



Version 2.1.0 for Windows and macOS

User Manual

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GETTING STARTED

SLAMP brings solid-state aggression and tube-driven weight into one amp simulator. Switch between SOLID STATE and TUBE, shape the amp, and add pedals, cabinets and effects for everything from tight rhythm work to extreme textures.

What you need

An electric guitar or a recorded DI track, a compatible computer, and headphones or monitors. For live playing, connect the guitar to an audio interface with an instrument/Hi-Z input.

Windows: a 64-bit Windows 10 or Windows 11 system. macOS: macOS 11 or later, on an Intel or Apple Silicon Mac. Your DAW and audio-interface driver may require a newer operating system.

A modern CPU and 8 GB or more of RAM are sensible starting points. Actual performance depends on sample rate, buffer size, channel count and the rest of your session.

Plugin or standalone?

Use the standalone app to play without opening a DAW. To record or mix, load the plugin on a track in a compatible host.

Windows includes VST3, AAX and the standalone app. macOS includes AU, VST3, AAX and the standalone app. Use AU in Logic Pro, AAX in Pro Tools, or VST3 in a compatible host such as REAPER, Cubase, Studio One, FL Studio or Ableton Live.

Before the first note

Turn your monitoring level down, choose the correct input, and make sure you are listening to the processed signal only. Raise the listening level gradually.

LICENSING AND TRIAL

SLAMP 2.1 uses a one-time Oracle Sound licence key. The same installer provides a 10-day trial and the activated product. You do not need to download a separate full edition after purchasing.

Activate your purchase

1. Sign in to your Oracle Sound account using the email address used at checkout, then open My Products.
2. Find SLAMP and choose Copy licence key. Each plugin has its own key; a key for another product will not activate this one.
3. Open SLAMP and click ACTIVATE beside the trial status. You can also click the Oracle Sound logo to open the information panel, then choose Enter licence key.
4. Paste the complete key into the licence field and click Activate. Check that the plugin shows Licensed to followed by your licence details.

Using the trial

The trial lasts 10 calendar days from its first start. The plugin displays the remaining time. After the trial expires, activation is required to continue audio processing. Installing an update is not a fresh trial.

After activation

The licence is saved locally and checked offline. There is no subscription or iLok requirement for Oracle Sound activation. Internet access is needed to retrieve your downloads and key from the website, but the activated plugin does not need an ongoing connection.

Open My Products: www.oraclesound.com/account

Activation help: www.oraclesound.com/pages/activate

INSTALLING ON WINDOWS

Use the Windows installer

1. Download the current SLAMP Windows installer from the Downloads page or your My Products card. The release is version 2.1.0.
2. Close your DAW and any running copy of the standalone app so the installer can replace files cleanly.
3. Run Install-SLAMP-2.1.0.exe and follow the setup prompts. The file may display spaces instead of hyphens depending on where it was downloaded.
4. Allow setup to install the plugin files and required Microsoft Visual C++ runtime. Administrator permission may be needed for the standard system plugin folders.
5. Reopen the DAW and rescan its plugins if necessary. Open the plugin or standalone app, then activate it using your product key or begin the trial.

Signed release

The current Windows installer and binaries are digitally signed. The verified publisher is Jay Huxtable. If Windows raises an unfamiliar warning, check that the installer came from the official downloads page and inspect its publisher before proceeding; contact support if the signature is missing or invalid.

Updating an existing installation

Install the current release over the existing version with all hosts closed. Back up your sessions and user presets first. An update does not require a separate purchase key for the same product.

Get the current installer: www.oraclesound.com/pages/downloads

INSTALLING ON MACOS

The current macOS release is a signed and notarized universal installer for Intel and Apple Silicon Macs.

1. Download the SLAMP Mac installer from the Downloads page or your My Products card.
2. Quit your DAW and the standalone app.
3. Open Install-SLAMP-2.1.0.pkg and follow the macOS Installer prompts. The file may display spaces instead of hyphens depending on where it was downloaded.
4. Approve the normal administrator prompt if required. The package places AU, VST3 and AAX plugins in the standard system folders and the standalone app in Applications.
5. Open your DAW and allow it to scan or validate the plugin. In Logic Pro, look for the Audio Unit; in Pro Tools, use AAX.
6. Open the plugin or standalone app and enter your licence key, or use the 10-day trial.

