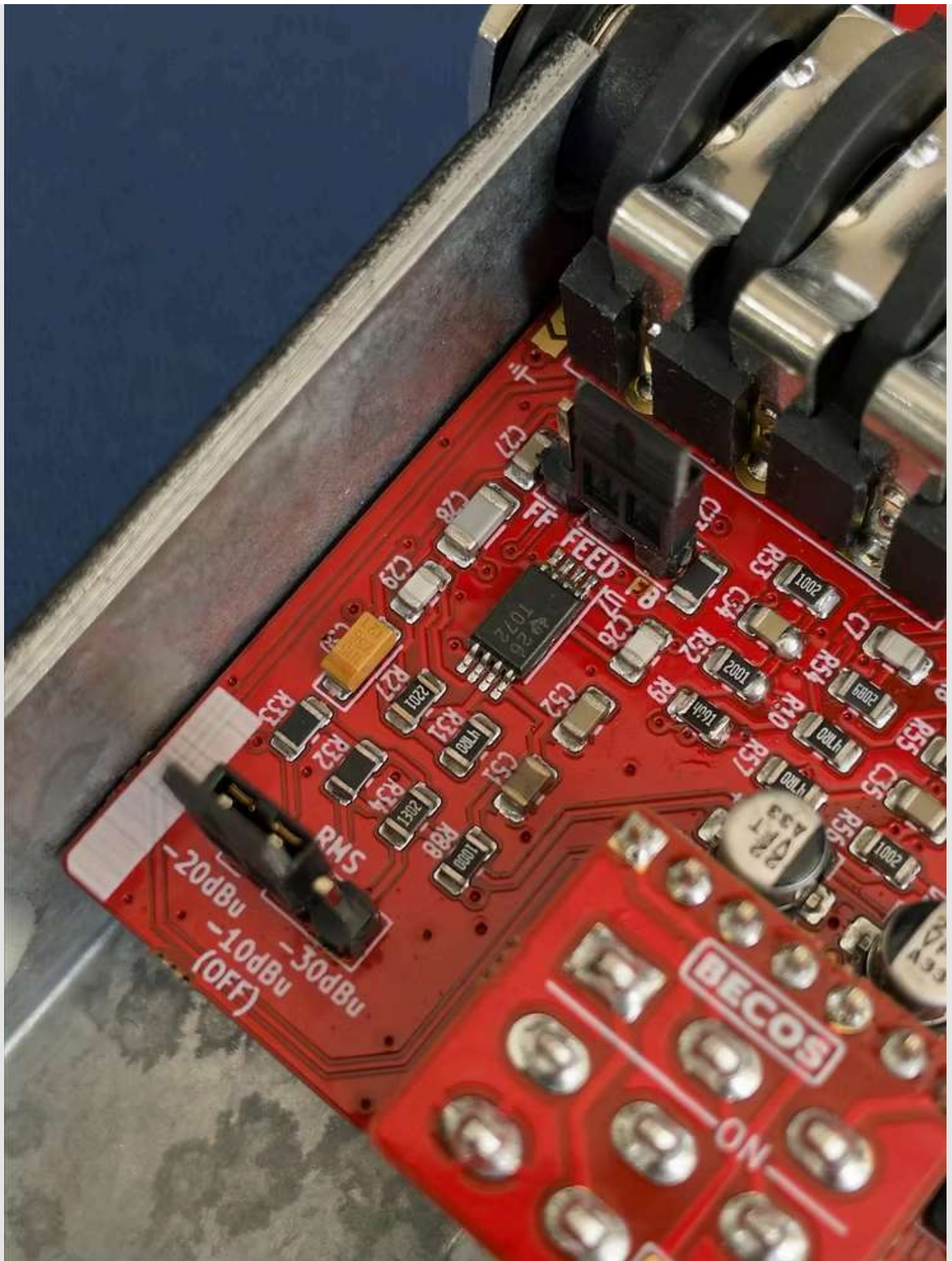
Comp (More/Less) Control

Borrowing inspiration from the classic DBX 163 “More” Compressor, YUNA’s **Comp** dial links ratio and threshold into a single knob. As you turn from *Less* to *More*, the threshold lowers while the ratio increases, allowing compression to respond directly to your input dynamics. Soft playing slips by untouched, while harder attacks are tamed with smooth precision.

Related to how the Comp control responds you need to experiment with the internal feed jumper. Open up the enclosure to see a jumper that switches YUNA between Feed-Forward (FF) and Feed-Back (FB) operation, effectively giving you two distinct compressor characters in one unit. At lighter settings the difference can be subtle, but in practice FF delivers greater precision and punch, while FB emphasizes feel over accuracy, producing a smoother, more open and airy response.

