

Gold Series 6G

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Welcome to Gold Series 6G

Thank you for purchasing our Gold Series 6G speakers,
you're now ready to start your journey to breathtaking sound.

Building on over three decades of heritage, Gold Series 6G
represents the start of an epic new chapter; a new way to
experience the joy of sensational sound.

In this product manual, you'll find information about setting
up your system and how to maintain your speakers for
a lifetime of enjoyment.

If you need any further assistance,
please contact our technical team at monitoraudio.com/support

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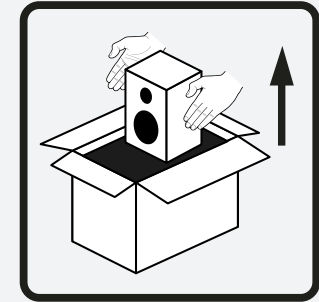
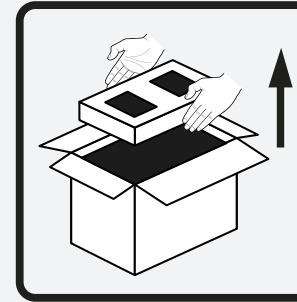
Before you unpack your loudspeakers, please make sure that there is plenty of clean floor area available.



WARNING: DO NOT attempt to lift any of the loudspeakers alone.
The recommended number of people is printed on the outer carton.

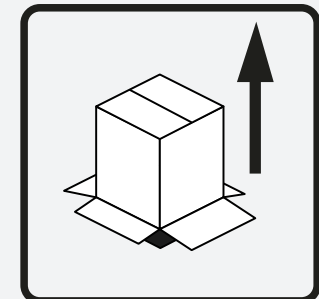
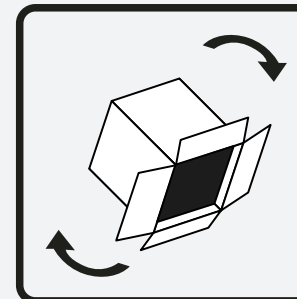
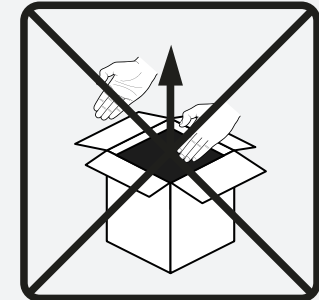
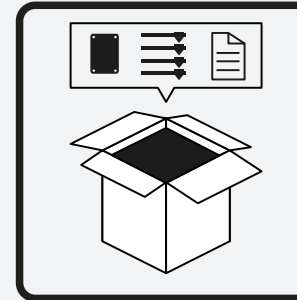
Gold 50, 100 & C250 6G

1. Open the top of the box and remove the cap with the accessories.
2. Lift the speaker(s) out of the box and remaining end cap.
3. Remove the protective bag.



Gold 300 & 500 6G

1. Open the top of the box and remove the end cap with the accessories. The end cap is used as a jig for assembly of the base plate, outriggers and feet. Ensure to remove all accessories before construction.
2. Position the outriggers in the end cap, they will form an 'X' formation from the corners of the base, which is then placed onto the outriggers and bolted together using the supplied bolts (M5). Once assembled remove the base and put the end cap back in the box.
3. Flip the box over and lift up the outer carton.
4. Remove the base end cap (which will currently be facing upwards) and fit the assembled base plate to the speaker using the supplied bolts (M10).
5. Flip over the speaker once more to return it to normal orientation.
6. Remove the remaining end cap and the protective bag.



Gold 300 & 500 6G feet

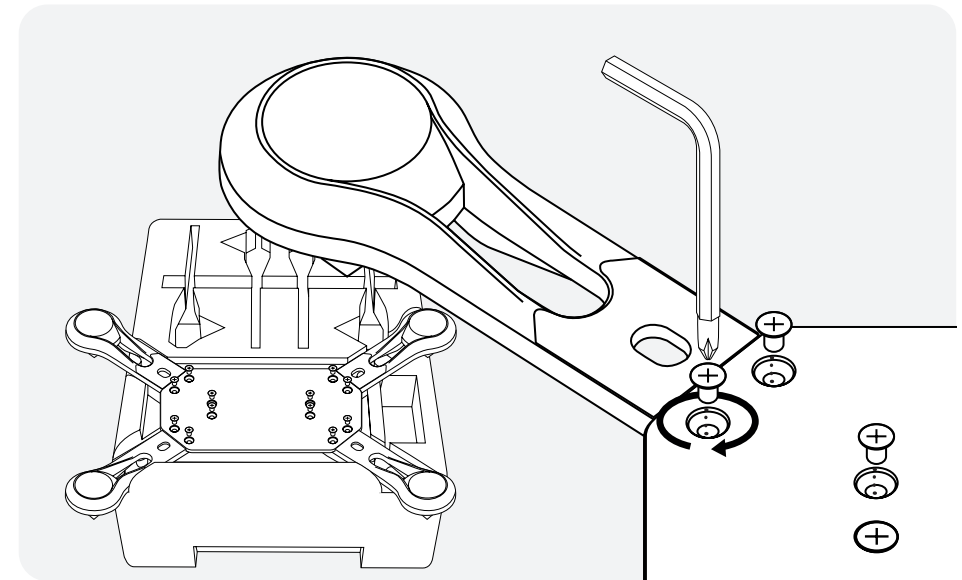
Attaching the foot assembly

The Gold 300 and 500 6G are supplied with a foot assembly that attaches to the bottom of the cabinet. The top polystyrene end cap from the packaging can be used as a jig for easier assembly.

