

# Kali Audio WS-6.2 studio sub £599

Simon Fellows gets big bass tones from a sub that punches way above its size

**CONTACT** WHO: Kali Audio **WEB:** [kaliaudio.com](http://kaliaudio.com) **KEY FEATURES** Powered subwoofer with two 6.5 inch drivers **AMP CLASS:** D **CONTINUOUS POWER:** 400W, **PEAK POWER:** 1000W, **DRIVER COMPLEMENT:** 2 x 6.5-Inch High Excursion Woofers, **FREQ RESPONSE (-10 DB):** 27-200Hz, **FREQ RANGE (+/-3 DB):** 31.5-180Hz





## THE PROS & CONS



Smooth bass that hits all the low spots without the high price tag

Compact footprint makes it ideal for smaller studios looking for a sub that still sounds huge

LFE mode for multichannel setups, plus RCA inputs for consumer devices



Crossover controls are a little basic but quite adequate

Bypass is very useful, but it's sadly only selectable via an optional footswitch

## It really does perform surprisingly well for its size

Investing in a sub that can properly reveal low frequencies, with little distortion and plenty of definition, can be ruinously expensive. The best units can be huge too, as when it comes to bass, bigger is better right?

Acoustic engineering is, of course, a bit more complex than that. That explains how Kali Audio has managed to wring such exceptional bass tone from its WS-6.2 sub, an inexpensive, powered, compact unit with modest, horizontally-opposed 6.5" drivers.

The little WS-6.2 really does perform surprisingly well for its size. First off, it has a frequency response (-10dB) of 27Hz to 200Hz and a frequency range (+/-3dB) of 31.5-180Hz, giving it more low end than similarly priced but considerably larger competitors, such as the Behringer B1500XP and ALTO Professional TS12S X.

Firing a variety of test tones from Logic Pro, I can confirm that the WS-6.2 is as smooth if not smoother at around the 30Hz mark than the Yamaha HS8s that usually sits beneath my desk. It also has ample oomph on tap, with continuous power rated at 400W and peak power 1000W. It takes up a little less space too at just 12.2" x 11", welcome news for those of us who work in studios where room is tight.

To find out how the engineers at Kali Audio have managed to generate such a full-sounding tone from relatively small drivers in such a bijou

enclosure, I turned to Kali Audio co-founder Nate Baglyos. Not surprisingly, the ample power output is a key component of the sound.

"Good bass is the result of strong power delivery to the appropriate transducer," says Nate. "You could think of our duo of side-firing 6.5-inchers as being the same surface area as one 10-inch but the other important factor in power handling is excursion, which is how far the driver can move back and forth from its resting position.

"High excursion drivers are an excellent way to drive heavy bass, with the caveat that you need a lot of power to drive them. If you compare the WS-6.2 to similarly sized subs, you'll see that we're using two or three times as much amplifier power or more."

Nate goes on to tell me that his colleague and co-founder Charles Sprinkle, who designed this sub, is very proud that he has optimised every square centimetre of space in the cabinet, which explains its diminutive size. Apparently, had I taken it apart – believe me, I was tempted – I would have found the drivers stacked right against each

other, giving just enough clearance for the front port tube to snake down and around, with the amplifier tucked neatly underneath.

Controls on the rear of the sub are relatively basic but cover most bases. As well as the expected two XLR/TRS combi input jacks, there are a pair of RCA jacks for consumer audio gear too. Output is handled by two male XLR jacks and there's a socket for an optional bypass footswitch. Crossover can be set to 80Hz, switched off or there's a dedicated LFE mode if you want to feed the sub a dedicated low frequency effects channel. **FM**

## FM VERDICT

# 9.5

Packs a mighty punch for such a compact sub. There's a lot of smooth, low-end tone on tap for a relatively modest wedge of cash.