Audio input permission

When macOS asks the standalone app for microphone access, it includes audio-interface inputs. Allow access if you want to play through the app. If input stays silent, check the app permission in System Settings > Privacy & Security > Microphone; older macOS versions use System Preferences.

If macOS reports a problem

Use a fresh download from Oracle Sound and confirm that your macOS and DAW versions are supported. Do not disable Gatekeeper to install the current release. Send the exact warning and your system details to support if the official package will not install.

Get the current installer: www.oraclesound.com/pages/downloads

FILE LOCATIONS AND REMOVAL

Windows locations

VST3: C:\Program Files\Common Files\VST3\SLAMP.vst3

AAX: C:\Program Files\Common Files\Avid\Audio\Plug-Ins\SLAMP.aaxplugin

Standalone: C:\Program Files\Oracle Sound\SLAMP\

User presets: your Documents folder, then SLAMP\Presets.

macOS locations

AU: /Library/Audio/Plug-Ins/Components/SLAMP.component

VST3: /Library/Audio/Plug-Ins/VST3/SLAMP.vst3

AAX: /Library/Application Support/Avid/Audio/Plug-Ins/SLAMP.aaxplugin

Standalone: /Applications/SLAMP.app

User presets: your home folder, then Documents/SLAMP/Presets. This is your own Documents folder, not /Documents at the root of the disk.

Uninstalling

Close the DAW and standalone app. On Windows, use the SLAMP uninstaller in Installed apps or in its application folder. On macOS, remove this product's app and plugin bundles from the locations above.

Keep your user presets and custom IR library unless you deliberately want to remove them. This PDF is a separate document; do not assume the amp installer places a copy in Documents.

VST2 and Linux binaries are not supplied in the current release.

SETTING UP YOUR AUDIO

Standalone setup

Open the settings cog in the standalone app. On Windows, select the ASIO driver supplied by your audio-interface manufacturer. On macOS, select CoreAudio. Choose the interface as both the input and output device where possible.

Enable the input your guitar is connected to and the output pair feeding your headphones or monitors. Use the instrument/Hi-Z setting on the interface when appropriate.

Start at 44.1 or 48 kHz and a buffer of 128 samples. Try 64 samples if your system is stable, or 256 if you hear clicks or dropouts. Choose the lowest buffer that runs reliably on your computer.

Recording in a DAW

Create an audio track, select the correct interface input, insert SLAMP, and enable input monitoring. Record the dry DI so you can change the amp sound later. A mono guitar recording does not need a stereo input track.

Use the DAW audio settings to choose the interface, sample rate and buffer. The standalone settings cog is not the audio-settings control for a plugin hosted in a DAW.

Avoid hearing the dry guitar twice

If you hear a clean signal underneath the amp, turn off the interface's direct monitoring for that input. Monitor through the plugin, and avoid routing the processed output back into its input.

Latency and CPU

A smaller buffer feels more immediate but gives the computer less processing time. During mixing, a larger buffer is usually fine. When tracking, bypass heavy mastering chains and other high-latency plugins if they make playing feel delayed.

SLAMP OVERVIEW



SLAMP brings solid-state aggression and tube-driven weight into one amp simulator. Switch between SOLID STATE and TUBE, shape the amp, and add pedals, cabinets and effects for everything from tight rhythm work to extreme textures.

A practical starting point

Choose an amp voice where available, leave the pedals and FX off, and select CAB A. Set IN for a healthy signal without clipping. Use GAIN for drive, the tone controls for balance, and OUT for the final listening level.

Add one stage at a time. Compare changes at similar output levels so a louder setting does not automatically sound better. Save the result as a user preset.

TOP RACK



IN and OUT

IN adjusts the signal entering the processing chain. Set your interface first, then use IN for fine adjustment. Avoid clipping at the interface: turning IN down cannot repair a DI that was already clipped. OUT sets the final level sent to the DAW or audio device.

GATE

The gate reduces noise between notes. Use its switch to enable or bypass it, then raise the threshold until unwanted noise closes without cutting off quiet notes or sustained chords. Lower the threshold if notes disappear too early.

PEDAL, AMP and FX

Left-click a page button to view that section. Right-click PEDAL, AMP or FX to toggle that section's bypass. Merely switching pages does not turn a section off.