Place all 4 feet into the spaces on the jig with the spike facing down. Place the plate on top of the feet with the soft side facing up.

Secure the feet to the plate with the 12 screws provided, tightening with the included cross head tool.

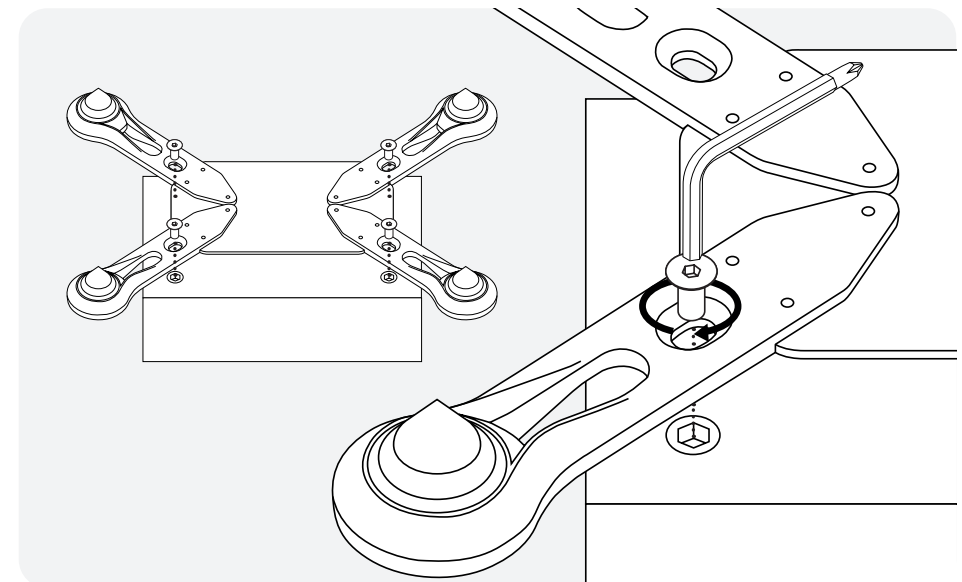
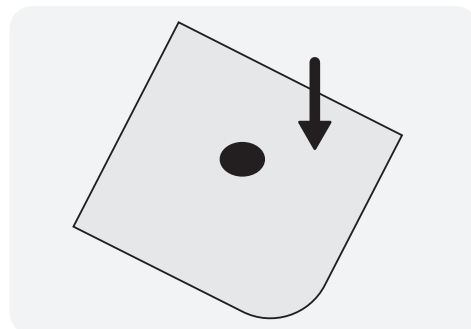
Attach the plate to the cabinet with the 4 bolts provided, tightening with the included hex tool.



Gold 50, 100 & C250 6G feet

The Gold 50, 100 and C250 6G come with self adhesive rubber feet in the packaging.

These should be placed on the underside of the cabinet in the corners when placing the speakers on a shelf or when using third party stands for the speakers. This helps to isolate the loudspeaker and reduce the chances of it from moving.



Gold 300 & 500 6G feet

Use on carpeted floors

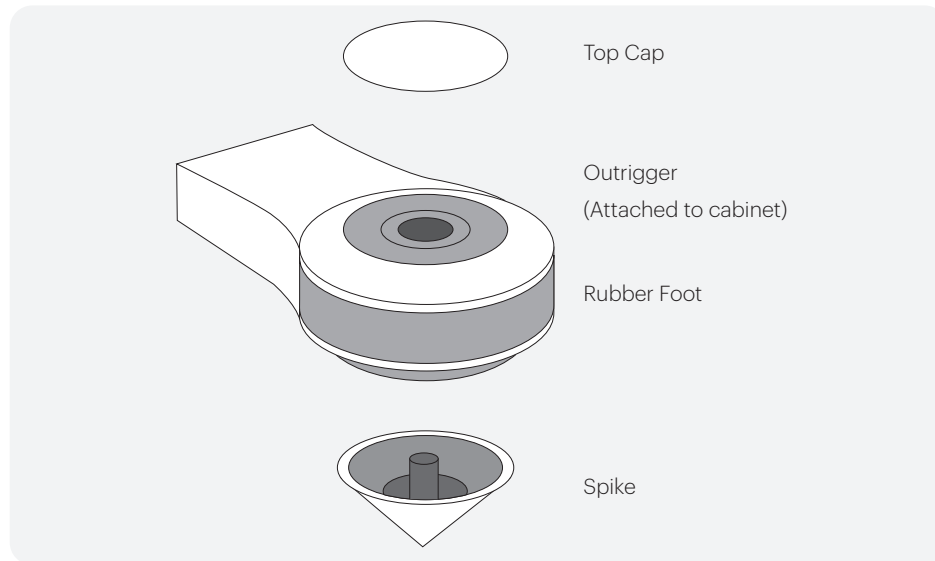
If the loudspeaker is being installed on a carpeted floor, screw the spike into the foot and outrigger assembly. Position the loudspeaker in its listening position and check it is level and stable.



