

Eleven Rack Expansion Pack (Firmware 2.0)

New Features, Upgrade Info, and Known Issues

This document describes the new amps, cabinets, mics, and effects in the Eleven Rack Expansion Pack. It also provides upgrade information and a list of known issues.

New Amps

This section lists and describes the new amp models that come with the Eleven Rack Expansion Pack.

Black Vib

(Corresponding Cab Model: 1x15 Open Back)

This amp model is based on a US-made 60s-era 40-watt tube combo amp, with a single 15-inch speaker in an open-back configuration. This model includes the following controls:

Volume

Treble

Mid Not found on the original amp, but added for additional flexibility. Set to ~7 for to match the original amp.

Bass

Bright Switch Toggled by the SW2 button on the front panel of Eleven Rack.

Tremolo Settings: Speed, Sync, Intensity, Vibrato (effect toggle).

Black SR

(Matching Cab Model: 4x10 Black SR)

This amp model is based on a US-made 60s-era 40-watt combo amp, with four 10-inch speakers in an open-back configuration. This amp offered both tremolo and spring reverb effects. This model includes the following controls:

Volume

Treble

Mid Not found on the original amp, but added for additional flexibility. Set to ~7 for to match the original amp.

Bass

Bright Switch Toggled by the SW2 button on the front panel of Eleven Rack.

Tremolo Settings: Speed, Sync, Intensity, Vibrato (effect toggle).

Black Mini

(Corresponding Cab Model: 1x8 Custom)

This amp model is based on a US-made 60s era 6-watt tube combo amp, with a single eight-inch speaker in an open-back configuration. This model includes the following controls:

Volume

Treble

Bass

Tremolo Settings: Speed, Sync, Intensity, Vibrato (effect toggle).

J45

(Matching Cab Model: 4x12 Green 20W)

This amp model is based on a British-made 60s era 45-watt tube head, known for its then-fresh take on a classic US-made bass amp (which was used primarily by guitarists). It features two bridged input channels, each with its own volume setting. This model includes the following controls:

Presence Adds additional high-end harmonics.

Bass

Mid

Treble

Volume 1 Controls the output of the first channel.

Volume 2 Controls the output of the second channel, which has a darker tonal quality than the first.

Plexiglas Vari

(Matching Cab Model: 4x12 Green 25W)

This amp model is based on a British-made, 1967-vintage 100-watt tube head, similar to the 1969-vintage amp we used as the basis for our Plexiglas model. This new model simulates that amp having its voltage reduced by a variable transformer called a Variac. The voltage reduction changes the amp's tone and sustain characteristics dramatically, producing the much-loved Brown tone some famous users of this amp were known for. This model includes the following controls:

Presence Adds additional high-end harmonics.

Bass

Mid

Treble

Volume 1 Controls the output of the first channel.

Volume 2 Controls the output of the second channel, which has a darker tonal quality than the first channel.

Plexiglas 50w

(Matching Cab Model: 4x12 Green 25W)

This amp model is based on a British-made, 60s era 50-watt tube head, the lower-wattage version of the amp that was the basis for our Plexiglas model. This amp was designed with a lower power tube plate voltage, and thus is known to break up at lower levels than its 100-watt counterpart. This model includes the following controls:

Presence Adds additional high-end harmonics.

Bass

Mid

Treble

Volume 1 Controls the output of the first channel.

Volume 2 Controls the output of the second channel, which has a darker tonal quality than the first channel.

Blue Line Bass

(Matching Cab Model: 8x10 Blue Line)

This amp model is based on a US-made, late-60s 300-watt tube bass head. This amp originally sold with a pair of 8x10 speaker cabinets, and was known for its massive volume and wide range of usable tones. This model includes the following controls:

Volume

Treble

Mid

Bass

U-Hi Controls the level of the Ultra-Hi circuit, which creates additional treble harmonics.

U-Lo Controls the level of the Ultra-Lo circuit, which creates additional bass fullness.

Mid Freq Continuously varies the frequency addressed by the Mid control. The original amp had three preset settings.

MS-30

This amp model is based on a US-made, early-90s boutique combo amp, with a 30-watt power section and two twelve-inch speakers in an open-back configuration. This model includes the following controls:

Volume Controls preamp gain.

Bass

Treble

Cut Controls reduction of high treble frequencies.

Master Controls master volume output.