- Feed-Forward mode delivers ratios up to 20:1 with limiter-like punch. (Jumper placed on the left and middle pin, the default setting as the pedal comes stock.)
- Feed-Back mode maxes at 10:1, with a smoother, more open response. (Jumper placed on the middle and right pin.)
- Both modes operate under a Soft-Knee envelope, giving natural transitions across all settings.

Note: the jumper in question here is the higher of the two jumper sections on the inside of the enclosure. You can see black jumpers in the image below.



Timing Control + Speed Ranges

Instead of separate attack and release knobs like on the Stella compressor, YUNA simplifies with a single **Timing** control that adjusts both attack and release together in a reversible curve:

- Turn the dial counter-clockwise for Fast Attack, Slow Release (labeled FASR on the pedal). Doing so tends to deliver tighter, controlled response.
- The dial in the center position dials in more Balanced times. This is a good place to start as you begin testing and playing through Yuna.
- Turn the dial clockwise for Slow Attack, Fast Release (labeled SAFR on the pedal). Doing so tends to enhance punch. If you play slap style bass or percussive guitar give this a go.

Also on the face of the pedal, the **Speed switch** extends this further:

- Fast mode (F): 5–50 ms attack, 250–50 ms release.
- Slow mode (S): 15–80 ms attack, 400–80 ms release.

Basically, with the knob fully CCW and the Speed switch set to Slow, the attack is 15ms and the release is 400ms. As the knob is turned clockwise, the attack slows down and the release gets faster, and with the knob fully CW, the attack slows from 15ms to 80ms while the release shortens from 400ms to 80ms. This dual-range design covers everything from subtle evening-out to aggressive transient shaping. Nice! Definite versatility here.

RMS Reference Level

Inside the enclosure is also an internal jumper selects between three operating sensitivities:

- **–10 dBu** for professional line-level gear. (Jumper needs to be removed.)
- **–20 dBu (default)** for guitars, basses, and most instruments. (Jumper placed on the left and middle pins), the default setting as the pedal comes stock.)
- **–30 dBu** for weak pickups, such as vintage single-coils. (Jumper placed on the middle and right pins.)

Note: the jumper in question here is the lower of the two jumper sections on the inside of the enclosure.

I found the -20dBu to be just fine and appropriate with guitar and bass but the adjustment is there to ensure consistent performance across varied sources. You won't have any trouble with low gain or extremely hot inputs into to Yuna.

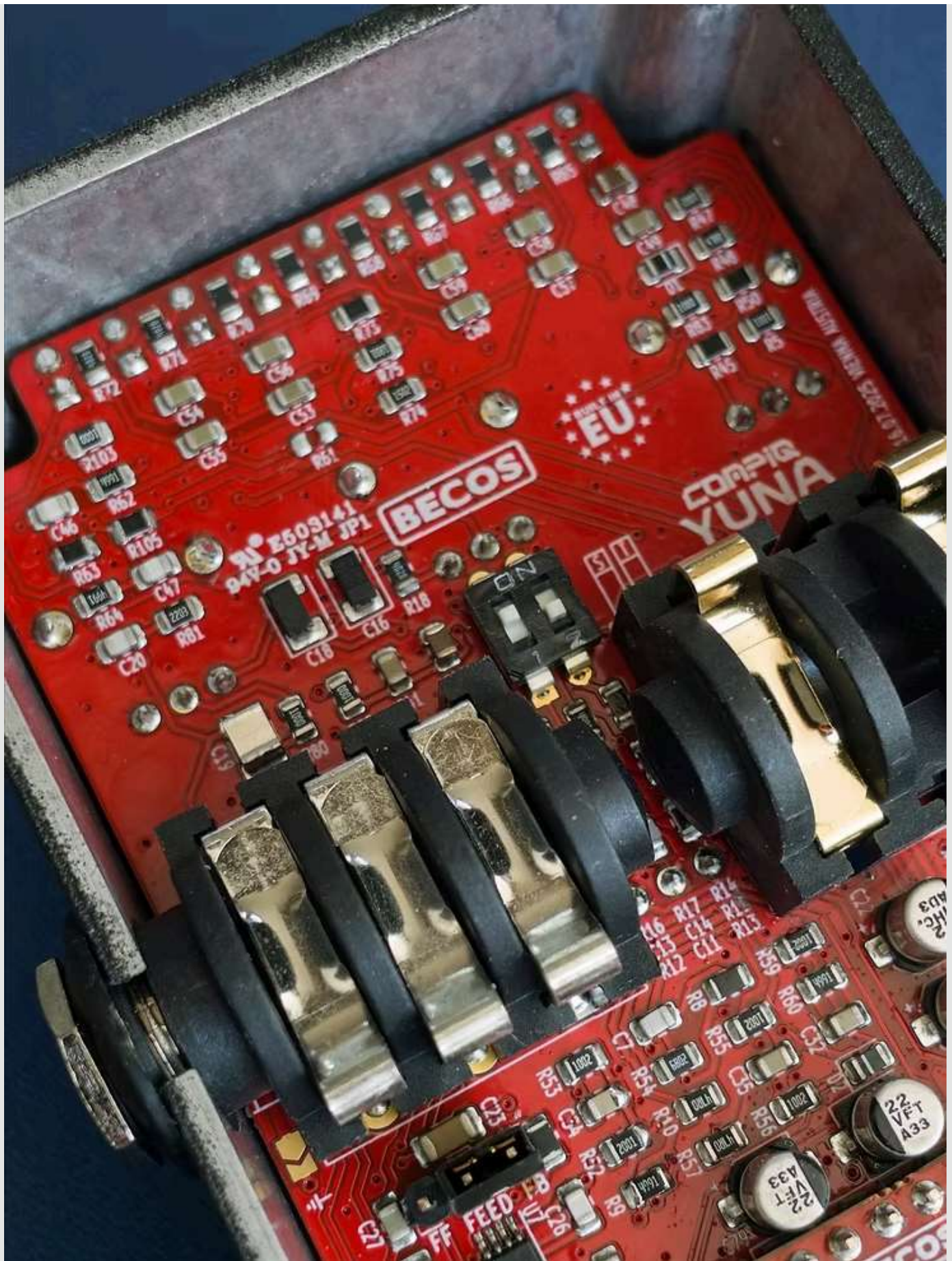
Tone-Shaping Beyond Compression: YUNA offers a lot as a tonal sculptor.