Please ensure there are no hidden wires under the carpet that could be damaged by the spikes.

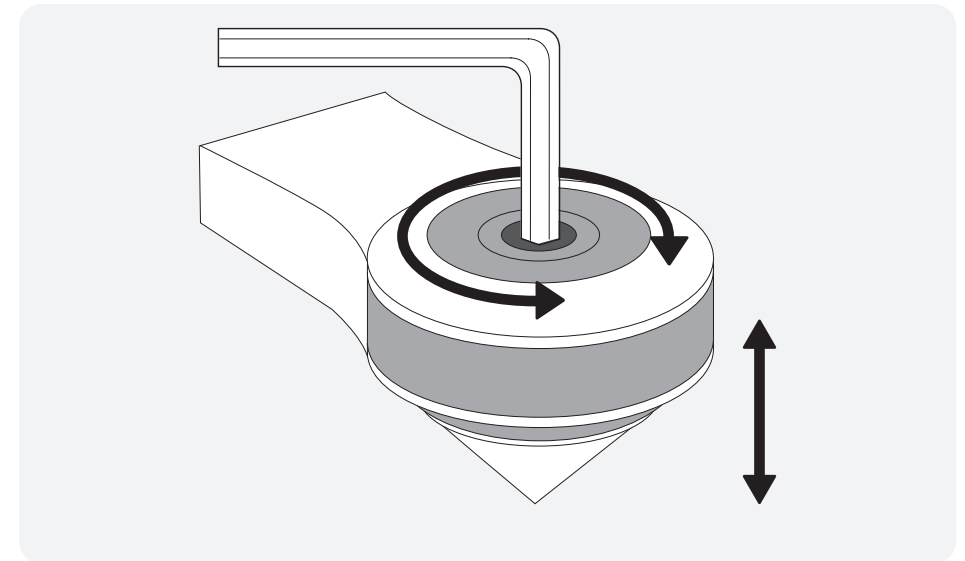
Use on wooden or hard floors

If the loudspeaker is being installed on wooden / hard floors or where spikes are inappropriate, remove the spike from the foot. Position the loudspeaker in its listening position and check it is level and stable.



Levelling the speaker

You can check that the loudspeaker is level on all sides by using a spirit level (not supplied). If it's slightly uneven, remove the top cap (held in place magnetically) and unscrew the foot at the lowest point using the supplied Hex key as illustrated below and check again. Continue this process until the cabinet is fully level, then replace the top cap.



2 channel system

When arranging a 2 channel system, the listening position and the loudspeakers should form an equilateral triangle. Ideally the loudspeakers should be positioned approximately 6 - 10 feet (1.8 - 3m) apart and a minimum of 3 feet (91cm) from the side walls. The ideal distance from the rear wall varies depending on the loudspeaker (see list below).

Gold 50 6G	15 - 30 cm / 6 - 12 "
Gold 100 & 300 6G	20 - 36 cm / 8 - 14 "
Gold 500 6G	30 - 61 cm / 12 - 24 "