RB-01b Red, Blue, and Green

(Matching Cab Model: 2x12 B30)

These amp models are based on the three distinct channels in a US-made, late-90s 100-watt boutique tube head. The Red channel excels at high-gain lead tones, while the Blue is suited to chunky rhythm playing, and the Green focuses on clean tones. This model includes the following controls:

Presence Adds additional high-end harmonics.

Volume Controls master volume output.

Treble

Mid

Bass

Gain Controls preamp gain.

Bright Switch Toggled by the SW2 button on the front panel of Eleven Rack.

Boost Simulates the Boost and Structure switches on the original amp. Setting Boost to 10 simulates both Boost and Structure switches on. A setting of 5 simulates Boost on/Structure off. A setting of 0 simulates both switches off.

DC Modern SOD

This amp, a custom model built just for Eleven Rack, is loosely based on a US-made, late-80s 100-watt tube head. It features a tight, extended low-end and high-gain capability, perfect for players of extended-range guitars. This model includes the following controls:

Gain Controls preamp gain.

Bass

Mid

Treble

Presence Adds additional high-end harmonics.

Master Controls master volume output.

Bright Switch Toggled by the SW2 button on the front panel of Eleven Rack.

Tremolo Settings: Speed, Sync, Intensity, Vibrato (effect toggle).

DC Modern 800

This amp model is a variant of our Lead 800 model, itself based on a British-made, 80s-era high-gain tube head. A couple of simple component swaps change the tone significantly, and the added Bright switch provides additional tonal range. This model includes the following controls:

Gain Controls preamp gain.

Bass

Mid

Treble

Presence Adds additional high-end harmonics.

Master Controls master volume output.

Bright Switch Toggled by the SW2 button on the front panel of Eleven Rack.

Tremolo Settings: Speed, Sync, Intensity, Vibrato (effect toggle).

DC Modern Clean

This amp, a custom model built just for Eleven Rack, is loosely based on US-made, 60s-era 85-watt tube combo amp. It has been tweaked to provide shimmering clean tones. This model includes the following controls:

Gain Controls preamp gain.

Bass

Mid

Treble

Presence Adds additional high-end harmonics.

Master Controls master volume output.

Bright Switch Toggled by the SW2 button on the front panel of Eleven Rack.

Tremolo Settings: Speed, Sync, Intensity, Vibrato (effect toggle).

DC Vintage OD

This amp, a custom model built just for Eleven Rack, is loosely based on a combination of two British-made tube amps. It takes the preamp section from our Plexiglas model and marries it to the power section of our AC Top Boost model, with further tonal enhancements. This amp includes the following controls:

Gain Controls preamp gain.

Bass

Mid

Treble

Presence Adds additional high-end harmonics.

Master Controls master volume output.

Bright Switch Toggled by the SW2 button on the front panel of Eleven Rack.

Tremolo Settings: Speed, Sync, Intensity, Vibrato (effect toggle).

DC Vintage Clean

This amp, a custom model built just for Eleven Rack, is loosely based on the same British-made tube amp we used as the basis for our AC Top Boost model. It has been further refined to offer a range of tones from very clean (cleaner than the original amp) to a slight amount of breakup. This model includes the following controls:

Gain Controls preamp gain.

Bass

Mid

Treble

Presence Adds additional high-end harmonics.

Master Controls master volume output.

Bright Switch Toggled by the SW2 button on the front panel of Eleven Rack.

Tremolo Settings: Speed, Sync, Intensity, Vibrato (effect toggle).

DC Bass

This amp, a custom model built just for Eleven Rack, is based on the same US-made 300-watt bass head we used as the basis for the Blue Line Bass model. It is designed with a scooped lower-midrange response, adding the capability for bigger lows with a tighter response than the original amp. This model includes the following controls:

Gain Controls preamp gain.

Bass

Mid

Treble

Presence Adds additional high-end harmonics.

Master Controls master volume output.

Bright Switch Toggled by the SW2 button on the front panel of Eleven Rack.

New Cabs

This section lists and describes the new cabinet models that come with the Eleven Rack Expansion Pack.

1x8 Custom

This cabinet model is based on a small speaker cabinet with a single 8-inch ceramic-magnet speaker in an open-back configuration.

1x15 Open Back

This cabinet model is based on the speaker cabinet of a classic US-made combo amp. It features a single 15-inch alnico-magnet speaker in an open-back configuration.