Side-Chain Filter (± 12 dB @ 90 Hz): YUNA's side-chain includes an adjustable Low-Cut/Low-Boost Filter (SCF) that tailors how low frequencies influence compression. Working from a copy of the input signal, this filter lets you either reduce or enhance the compressor's sensitivity to bass content. Strong low-frequency peaks can sometimes overdrive the detector and cause excessive, muffled compression; cutting lows in the side-chain minimizes this effect and restores a natural balance. Conversely, boosting lows increases sensitivity to weak signals, extending the effective threshold range downward. The control provides ± 12 dB adjustment at 90 Hz and below, with the noon position leaving the side-chain unaltered. Turning the knob right cuts lows, while turning it left boosts them—useful for taming boomy signals, emphasizing subtle dynamics, or bringing out the response of low-output pickups such as vintage single coils.

By way of example, if you were playing a 5-string bass guitar and you wanted the compression engine to be triggered less by the low B string, turn the dial more clockwise to cut the way lows are impacting the circuit.

X-EQ Tilt EQ: YUNA incorporates a subtle tilt EQ inspired by classic 1970s QUAD hi-fi designs. Rotating the control left boosts lows by up to +6 dB while simultaneously reducing highs by –6 dB around the selected pivot frequency; turning it right applies the inverse, raising highs and trimming lows. At the center position, the circuit is flat, preserving the input signal without alteration. 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.

I found this subtle form of EQ to be handy for tweaking the overall tone of my output signal. If I wanted just a little boost of the low end of my signal I found rotating just a bit counterclockwise to 11:00 or so was tasty.



There is a set of **Voicing DIP switches** inside the enclosure on the circuit board which allows you to make subtle adjustments to your sound's dynamic frequency response.

Select **Flat**, **Spark** (enhanced highs), **Tight** (scooped mids), or **Punch** (tube-like body with warm highs). These can be combined with EQ for further shaping. I really like the Punch setting which adds a little bit of warmth and subtle harmonic content. You can see the two switches in the

picture above.

The **Dry/Wet Mix control** allows you to blend clean and compressed signals for parallel (New York-style) compression. To me, this is almost a must have control because it is especially useful when using heavy settings but wanting to retain attack clarity. This combined with the side-chain filter control allows complete control over the use of high levels of compression while maintaining a natural dynamic feel to your playing. It is very well executed here.

The **Make-Up Gain** control offers up to +26 dB boost for level recovery. When rotated fully counterclockwise, YUNA operates as a clean buffer. This dial is useful to level up the output that has been reduced from compression. The higher the levels of compression, the more makeup gain you will need.

All Becos compressor include an impressive array of LEDs to indicate gain reduction in real time. Just like the Becos Stella, the Becose YUNA features a **9-Segment LED**. The scale is calibrated to a -20 dBu reference level, matching the output of most electric instruments.