TUNER

Click TUNER to open the tuning display. Output is muted while the tuner is engaged. Click it again to close the tuner and restore audio.

INFO and activation

Click the Oracle Sound logo to open the information panel, credits and licence status. When unlicensed, use Enter licence key there, or ACTIVATE beside the trial status.

PEDAL PAGE



Build your own chain

SCREAM, SNARL, HYPER and CHAOS sit before the amp. Click each pedal's footswitch to engage or bypass it. Drag pedals to change their order; an overdrive before a distortion can feel very different from the same pair reversed.

Two voices per pedal

The small mode switch selects the second voice. Keep the amp setting unchanged while comparing voices so you can hear what the pedal contributes.

Blend and level

Each pedal has a MIX control. Turn it down to blend in more dry signal, or up for more of the pedal. The board is level-calibrated for useful comparisons, but distortion, EQ, LEVEL and stacked pedals can still change loudness and how hard the amp is driven.

PEDAL VOICES

SCREAM: CLASSIC / FOCUS

CLASSIC gives the familiar mid-focused green-overdrive character. FOCUS gives a tighter, more forceful alternative. Start with moderate drive, set TONE to suit the guitar, and use LEVEL to choose how hard the pedal pushes the amp.

SNARL: YELLOW / ORANGE

YELLOW covers the overdrive side of the pedal. ORANGE adds a brighter, more aggressive distortion voice. DIST sets the amount of dirt, TONE changes its balance, and LEVEL sets the feed into the following stage.

HYPER: VERMIN / SQUARE

VERMIN supplies an aggressive distortion character. SQUARE moves into octave-style fuzz territory. Use FUZZ, TONE and BURN to find the texture, then blend it with MIX. Audition it alone before adding more gain stages.

CHAOS: CHNSW / CRUSH

CHNSW is the chainsaw voice. CRUSH offers a different heavy distortion character. Use the distortion, LOW and HIGH controls to shape it, then match the level and choose how much of the effect you want with MIX.

Try this

For tight rhythm: add SCREAM with low drive and a modest blend. For a more extreme sound: add a little CHAOS, then move it before and after SCREAM to hear how the order changes the attack.

If the sound becomes congested, reduce pedal LEVEL, amp PRE or the number of engaged pedals before adding more treble.

PRESET BAR



Choose, save and recall

The current preset name appears in the bar. Open the down-arrow menu to browse the available factory and user presets. Use the left and right arrows to step through presets.

Use the save icon to store your current settings as a user preset. Give it a name that helps you find it later, for example the guitar, amp voice and intended part. Use the delete icon for a user preset you no longer need; keep a backup of your preset folder.

What a saved sound includes

Presets recall the amp, pedalboard and effect settings, together with cabinet selection. Your DAW also stores plugin state when you save the session.

For a custom IR, the saved state refers to the original file path. Keep that IR in a stable library folder. A preset or DAW session is not a substitute for backing up the IR file itself.

Moving to another computer

Copy your user presets and any custom IRs you use. If an IR is in a different location, load it again with LOAD IR and resave the preset or session. Activate the plugin using the key for the same product.

Standalone settings

The cog opens audio-device settings in the standalone app. In a DAW, audio-device selection is controlled by the host.

AMP CONTROLS



PRE and GAIN

PRE adjusts the level reaching the amp after the input and pedal stages. Lower it to ease an overloaded or congested feel; raise it for more push. GAIN adjusts the amp's drive character. Use the two together, then match the final loudness with OUT.

LOW, MID and HIGH

LOW adjusts low-frequency weight around the 190 Hz shelf. MID shapes the middle of the guitar around 630 Hz. HIGH adjusts a broad upper-frequency shelf around 850 Hz. Small changes often work better in a mix than extreme settings.

TIGHT and TAME

TIGHT reduces unwanted low-end rumble and looseness. TAME rolls off high-frequency edge and fizz. At minimum these cuts are off; turning them up increases their effect. Use them by ear with the chosen guitar and cabinet.

PRES and SHAPE

PRES adjusts upper-frequency bite around 5 kHz. SHAPE changes the focus of the MID region: counter-clockwise is broader, clockwise is narrower. It can also change the mid balance around a neutral MID setting, so compare it in context rather than treating it as a volume control.