2x12 Silver Cone

This cabinet model is based on the speaker cabinet of a classic Japanese solid state combo amp. It features 12-inch ceramic-magnet speakers in an open-back configuration.

2x12 B30

This cabinet model is based on a US-made boutique 2x12 cabinet. It features two 30-watt 12-inch ceramic-magnet speakers in an open-back configuration.

4x12 65W

This cabinet model is based on a classic British-made 4x12 cabinet. It features four 65-watt 12-inch ceramic-magnet speakers in a closed-back configuration.

4x12 Green 20W

This cabinet model is based on a classic British-made 4x12 cabinet. It features four 20-watt 12-inch ceramic-magnet speakers in a closed-back configuration.

4x10 Black SR

This cabinet model is based on the speaker cabinet of a classic US-made tube combo amp. It features four 10-inch alnico-magnet speakers in an open-back configuration.

8x10 Blue Line

This cabinet model is based on a classic US-made 8x10 bass cabinet. It features eight 10-inch ceramic-magnet speakers in a chambered, closed-back configuration.

Speaker Breakup

Also worth mentioning is the new inclusion of Speaker Breakup emulation (first offered in the plug-in version of Eleven Rack). This function can be reached using the front panel controls by selecting the Cab block in Rig View, pressing SW1 to access Cab controls, and scrolling one step to the right with the Scroll wheel. The illuminated control knob then works as the Speaker Breakup control.

The Speaker Breakup setting lets you specify how much distortion is produced by the current speaker model. Increasing the Speaker Breakup control adds distortion that is a combination of cone breakup and other types of speaker distortion.

Sonic Effects of Speaker Breakup

The range of the control is 0 to 10. We recommend starting with a setting between 4 and 6. Around 1-2, the algorithm adds a relatively subtle “smoothing” of the high-end. By about 3, natural speaker “compression” of the high-end kicks in fully, which results in a somewhat darker sound.

Above 8, the speaker breakup modeling starts to become more extreme than what occurs in an actual guitar speaker. These higher settings tend to work better with darker-sounding cabs. As a general rule, high gain amps work better with lower breakup settings, while low-to-medium-gain amps often work well with higher breakup settings.

Below certain frequencies, the speaker cone vibrates as one unit. Above those frequencies (typically between 1 kHz and 4 kHz), the cone vibrates in sections. By the time a wave travels from the apex at the voice coil out to the edge of the speaker cone, a new wave has started at the voice coil. The result is comb filtering and other anomalies that contribute to the texture of the overall sound.

Speaker Breakup with Cab Bypassed

While not something that is likely to happen in the real world, we found that the Speaker Breakup emulation added a certain something to some tones, even with the Cab emulation bypassed. If you plan to bypass the Cab, be sure to also set the Speaker Breakup control to zero for “true Cab bypass,” or feel free to dial in a certain amount, to taste.

New Microphones

This section describes the new mic models that come with the Eleven Rack Expansion Pack. Both new mics are specifically for mic'ing bass cabinets, so they work only with the new 8x10 Blue Line cabinet model.

Dyn 12

This mic model is based on a classic Austrian large-diaphragm dynamic bass drum microphone. It offers a rounded, extended sub-bass response, and a pronounced peak around 3k, which emphasizes attack and string noise.

Dyn 20

This mic model is based on a classic US-made large-diaphragm dynamic mic. It is known for a lack of bass-exaggerating proximity effect, and a smooth, near-linear frequency response.

New Effects

This section lists and describes the new effects models that come with the Eleven Rack Expansion Pack.

DC Distortion

This distortion effect, a custom model built just for Eleven Rack, offers a range of overdriven tones, aided by its built-in Bass and Treble EQ, which help shape the response of the clipping circuit. This model includes the following controls:

Distortion Controls clipping level.

Treble

Bass

Volume Controls final output volume.

White Boost

This booster effect, based on a well-loved clean booster pedal with 20 dB of gain boost and a built-in EQ, is useful for driving the preamp section of any amp model into a gentle (or not so gentle) overdrive. The EQ controls boost and cut frequencies as normal, but in this usage, they help shape the overdrive response as well. This model includes the following controls:

Gain Controls the amount of boost added to the signal.

Treble

Bass

Volume Controls final output volume.