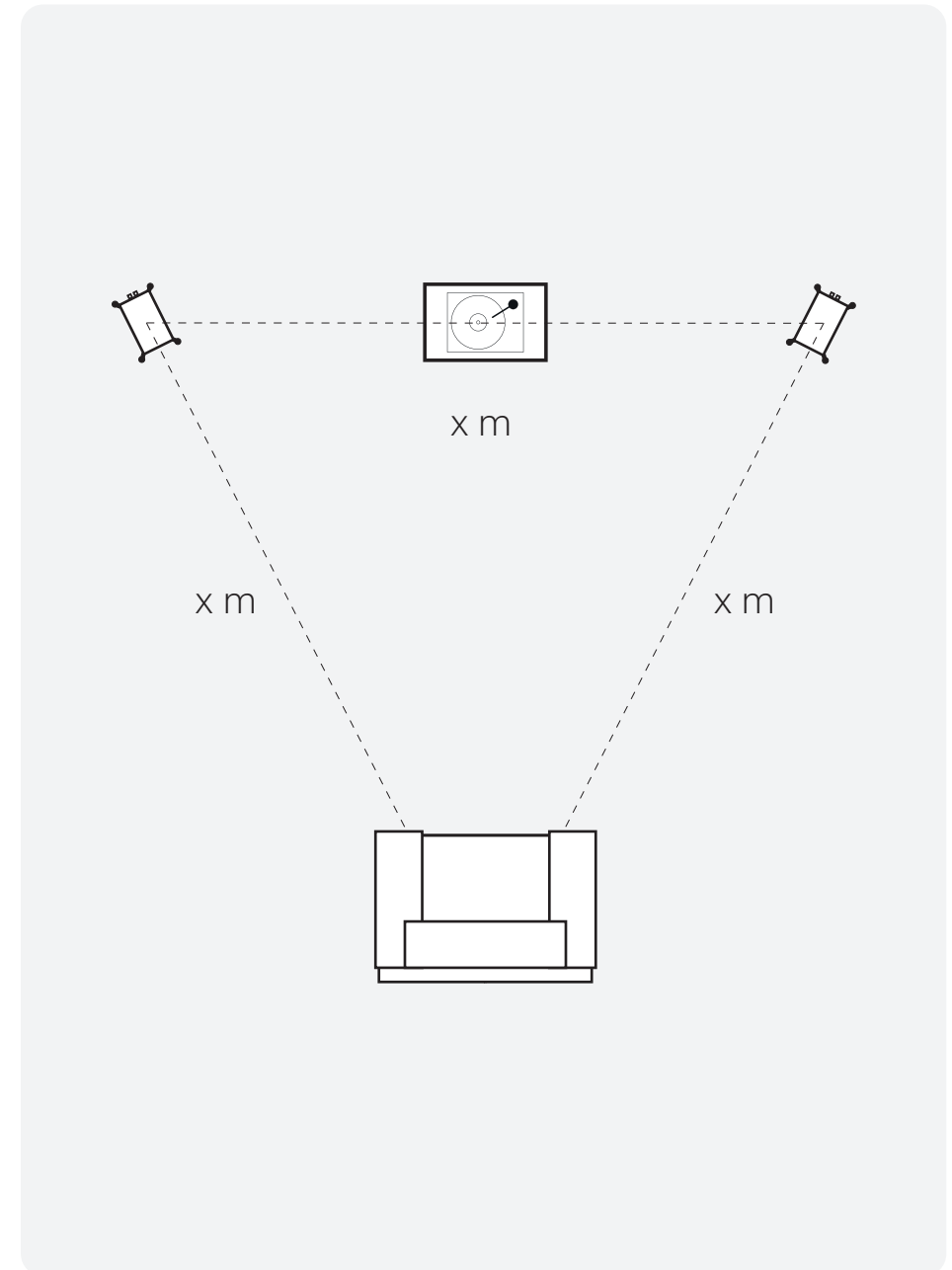
NOTE: These are recommended distances for optimal performance.

Actual results will vary dependant on room size, construction and personal tastes.

Experimentation is strongly advised when setting up the loudspeakers, as environment and personal preference will differ with every installation.

If there is insufficient bass for example, try moving your loudspeakers closer to the rear wall. The opposite approach is recommended if there is excessive bass. Additionally refer to the information relating to port bungs on page 19.

If stereo imaging is being lost, try 'toeing' them in slightly. Sounds that are recorded equally to each channel should sound as though they come from between the speakers. The angle should be adjusted to personal tastes, the speakers are designed to be pointed to a point behind the listener. For a more airy sound point the speakers directly towards the listening position or to reduce this point them direct forward.



AV positioning

Please refer to the illustration on the right for the ideal angles and positions of each loudspeaker in your surround system. The loudspeakers should be distanced from the wall according to the requirements of the loudspeaker, which are listed in the 2-Channel Positioning section above. However, due to AV receiver crossover filter settings, they may be positioned closer to the wall. Experimentation is advised.

NOTE: The images are for illustrative purposes only. See diagram on the right.

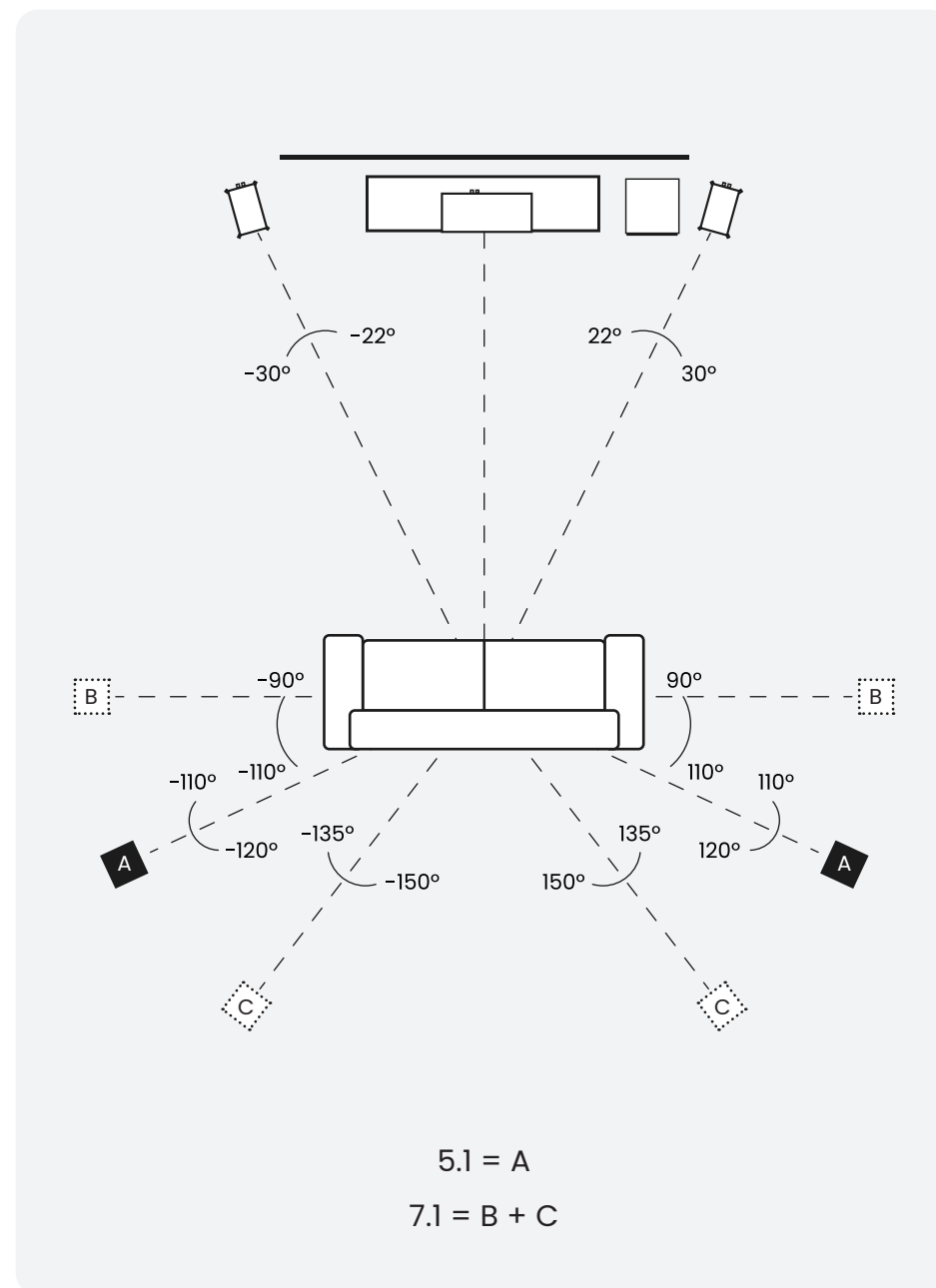
If setting up a 5.1 system you should place your surrounds in position (A).

