

DETAILS

PRODUCT
Klipsch R-600F

ORIGIN
USA

TYPE
2.5-way floorstanding loudspeaker

WEIGHT
18.6kg

DIMENSIONS (WxHxD)
240 x 1,017 x 386mm

FEATURES

- 25mm aluminium dome tweeter in Tractrix horn
- 165mm spun-copper TCP mid/bass driver
- 165mm spun-copper TCP bass driver
- Quoted sensitivity: 96dB/1W/1m (8ohm)

DISTRIBUTOR
Henley Audio Ltd.



Klipsch R-600F £950

Klipsch continues to roll out new models, but the distinctive house aesthetic has a new flavour

This is the new R-600F that looks a lot like the R-620F that it replaces, being a 2.5-way tower of comparable substance incorporating those distinctive Klipsch Reference Series tropes: copper-coloured main drivers and Tractrix horns for the tweeter and bass reflex port. But just as much stays the same (not least 96dB sensitivity, easily the highest of the group), much has also changed for this third-generation design.

From the top, the 25mm aluminium dome tweeter is set into a larger 90° x 90° Tractrix horn that extends out to the cabinet edges. The claim is that the increased dimensions permit directivity control over a larger span of frequencies, resulting in improved high-frequency directivity and a more accurately realised soundstage.

Eye-catching as ever, the 165mm spun copper Thermoformed

Crystalline Polymer main drivers have more steeply angled cones that mimic those found in the next-tier Reference Premiere range.

Second only to the JBL in size and a preference for function over fashion, the R-600F's cabinet is a wood texture vinyl-wrapped paean to plainness. Constructed from chunky 19mm MDF, it has an internal bracing design to cut down resonance and sounds more dead to a knuckle strike than the JBL, if not the Acoustic Energy. Finally, removing two small rubber bungs high up on the rear reveals connectors for matching Dolby Atmos toppers.

Sound quality

I've often felt that Klipsch speakers should come with a Robbie Williams *Let Me Entertain You* health warning – irresistible for some, less so others. At least you know what you're getting: loads of enthusiasm, presence and

energy and to hell with any notions of neutrality. For the latest series, there seems to have been a change in attitude with the fizz turned down and a keener sense of accuracy dialled in.

Absolutely what Anita's 'coming-in-hot' vocals need, but it's not a great start for the couth-fettled R-600F. True, the voice has lost its high-tensile edge. It's one of the group's more forgiving renditions. But other things don't seem quite right. That lovely walking bass sounds soft and bloomy, the jazzy piano is oddly dull and lacks punch. The soundstage is big and well structured, but things seem a little grey. Most un-Klipsch like. Perhaps it's a case of expectation versus the new

Two rubber bungs on the rear reveal ports for Dolby Atmos toppers

reality, but it's a struggle to engage with the track.

Not so Michael McDonald singing *Stranger*, the dark and airless recording enjoying a rockier register and fleshed out delivery with McDonald a more distinct and palpable vocal presence. The polished up and revved-down Klipsch loves John McLaughlin, too. Big stage, big presence and plenty of space for everyone to show off. The competitive spirit and stunning instrumental virtuosity never flags, the R-600F carrying the momentum and shifting time signatures of *Sing Me Softly Of The Blues* with real aplomb.

If the new Klipsch isn't quite the blast its predecessor was, its refreshed skillset still has strong appeal, not least because of its crisp timing, solid stereo imaging, expansive soundstage, properly dynamic delivery and the reassuring feeling that it always has something in reserve. Just don't expect it to click every time ●

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OUR VERDICT

SOUND QUALITY
★★★★★ **LIKE:** Dynamic, big-boned delivery; expansive soundstage; smart-looking drivers

VALUE FOR MONEY
★★★★★ **DISLIKE:** Not a hit with all genres

BUILD QUALITY
★★★★★ **WE SAY:** A less characterful, more even-handed performer than its predecessor

EASE OF DRIVE
★★★★★

OVERALL
★★★★★