Multi-Chorus

This modulation effect is based on the Air Multi-Chorus plug-in that comes with Avid's Pro Tools recording software. It offers the ability to stack multiple layers of chorusing, for thick, swirling sound. This effect offers the following controls:

Rate Controls the rate of the internal modulating LFO.

Sync Controls synchronization of the internal LFO to Rig or Pro Tools Session tempo. Ranges from OFF (no sync, set rate with Rate control) to a variety of rhythmic note values.

Depth Controls the amount of delay time modulation caused by the internal LFO.

Pre-Delay Sets the amount of time between an incoming transient signal and the start of modulation.

Mix Sets the wet/dry balance of the effect.

Tri/Sine Switch Sets the waveform of the internal LFO to either a triangle or sine wave.

Voices Sets the number of layered chorus voices in the effect.

Width Controls the stereo width of the effect.

Dyn Delay

This stereo delay effect is based on the Air Dynamic Delay plug-in that comes with Avid's Pro Tools recording software. A powerful effect, Dyn delay can be synchronized to Rig or Session tempo, and offers an envelope follower, that lets you modulate various parameters, based on the amplitude envelope of incoming signal. This effect includes the following controls:

Delay Sets the length of the delay, in milliseconds.

Sync Controls synchronization of the delay time to Rig or Session tempo. Ranges from OFF (no sync, set delay time with the Delay control) to a variety of rhythmic note values.

Feedback Sets the amount of delay feedback. Ranges from just one repeat, to a long-lasting cascade of repeats.

Mix Sets the wet/dry balance of the effect.

Fine Toggles finer control of delay time in or out. Toggled by SW2 in page one of the controls.

Mode Switches between the following four feedback routing options:

- Mono: Sums the incoming stereo signal to mono, then offers separate left and right delay output taps from that signal.
- Stereo: Processes the left and right channels of the incoming stereo signal independently and outputs the processed signal on the corresponding left and right channels.
- Cross: Processes the left and right channels of the incoming stereo signal independently, and feeds the each side's delayed signal back to the opposite channel.
- Pong: Acts much like Cross, but the incoming left and right signals are summed and output from the left channel only. Due to the cross-channel feedback, the signal moves back and forth across the stereo spectrum.

Ratio Sets the ratio of left to right delay times. Move the control all the way down, and the left channel delay time is half the right channel delay time. Move the control all the way to the up, and the right channel delay time is half the left channel delay time.

Hi-Cut Adjusts the frequency for the High Cut filter. For less treble, lower the frequency.

Lo-Cut Adjusts the frequency for the Low Cut filter. For less bass, raise the frequency.

Width Lets you adjust the width of the delay effect in the stereo field.

Em Rate Sets how quickly the Feedback and Mix parameters respond to input from the Envelope follower.

Em Feedback Sets how much the Envelope follower affects the Feedback amount.

Em Mix Sets how much the Envelope follower affects the wet/dry mix.

Dyn3 Comp

This effect is based on the Compressor plug-in from the Dynamics III plug-in set that comes with Pro Tools. It lets you control the dynamics of your guitar signal, much like Gray Comp. However, while Gray Comp emulates a classic guitar-specific compressor pedal with a smooth, liquid tone, Dyn3 Comp is more versatile, acting more like an outboard compressor used in recording situations. This effect includes the following controls:

Threshold Sets the level that your signal must exceed to trigger compression or limiting. Signals that go above this level will be compressed. Signals that are below it, will not.

Attack Sets the attack time, or the rate at which gain is reduced after the input signal crosses the threshold you've set. The smaller the value, the faster the attack. The faster the attack, the more rapidly the Compressor reduces the signal's volume.

If you use fast attack times, you should generally use a proportionally longer release time, particularly when the material contains many fast peaks, such as a staccato palm-muted guitar part. Very fast attack times (especially below 1 ms) can produce undesirable distortion on guitar.

Release Sets the length of time it takes for the Compressor/Limiter to be fully deactivated after the input signal drops below the threshold you've set.

Release times should be set long enough that if signal levels repeatedly rise above the threshold, the gain reduction "recovers" smoothly. If the release time is too short, the gain can rapidly fluctuate as the compressor repeatedly tries to recover from the gain reduction.

If the release time is too long, a loud section of the audio material could cause an effect called "pumping and breathing" in which quieter parts of the signal are affected in ways that may or may not be desirable.

Gain Lets you boost overall output gain to compensate for heavily compressed or limited signals.