If setting up a 7.1 surround system you should place your side speakers in position (B) and rear loudspeakers in position (C) to create a full 360° soundstage,

If the sound is too bass heavy or there is bass boom from the room when playing music (without a subwoofer), try moving the loudspeakers slightly further away from the wall(s). In a system with a subwoofer, try adjusting the crossover frequency settings for the loudspeakers and/or subwoofer or changing the subwoofer's position. If placed in a corner, the subwoofer can over excite certain room modes.

If there doesn't seem to be much bass from the system, check what the AV receiver has set the speaker size to. If the loudspeakers have been set to large as part of the auto setup, try setting them to small, which will send more bass frequencies to the subwoofer. Also check the crossover frequencies of the loudspeakers and subwoofer as well as the individual channel levels.

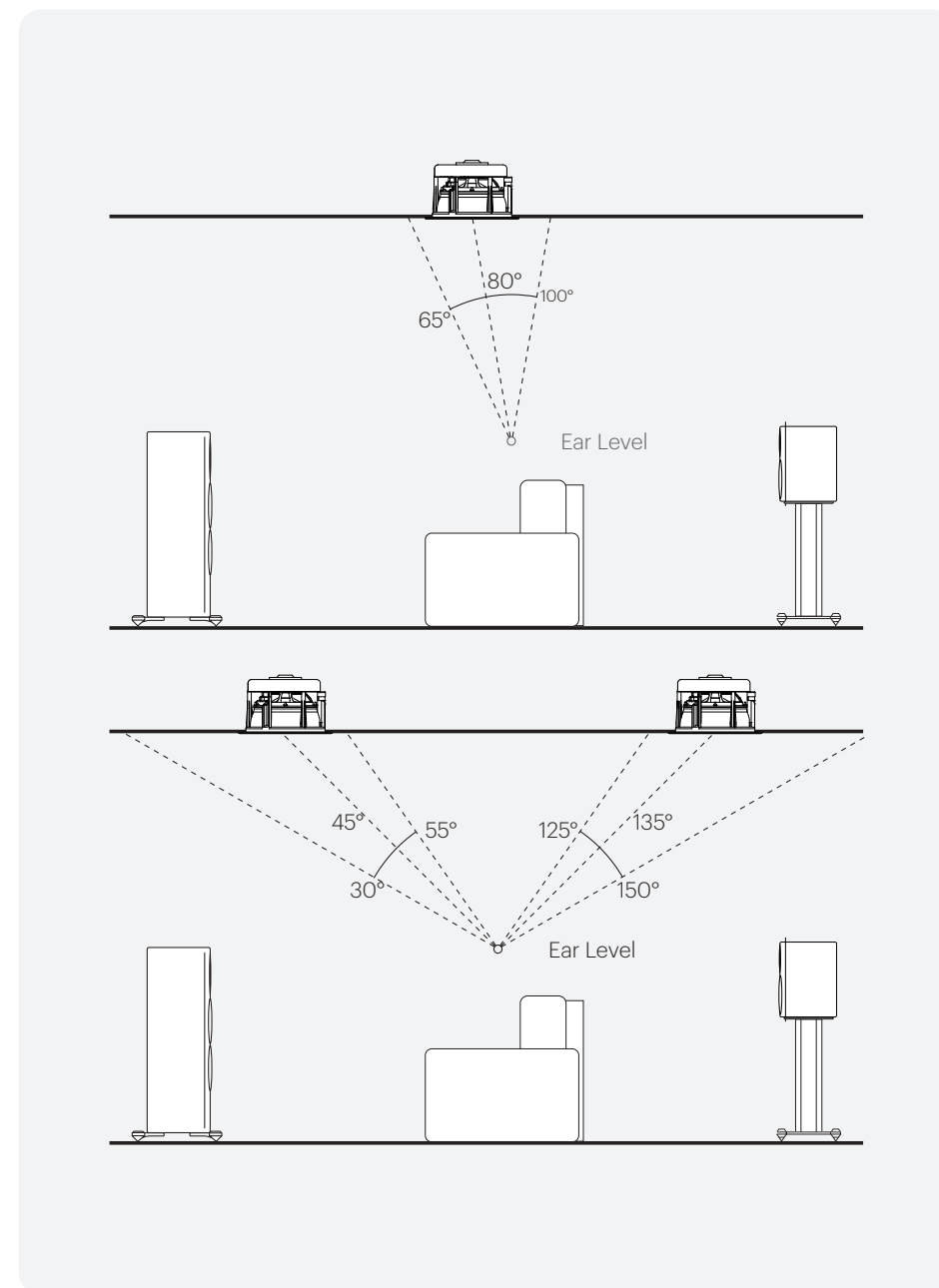
The Gold C250 6G centre channel should be positioned so that it is pointing at the viewing position and at approximate ear height.