Because the display responds to both signal strength and compression depth, strong input peaks may push the LEDs into yellow or red even when moderate compression is applied. My advice is to use the meter as a guide but use your ear. While the LED array is indeed impressive and useful, final adjustments should always be made by ear.

My Yuna has the optional **DITOS Transformer-Coupled Balanced Output** installed. DITOS equips the Yuna compressor with a 1/4" TRS balanced output (wired to XLR standard: Tip = Pin 2, Ring = Pin 3, Sleeve = Pin 1), making it ideal for direct recording or connection to a mixing console. If you order a compressor from Becos with DITOS installed you lose the ability to run the pedal off an internal battery. In my opinion, that's a small price to pay. The pristine, distortion-free output enriched with transformer character makes With DITOS in play, Yuna feels tighter and more punchy in the lows to my ear. I also think the highs become warmer and more harmonically rich.



It is around \$100 USD extra to get your Yuna built with the DITOS transformer on board. You can use the DITOS balanced out to feed other pedals downline in your pedalboard and this is exactly how I like to run it. Like the Becos Stella Compressor the Yuna has a ground lift jumper.

The DITOS output makes everything sound fuller and harmonically richer. Another way to put it might be that it adds in a bit more vintage vibe.

If you can swing it, order your Yuna with DITOS installed. The DITOS output is located on the right side of the pedal. The input jack is also on the right side of the pedal and standard output jack is on the left side of the pedal.

Power input is located on the left side of the pedal and requires 9-12 VDC, center negative.

If you don't opt for the DITOS transformer you will be able to operate the Yuna compressor off a 9-volt battery.

Precision and Control

Like all Becos compressors, with Yuna you get a high degree of quality and precise, controlled compression. The internal voicing switches delivers subtle tonal enhancements. Yuna can be as transparent as you want or pushed into more lively territory. Yuna is all about tone shaping as opposed to tone altering. It sounds great.

I suspect some of my readers will see some similarity between the functions of Yuna those found in the [Cali76 FET Compressor](#) and [Cali76 Bass Compressor](#). Good observation. Both designs have opted for a single timing control. Both designs offer an adjustable side chain control (albeit implemented a bit different. Read my reviews of the [Cali76 Bass Compressor](#) to learn about its high pass filter and impact on the side chain). Both designs offer control of dry and wet signals. Both designs include impressive LED gain reduction metering. Yuna takes things further though offering up adjustable timing speeds, feed forward vs. feedback compression, and useful tilt EQ. You also get the subtle voicing filters. There are

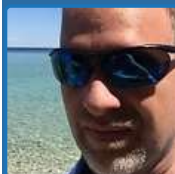
definite similarities in how they respond. Yuna is smaller and lighter weight than the Cali76 compressors. Yuna with the DITOS transformer and voicing circuit sounds wider and richer to my ear.

Note: DITOS is always-on in the signal path so you get the tonal enhancement even when bypassed.

I really like this new offering from Yuna. I'm a fan of every compressor built by the company to date and this one does not disappoint. I really like the Stella compressor but I think Yuna will find a lot of buyers who want a bit more simplicity than Stella while still offering up more functionality than most compressors on the market. I think Yuna fills the gap nicely. This one is easier to dial in quickly and make changes on the fly.

The Becos Pro Mini has just three dials: Ratio, Threshold and Gain. Threshold is handled dynamically, though the latest version includes a switch to adjust faster/slower attack times. The latest version also includes an eternal switch to adjust the Knee and also set compression style to feedback or feedforward. You also get a dry/wet blend and an adjustable sidechain filter. That's a lot of functionality in a tiny pedal.

On the other end of the spectrum, Stella has 6 dials: Ratio, Threshold, Attack, Release, Gain, Tilt EQ. The latest version also includes switches



The
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I think Becos has a hit on their hands with this new Yuna compressor.

There's a lot to love about it and not a lot to fault. Like all Becos compressors, Yuna is hand-assembled in Vienna, Austria, and backed by a 3-year international warranty.

Whether you need transparent leveling, fat punch, or subtle warmth, YUNA adapts and delivers. There's already a whole lineup of great compressors from Becos. It's pretty amazing that they continue innovating and Yuna is here to confirm that. I'm a fan.

Pros:

- Versatility
- Quality and form factor
- Convenient to use (simpler than Stella)
- Pristine sound quality
- Optional DITOS transformer balanced output
- Fantastic LED gain reduction metering
- Plenty of voicing control for tonal coloration

Cons:

- Switches are small and crammed between knobs, not good for big fingers
- Voicing switches located internally are not easily accessible
- Some will prefer top mounted jacks
- Even though there are less controls than other Becos offerings it still might be more complex than some will want

Retail price: Roughly \$292 - \$339 USD at time of writing based on current Euro to US Dollar conversion rate.

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