Ratio Sets the compression ratio, or the amount of compression applied as your signal goes above the threshold. For example, a 2:1 compression ratio means that a 2 dB increase of level above the threshold produces a 1 db increase in output.

Knee Sets the sharpness of the gain curve the compressor follows when reducing gain.

As you increase this control, it goes from applying "hard-knee" compression to "soft-knee" compression:

- With hard-knee compression, compression begins when the input signal exceeds the threshold. This can sound abrupt and is ideal for limiting.
- With soft-knee compression, gentle compression begins and increases gradually as the input signal approaches the threshold, and reaches full compression after exceeding the threshold. This creates smoother compression.

Para EQ

This effect provides a high-quality 4-band EQ, with adjustable gain, frequency, Q (bandwidth), and output for each band. The Low and High bands let you switch between the following functions:

- **Shelf:** Boost or cut of all frequencies below (in the Low band) or above (in the High band) the chosen frequency.
- **Peak:** Boost or cut of a band of frequencies centered on the chosen band frequency, the width of which is controlled by the Q control.
- **Low-Pass (High band) or High-Pass (Low band):** Cuts frequencies above (Low-Pass) or below (High-Pass) the selected frequency, with a choice between 6 dB, 12 dB, or 24 dB-per-octave curves.
- **Notch:** Rejects frequencies around the chosen EQ frequency, with bandwidth control via the Q control.

This effect includes the following controls:

L Gain Sets the gain of the low-frequency EQ band.

L Frequency Sets the center frequency of the low EQ band.

L Q Sets the bandwidth of the low EQ band.

L Type Sets the mode of the low EQ band. Choose between Shelf, Peak, High-Pass or Notch.

Output (Accessible from every page) Sets the final output level of the EQ'd signal.

LM Gain Sets the gain of the low-midrange frequency EQ band.

LM Frequency Sets the center frequency of the low-midrange EQ band.

LM Q Sets the bandwidth of the low-midrange EQ band.

Output (Accessible from every page) Sets the final output level of the EQ'd signal.

HM Gain Sets the gain of the upper-midrange frequency EQ band.

HM Frequency Sets the center frequency of the upper-midrange EQ band.

HM Q Sets the bandwidth of the upper-midrange EQ band.

Output (Accessible from every page) Sets the final output level of the EQ'd signal.

H Gain Sets the gain of the high-frequency EQ band.

H Frequency Sets the center frequency of the high-frequency EQ band.

H Q Sets the bandwidth of the high-frequency EQ band.

H Type Sets the mode of the high-frequency EQ band. Choose between Shelf, Peak, Low-Pass or Notch.

Output (Accessible from every page) Sets the final output level of the EQ'd signal.

Upgrade Procedure

This section gives instructions on upgrading your Eleven Rack system with the Eleven Rack Expansion Pack. To complete the install, you must both update the software on your computer, and update the firmware on your Eleven Rack.

Eleven Rack Driver Install

When installing Pro Tools 9, Eleven Rack drivers are not installed by default. If you do not have current drivers installed, you will need to install them.

To install the newest Eleven Rack Driver:

- 1 Using a web browser, visit <http://www.avid.com/drivers>.
- 2 Scroll down to the Pro Tools USB Device Drivers section and click on Eleven Rack Drivers.
- 3 Select and download the Mac or Windows driver installer,
- 4 Run the installer and follow onscreen instructions to install the driver.



Although these downloads are labeled “Pro Tools 9,” these drivers will work with Pro Tools 8.0.5 and 8.1.1 HD as well.

Eleven Rack Expansion Pack Install

To install the Eleven Rack Expansion Pack Pro Tools add-ons:

- 1 Run the provided installer program:
 - Install Eleven Rack Expansion Pack.mpkg (Mac)
 - or –
 - Eleven Rack Expansion Pack.exe (Windows).
- 2 The installer program opens. Follow the on-screen instructions to install the update.
- 3 When prompted, close the installer.



When the installer has finished, it will place a firmware updater application (Avid Eleven Rack Updater) on your Desktop. You will need to run this updater to use the new features in Eleven Rack Expansion Pack.

To update your Eleven Rack to Firmware v2.0:

- 1 Ensure that your Eleven Rack is plugged in, both to power and one of your computer's USB ports, and that it is turned on.
- 2 Ensure that your computer is connected to the internet.
- 3 Find the Avid Eleven Rack Updater application on your computer's Desktop, and run it. The authentication window opens.