Dolby Atmos®

When arranging the overhead channels in a Dolby Atmos® system, we would recommend using our three-way in-ceiling loudspeakers such as our C3M or C3L-A. These employ a unique midrange / tweeter module, which offers a wider dispersion characteristic, and are ideal for Dolby Atmos® duties.

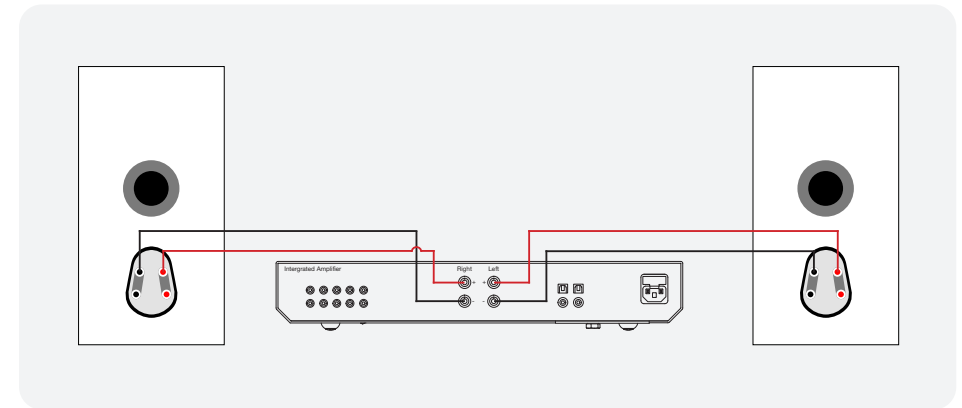
Please see the diagram on the right for ideal positioning of 2 or 4 Dolby Atmos® loudspeaker setups. Typically these would be in line with the front left and right loudspeakers.



Single wiring

Single wiring is achieved via a single set of cables to the terminals on the back of the loudspeaker. Internally the loudspeaker crossover guides the frequencies to the appropriate driver/ tweeter. Low frequencies to the bass drivers, mid frequencies to the mid/bass drivers and high frequencies to the tweeter.

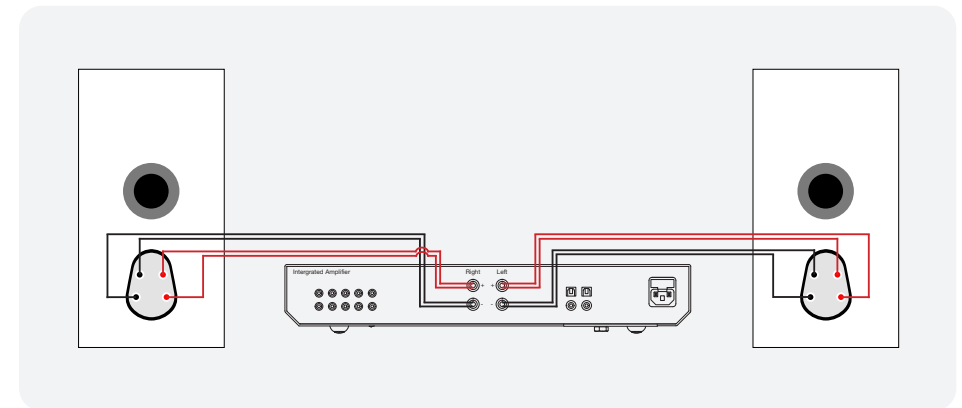
⚠ NOTE: When using this method you must keep the terminal links in place.