AMP VOICES AND FEEL

SOLID STATE and TUBE

The amp switch chooses between the SOLID STATE and TUBE voices. Use SOLID STATE for its direct, aggressive character, or TUBE for a different high-gain response. Start with the pedals off so you can hear the amp choice clearly.

BOOST

BOOST changes the amp's drive character. Use it when you want more intensity, then check PRE and GAIN rather than compensating only with OUT. The right setting depends on the guitar and the part.

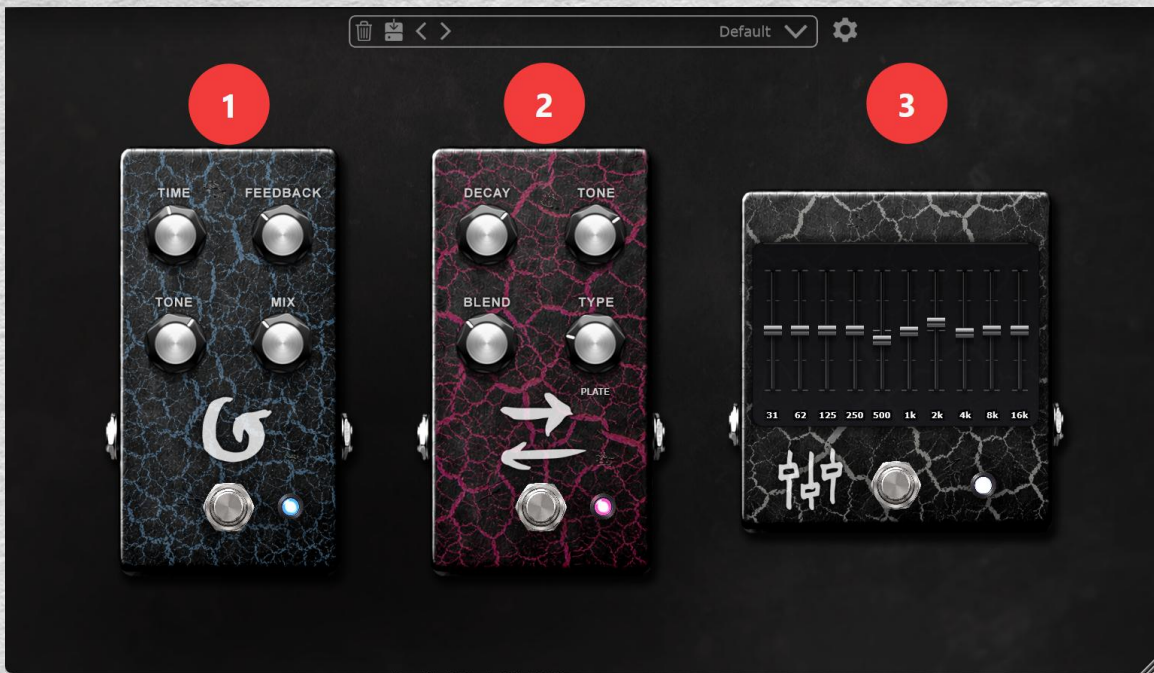
Keep the low end useful

For dense rhythm guitars, use LOW and TIGHT together. Too much low-end weight can hide the pick attack; too much TIGHT can make the guitar feel thin. Check the sound against the bass and drums before deciding.

Mono and stereo

Plugin processing follows the host's channel layout: a mono instance processes mono, while a stereo instance processes both input channels. The standalone app uses a mono guitar source and can produce stereo output. A stereo bus does not create a second guitar performance.

FX SECTION



DELAY

TIME sets repeat spacing, FEEDBACK sets how many repeats remain, TONE changes their brightness, and MIX blends the delay with the dry sound. Start with low feedback and mix, then raise them for the part.

REVERB

TYPE selects Room, Plate, Hall, Spring or Shimmer. DECAY sets the tail, TONE changes its colour and BLEND sets how much reverb is added. The selected type is shown underneath the control.

GRAPHIC EQ

The ten bands cover approximately 31 Hz, 62 Hz, 125 Hz, 250 Hz, 500 Hz, 1 kHz, 2 kHz, 4 kHz, 8 kHz and 16 kHz. Make broad, small adjustments first. Each FX unit has its own on/off control; right-click FX to bypass the whole section.

