



Tannoy Precision 6.2 LE

The folk at Tannoy really can't do anything wrong at the moment. Following on last month's review of the classy, talented and value-added Tannoy Revolution 6T-XF loudspeakers, some time spent with the more upmarket Precision 6.2 LE floorstanders underlined that excellence certainly runs in this Scottish family.

The LE version is a limited-run version of the standard 6.2, and besides being offered in a number of special finishes (our review pair sported a high-gloss zebbrano veneer), there have also been some technical upgrades in the interests of enhanced performance.

These include drive units selected and tested to closer tolerances for precise pair matching, upgraded crossovers with selected components, an optimised bass reflex port, and revised internal damping to reduce colouration.

The result, Tannoy claims, is an all-round improvement in performance – quite an achievement, given that the standard Precision 6.2 has already received wide praise from the media and the public alike.

I can't tell you if the LE sounds better than the standard version, because the LE is the only derivative I've heard. But I can confirm that it is a fine speaker, designed and executed with a level of care and attention to detail usually expected of dearer models. That said, you can be sure that the sonic differences between the standard version and the LE will be subtle.

The Precision 6.2 is handsome, thanks to a tall, slim shape with curved side panels and an integrated plinth fitted with top-adjustable coupling spikes. Cloth-covered grilles are magnetically located on the front baffle.

The curved panels combat standing waves, while substantial internal bracing and carefully placed damping allow the drive units to get on with their music-making business without being compromised by vibration or resonance.

The plinth is removable, allowing access to a cavity that can be filled with sand or lead shot to lower the speaker's centre of gravity, which benefits overall stability and

enhances low-frequency precision.

Talking of which, the rear panel features a rear-firing bass reflex port above the binding post terminal. The latter features dual sets of speaker binding posts for bi-wiring, as well as a unique grounding lug, designed to address high-frequency interference.

The baffle is home to two drivers – well three, actually. The top unit is an example of Tannoy's dual concentric driver

technology, and locates a 25 mm titanium dome tweeter with a tulip-shaped waveguide, and a 150 mm treated pulp paper cone mid/bass driver, on the same axis – a design that benefits time alignment and coherence, with commensurate gains in imaging accuracy and detail retrieval.

The second unit is a more conventional mid/bass driver, also featuring a 150 mm treated paper pulp cone and a rubber surround. A dual ferrite magnet motor



system ensures superior power handling capability. Both 150 mm drive units employ a generous 44 mm edge-wound voice coil.

The crossover is a passive low-loss device with a second-order low-frequency and first-order high-frequency design. It employs silver-plated, high-purity copper wiring, while the matched components are hard-wired rather than using PCB tracks to ensure superior signal transmission. The crossover points are at 170 Hz and 1,6 kHz respectively.

At 89 dB and 8 ohms nominal, the Precision 6.2s shouldn't pose too big an amplification challenge, but I decided to hook them up to our Parasound Halo A21 power amp, accompanied by our reference Primare PRE32 pre-amp.

The Tannoys are generous purveyors of low frequencies, and are best kept well away from corners and walls. For the review, they were placed quite far into the listening room, and about 50 cm away from the side walls. Imaging seemed best with the Precisions toed in slightly towards the listening position.

I kicked off the listening proceedings with Ryan Adams' 2014 eponymous set (Blue Note 96/24 FLAC), which opens with a stirring electric guitar and soaring organ against a backdrop of muscular bass and pounding drums, before Adams adds his morose-tinged vocals to the proceedings.

It's a big performance, recorded to capture not only the music but also the space surrounding it – and the Tannoys easily recreated that sense of scale and wide-open ambience. They demonstrated that inherent talent for imaging and focus we've come to associate with the dual-concentric driver, as well as a large, well-defined soundstage that afforded the music plenty of space and air.

Tonally, these Tannoys aren't shy in the bass department, and in that sense, it's worthwhile spending some time fine-tuning their location in the listening environment. Using the coupling spikes is a must, and even side walls tend to boost the low frequencies if the floorstanders are positioned too close to them. They like slightly larger rooms, too.

However, in a free-standing position, these



VITAL STATS

Precisions deliver a gratifying, entertaining sound with plenty of stature and dimension, allowing a lifelike, engaging listening experience. Those generous low frequencies create a solid, punchy foundation, while smooth mids and airy, open trebles allow full access to the performance.

The London Symphony Orchestra's stirring rendition of Beethoven's *Symphony No. 7* under Bernard Haitink's baton sounded rich and lively, filling the listening room with sound and ably recreating the scale and stature of the performance.

It extracted and presented loads of detail without sounding too pernickety or analytical, and always allowed the essence and intent of the performance to shine through. For all its generosity, the bass was well controlled, and the recording's considerable dynamics were faithfully represented.

The mix of ethereal, airy vocals, almost organic strings and succinct percussion on Julia Holter's meticulously recorded *Have You In My Wilderness* (Domino 44,1/16 WAV) was presented with substance and intent, the Tannoys revelling in the almost tactile textures and wide-open soundstage, and creating an enveloping listening experience.

The Tannoy Precision 6.2 floorstanders are classy and musically accurate, with an ability to deliver scale, pace and tonal range in spades. A slightly exuberant bass response requires careful positioning, but that's really the only caveat – these are exciting and engaging speakers.

Deon Schoeman

Enclosure type.....	Bass-reflex, rear-ported
Drive units.....	1x dual concentric with 25 mm titanium dome and 150 mm treated paper pulp cone on single axis 1x 150 mm treated paper pulp cone woofer
Bi-wiring	Yes
Impedance	8 ohms nominal
Sensitivity	89 dB (2,83V/metre)
Frequency response	34 Hz – 35 kHz
Power handling	87 watts RMS continuous
Dimensions (HxWxD)	1000 x 310 x 283 mm
Weight	18,4 kg each

Verdict

Confident and pin-point rendered sonic images from these exciting, engaging floorstanders. Surprising tonal range adds weight and authority, but demands careful positioning.

Price +- R40 000

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OUR RATING: 82/100