Bi-wiring

Bi-wiring is accomplished by connecting separate pairs of loudspeaker cables to the terminals on the loudspeaker from a single pair of connections on the amplifier. In the case of the Gold Series 6G, the bottom terminals connect to the bass driver(s) and the top terminals connect to the tweeter in 2 way loudspeakers, or the mid and tweeter in 3 way loudspeakers.

⚠ NOTE: When using this method you must REMOVE the terminal links.

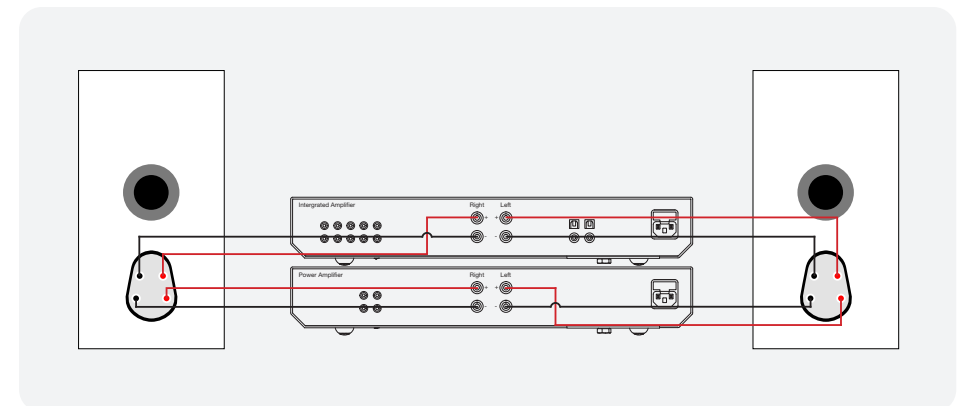


Bi-amping

Bi-amping is the same as bi-wiring except you are introducing a second amplifier into the equation.

In order to bi-amp you must connect a set of loudspeaker cables to the top terminals on the loudspeaker from one amplifier and another set of loudspeaker cables to the bottom terminals from the second amplifier.

⚠ NOTE: When using this method you must REMOVE the terminal links.



Running-in your loudspeakers

Run your loudspeakers in by playing normal music at low-mid listening levels for approximately 50-70 hours play time. You may find the sound will continue to improve even after the 70 hour mark.

This can be done naturally over time: like a fine wine the performance will improve with age.

Alternatively if you wish to run the loudspeakers continuously on loop you can decrease the audible volume/presence by placing the loudspeakers face-to-face so that the drivers/tweeters are directly aligned and as close as possible. Then connect the amplifier to your loudspeakers so that one is as normal (in phase): positive to positive and negative to negative (red to red and black to black), and the other loudspeaker out of phase: positive to negative and negative to positive inputs on the loudspeaker.

Port Bungs

If the loudspeaker is to be installed in a small room, typically 9 sqM (80 sqFT), or a room known to reproduce accentuated bass response, it may be desirable to fit a port bung in the affected speaker. However, experimentation is recommended with positioning of the loudspeaker in the room prior to fitting. To optimise performance from the loudspeaker it is important to ensure the loudspeaker is not positioned too close to a wall or near the corners of a room.

If the positioning of the loudspeaker is predetermined by room aesthetics or layout, you find you have accentuated bass or in the case speakers are to be sited in close proximity (less than the minimum suggested distances of page 2) to a rear wall (such as on a bookshelf, positioned in a cabinet or on a stand close to a wall), we recommend fitting the supplied port bungs to the ports. With speakers that have 2 ports, such as the Gold 300 & 500 6G, only one port bung should still be used per speaker.

This will reduce the bass 'boom' sometimes termed as overhang, and assist the loudspeakers to reproduce their best performance under these environmental conditions. 'Boom' is generally caused when bass energy from the loudspeaker 'excites' room modes and causes an accentuation at a particular frequency, or number of frequencies.

When fitting port bungs the overall bass extension will not be reduced, however bass energy/output around the port tuning frequency will be reduced. This has the effect of reducing bass 'boom' while increasing bass clarity and apparent agility.

In all circumstances experimentation is highly recommended.

Upkeep of cabinets

The finish of the cabinet can be maintained by regular dusting using a soft cloth or micro fibre/ lint-free cloth. If a high gloss finish needs to be revived a high-quality, non-abrasive, automotive wax or polish can be used. The drive units should only be cleaned with a damp cloth if more than normal dusting is required.

Never use solvents or aggressive cleaning/polishing agents on your Gold Series 6G loudspeakers. When in doubt, test the cleaning product on an inconspicuous area on the cabinet and let it sit for several days before committing to its use on visible portions of the cabinet.

Retention Bolt adjustment

The new Gold Series 6G has a bolt-through driver fixing to reduce cabinet colouration. Each bolt acts as a rigid brace, but also removes the need for conventional driver fixings as well, effectively decoupling the driver and front baffle to eliminate a further source of resonance.

NOTE: Should this bolt become loose over time, or has worked loose during transit, then please use the supplied torx key to tighten the bolt back up. This only needs to be a quarter turn after the strain has been taken by the bolt.