On Windows, if you encounter a Found New Hardware dialog while installing the firmware, please see “Windows Firmware Installation Note” on page 14.

- 4 Enter the serial number and system ID you were issued when you purchased the Eleven Rack Expansion Pack.
- 5 Click Authenticate. The license agreement page opens.
- 6 Review the license agreement, and click Agree to continue.
- 7 Click Update.

The updated firmware will then be installed. The process can take up to 3 minutes.



Do not disconnect your Eleven Rack from USB or power, or power down your computer or Eleven Rack, while the updater is running. Failure to follow these directions could result in an incomplete firmware update. This could cause Eleven Rack to stop functioning until you run the updater again.

Windows Firmware Installation Note

When running the Avid Eleven Rack Updater on Windows, the system needs to switch your Eleven Rack into a special mode to complete the firmware update. As a result, you may see a Found New Hardware dialog. If this occurs, do the following:

To deal with Found New Hardware dialog when installing Eleven Rack Firmware 2.0 on Windows:

- 1** Select the Yes, this time only option.
- 2** Click Next.
- 3** Select Install the software automatically (Recommended)
- 4** Click Next.
- 5** A Hardware Installation dialog will appear, saying that the DFU has not passed Windows Logo testing. Click Continue Anyway.
- 6** Click Finish.

The Firmware update will then proceed as normal.

Known Issues

Cannot Save Rig While in Cab Settings Page

When editing in Rig View, using the front panel controls, with the Cab parameter selected, it is not possible to save the current Rig using the normal Save button procedure.

Workaround:

- 1 Use the Scroll wheel to move to a different Rig element (such as Amp or Dist).
- 2 Press the Save button.
- 3 Name and save your Rig as normal.

Rigs Saved With New Firmware Cannot Be Opened By Non-Updated Eleven Rack

Eleven Rack Rigs that are saved in Firmware 2.0, whether via the SAVE button on the hardware, Saving to Computer, or embedding into an audio file, will not be recognized or loadable on Firmware 1.0.3 or earlier. However, FW 1.0.3 or lower Rigs can be loaded into Firmware 2.0 without issue.

Amp Bypass Behavior

If you are using MIDI CC's to bypass the Amp model, two methods are provided:

- CC# 92 is a global CC that can be used to Bypass any amplifier model.
- Each amplifier also has its own individual CC for bypass.

You may use either one depending on your workflow. However, do not send both CC's at the same time. This may cause a conflict and produce unpredictable behavior.

Alternate Method of Halting Windows Installer (ELEVEN-295)

On Windows systems, once you launch the Eleven Rack Updater and step through the first few pages, you will see a button labeled Proceed. If you attempt to cancel the operation by closing the installer window, the installer will continue anyway. If you are in this state and need to exit the Firmware Updater, you will need to end the process in the Task Manager.

Wah Pedal Behavior Compromised when on Wah Page in Rig View(ELEVEN-559)

The Wah pedal can behave strangely if you are moving the pedal very quickly and the front panel of Eleven Rack is on the Wah controls page. The audio may “lag” behind your physical movements. To work around this, simply move the display to another page.

Sync Must Be Set to “None” when Adjusting Tremolo Speed Using MIDI (ELEVEN-530)

In most cases, adjusting a Speed or Rate control for Vibrato/Tremolo on any amp or cab will disable Sync if it is active. However, if the Speed is adjusted by a MIDI controller using MIDI CC's, the Speed control will not work unless Sync is set to None. Workaround: Adjust the Speed control from the Eleven Rack front panel, or turn off Sync manually.

Save Button Deactivated when on Cab Page in Rig View (ELEVEN-449)

The SAVE button on the Eleven Rack front panel does not work when the display is showing the CAB block. To save a Preset to Eleven Rack from the front panel, make sure that you move to a different page first.

Tempo Display Inaccurate when Synced to External MIDI Beat Clock (ELEVEN-242)

When syncing Eleven Rack to external Midi Beat Clock (Rig View, TEMPO block), the word “External” will draw partly off screen, and the tempo value does not update in real time. To refresh the tempo value, scroll off of the page and return to it.

Meters May Need Occasional Reset (ELEVEN-144)

If the Eleven Rack Meters are displayed for an extended period of time, it may appear to stop responding. To address this, simply scroll off of the METERS page and back again.