CABINET SECTION



CAB A, CAB B and CAB C

Choose one of the three built-in cabinets to change the speaker character. The selected button and cabinet artwork indicate the active choice. Audition cabinets before making large amp-EQ changes; they can dramatically change the finished tone.

LOAD IR

Click LOAD IR and select a compatible audio impulse-response file, such as a WAV cabinet IR. A successfully loaded custom IR becomes the active cabinet in place of CAB A, CAB B or CAB C.

The preset or session saves the custom IR's file path, not a portable copy of its audio. Keep the file available at that location. If you move the project to another computer, copy the IR too, load it again if necessary, and resave.

CAB OFF

CAB OFF bypasses the cabinet stage. Use it when placing a separate IR loader after SLAMP, or when routing to a setup that already provides the required speaker response. Avoid two cabinet filters in series unless that is a deliberate sound choice.

Compare at a sensible level

Custom IR files vary in level and tonal balance. Turn the listening level down before auditioning unfamiliar files, then use OUT to match the processed level. If the sound is extremely bright, check that a cabinet is actually enabled.

FAQ: AUDIO AND PERFORMANCE

No sound

Check input monitoring, the audio-device selection, the enabled input/output channels and the interface connection. Close the tuner, lower the gate threshold, and check the trial or licence status. On macOS, check audio-input permission for the standalone app.

Clicks, pops or dropouts

Increase the buffer one step and test again. Use the interface's proper driver, match the project sample rate, and reduce competing CPU load. Bypass high-latency mastering plugins while tracking. A larger buffer is generally more appropriate during mixing than live playing.

Too much delay while playing

Lower the audio buffer if the system remains stable. Check whether other plugins in the signal path add latency. Listen through the interface rather than Bluetooth headphones when playing in real time.

A weak or congested sound

Check the recorded DI or interface input first. Use IN for the feed to the full chain and PRE for the amp feed. Too much pedal LEVEL or PRE can make the sound congested; too little can make it weak. OUT changes the final loudness, not the input drive.

Dry guitar mixed with the amp

Disable direct monitoring on the interface, or turn off any duplicate dry-monitoring path in the DAW. If a doubled sound remains, check track routing and send channels.

FAQ: INSTALLATION AND KEYS

The plugin does not appear in my DAW

Close and reopen the host, then rescan plugins. Check the format supported by that host and the standard installation folder. Logic Pro uses AU, Pro Tools uses AAX, and other compatible hosts can use VST3. Remove obsolete duplicate installations only after confirming which copy the host is loading.

My purchase or key is missing

Sign in with the email address used for the order and open My Products. If the order used another email, contact support with the order number. Do not create a second purchase to solve an account mismatch.

The key is rejected

Make sure it is the key for SLAMP and paste the entire value. Check that you are running the current release. If it still fails, send the exact error and order details to support. Do not post your key publicly.

It still says trial after activation

Check the information panel for licence status. Close and reopen the plugin if another instance was already open, and make sure the DAW is not loading an older duplicate. If the plugin reports it cannot save the licence, contact support with that message.

Do I need internet or an iLok?

You need internet to obtain the installer and key. Oracle Sound activation checks the key locally and does not require an iLok or a subscription. The activated product can be used offline.

Where do I download updates?

Use the Oracle Sound Downloads page or the installers on your My Products card. Choose the Windows or Mac file for your computer.

SUPPORT AND CREDITS

Contact support

jay@oraclesound.com.au

Include the product and version, your operating system, CPU/RAM, DAW and version, audio interface, sample rate and buffer size. Describe what happened, the steps needed to reproduce it, and what you have already tried. Include the order number for account or licence questions.

Please send support requests by email rather than social-media messages. Never post a licence key in a public screenshot.

Credits

Jay Huxtable (Oracle Sound) - concept, guitar tone crafting, training, additional coding and graphic design.

R.JORJ - programming, bug fixes and continued coding support.

Miguel Galindo - SLAMP logo design.

Voger Design - GUI design.

Neural Amp Modeler by Steven Atkinson. VST is a trademark of Steinberg Media Technologies GmbH. Product and platform names belong to their respective owners.

Oracle Sound: www.oraclesound.com