In the unlikely event that there is a defect with this product, it is covered by the Monitor Audio manufacturer's warranty, provided that the product was supplied by an authorised Monitor Audio retail specialist.

For the period of cover please refer to the product page on our website at monitoraudio.com

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Specifications

Model	Gold 50 6G	Gold 100 6G	Gold 300 6G
System Format	2-Way	3-Way	3-Way
Sensitivity (2.83v @ 1m, Free-Field)	85 dB	86.5 dB	87 dB
Sensitivity (2.83v @ 1m, Installed)	N/A	N/A	N/A
Recommended Amplifier Power (RMS into 4 Ohm, Music Signal)	130 – 300 W	130 – 500 W	130 - 500 W
Continuous Power Handling (CTA 426-B)	150 W	250 W	250 W
Nominal Impedance	4 Ohms	4 Ohms	4 Ohms
Minimum Impedance (20Hz to 20kHz)	4.0 Ohms @ 225 Hz	3.9 Ohms @ 140 Hz	3.9 Ohms @ 165 Hz
Drive Unit Complement	1 x 6" (152 mm) HDT C-CAM Bass-Mid Drivers 1 x MPD III Tweeter	1 x 8" (203 mm) HDT C-CAM Bass Drivers 1 x 3" (76 mm) HDT C-CAM Mid-Range Driver 1 x MPD III Tweeter	2 x 6" (152 mm) HDT C-CAM Bass Drivers 1 x 3" (76 mm) HDT C-CAM Mid-Range Driver 1 x MPD III Tweeter
Frequency Response Free-Field (-6dB)	55 Hz - 60 kHz	49 Hz – 60 kHz	45 Hz – 60 kHz
Frequency Response, In-Room (-6dB)	44 Hz - 60 kHz	32 Hz – 60 kHz	28 Hz – 60 kHz
Maximum Peak SPL (AES75, Z-weighted)	114 dB	119 dB	117 dB
Bass Alignment	HiVe II Ported	HiVe II Ported	HiVe II Ported
Port Tuning Frequency	50 Hz	38 Hz	35 Hz
Crossover Frequency	LF/HF: 2.5 kHz	LF/MF: 700 Hz MF/HF: 2.6 kHz	LF/MF: 800 Hz MF/HF: 2.7 kHz
External Dimensions with all accessories fitted(H x W x D)	320 x 185 x 303 mm (12 5/8 x 7 5/16 x 11 15/16")	447.7 x 230 x 357.3 mm (17 15/8 x 9 1/16 x 14 1/16")	1098 x 339 x 463 mm (43 1/4 x 13 3/8 x 18 1/4")
Weight (each)	8.5 kg (18 lb 12 oz)	14 kg (30 lb 14 oz)	21.2 kg (46 lb 12 oz)

Model	Gold 500 6G	Gold On-Wall 6G	Gold C250 6G
System Format	3-Way	2-Way	3-Way
Sensitivity (2.83v @ 1m, Free-Field)	88.5 dB	N/A	87.5 dB
Sensitivity (2.83v @ 1m, Installed)	N/A	88 dB	N/A
Recommended Amplifier Power (RMS into 4 Ohm, Music Signal)	130 – 600 W	130 – 300 W	130 – 500 W
Continuous Power Hand- dling (CTA 426-B)	300 W	150 W	250 W
Nominal Impedance	4 Ohms	4 Ohms	4 Ohms
Minimum Impedance (20Hz to 20kHz)	4.0 Ohms @ 150 Hz	5.3 Ohms @ 200 Hz	3.9 Ohms @ 165 Hz
Drive Unit Complement	2 x 8" (203 mm) HDT C-CAM Bass Drivers 1 x 3" (76 mm) HDT C-CAM Mid-Range Driver 1 x MPD III Tweeter	1 x 6" (152 mm) HDT C-CAM Bass-Mid Drivers 1 x MPD III Tweeter	2 x 6" (152 mm) HDT C-CAM Bass Drivers 1 x 3" (76 mm) HDT C-CAM Mid-Range Driver 1 x MPD III Tweeter
Frequency Response Free-Field (-6dB)	44 Hz – 60 kHz	N/A	64 Hz – 60 kHz
Frequency Response, In-Room (-6dB)	25 Hz – 60 kHz	38 Hz – 60 kHz	54 Hz – 60 kHz
Maximum Peak SPL (AES75, Z-weighted)	122 dB	115 dB	121 dB
Bass Alignment	HiVe II Ported	Ported	Sealed
Port Tuning Frequency	33 Hz	44 Hz	N/A
Crossover Frequency	LF/MF: 700 Hz MF/HF: 2.6 kHz	LF/HF: 2.5 kHz	LF/MF: 800 Hz MF/HF: 2.7 kHz
External Dimensions with all accessories fitted(H x W x D)	1155 x 383 x 475 mm (45 1/2 x 15 1/16 x 18 11/16")	465 x 300 x 124.2 mm (18 5/16 x 11 13/16 x 4 7/8")	205 x 537 x 335 mm (8 1/16 x 21 1/8 x 13 3/16")
Weight (each)	26.5 kg (58 lb 7 oz)	9 kg (19 lb 14 oz)	15.3 kg (33 lb 12 oz)

Listen Again.

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