ORACLE SOUND

SLAMP

USER MANUAL

VERSION 2.5

Amp, pedalboard, cabinet and effects

Seven pedals. Four board slots.

Transpose and rack tuner.

Stereo ambience and MIDI control.

Windows and macOS

Updated 23 October 2026 | Review edition

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GETTING STARTED

SLAMP brings SOLID STATE and TUBE amp voices together with BOOST, a flexible pedalboard, cabinet loading and post-amp effects. Shape an aggressive rhythm sound or build a sustained lead from the same rack.

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.

This manual describes version 2.5. Screenshots illustrate the shared controls; preset values and minor artwork placement can vary.

WHAT IS NEW IN 2.5

A larger choice of pedals

Choose up to four pedals from seven models. Add, remove, replace and reorder them. MERCILESS DRIVE, MERCILESS OD-X and SWOLE join SCREAM, SNARL, HYPER and CHAOS.

Pitch and tuning

TRANSPOSE is available on the top rack, with a separate on/off switch and whole-semitone shifts from -12 to +12. The new rack tuner displays the note, octave and cents, with a green centre indication when in tune.

More flexible effects

ECHO and CHAMBER each have their own Mono/Stereo selection. ECHO adds tempo SYNC and P/PONG. CHAMBER offers four reverb types plus an independent SHIMMER switch.

MIDI control

Learn MIDI CC messages or notes for supported controls. Use expression control or toggle footswitches. Pedal mappings follow board positions, while amp and FX assignments remain separate.

Interface and compatibility

Updated board spacing, empty slots, control readouts, page transitions and tuner layering make the interface easier to navigate. Older board layouts and FX settings are translated when their presets or sessions load.

See UPDATE NOTES near the end for fixes, migration details and practical checks when opening existing projects.

LICENSING AND TRIAL

SLAMP 2.5 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. Choose the version 2.5 installer.

2. Close your DAW and any running copy of the standalone app so the installer can replace files cleanly.

3. Run Install-SLAMP-2.5.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

Official Windows release installers 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

Use the official macOS 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-2.5.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 and TUBE amp voices together with BOOST, a flexible pedalboard, cabinet loading and post-amp effects. Shape an aggressive rhythm sound or build a sustained lead from the same rack.

Signal flow

Input and pitch processing feed the drive pedalboard, followed by the amp and cabinet. Post-amp processing runs through ECHO, CHAMBER and CONTOUR before the final output.

Five-minute setup

1. Connect your guitar to the interface instrument input. Set a clean recording level and enable monitoring through the app or DAW.

2. Close TUNER. Select AMP, leave the pedals and FX off, and choose CAB A.

3. Select the amp voice where available. Set GAIN for the required distortion, then adjust the tone controls.

4. Use IN for the input feed, PRE for the feed into the amp, and OUT to match listening level.

5. Add one pedal or effect at a time. Save a named user preset when the sound works.

Pages and bypass

Left-click PEDAL, AMP or FX to view a page. Right-click its page button to bypass that section. Viewing another page does not bypass the sound. TUNER is a separate overlay and mutes the output while engaged.

TOP RACK



Shared top rack, shown in SVARTRUNA.

IN, GATE and OUT

IN adjusts the feed into the chain. Set the interface level first: reducing IN cannot repair an already clipped DI. OUT changes the final listening level, not the amp drive.

Enable the gate with its switch. Raise GATE only enough to suppress noise between notes. Lower it if quiet playing or sustained notes are cut short.

TRANSPOSE

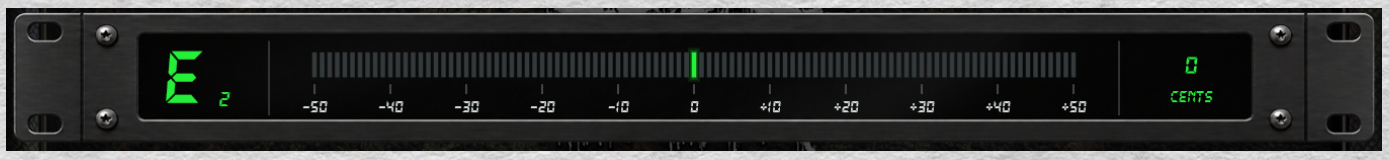
The knob selects whole semitones from -12 to +12. Enable its adjacent switch to hear the shift. Negative values lower pitch; positive values raise it. The knob dims when the effect is off. Double-click the knob to return to zero.

Pages, tuner and information

PEDAL, AMP and FX select their pages; right-click toggles section bypass. TUNER opens or closes the muted tuning overlay without replacing your selected page.

Click the Oracle Sound logo for information, credits, licence status and MIDI. Open MIDI there to see assignments or begin learning a control.

TRANSPOSE AND TUNER



Rack tuner: the centre and readout turn green when the note settles in tune.

Transpose your performance

Use TRANSPOSE for virtual tuning changes before the drive and amp stages. Set the interval, engage the switch, and play. Use the physical guitar tuning you prefer, then shift the processed performance by the required number of semitones.

Pitch shifting can change the feel and texture of attacks, particularly at large intervals. For the most direct unshifted sound, switch TRANSPOSE off. Avoid monitoring a second dry path, which mixes the original and shifted pitches.

Tune the guitar

1. Click TUNER. The rack appears over the current page and the output mutes.

2. Play one string at a time and let its pitch settle. Read the note and octave at the left, and the cents at the right.

3. Negative cents mean flat; positive cents mean sharp. Adjust the string until the centre indicator turns green.

4. Click TUNER again to restore sound. The tuner reads the input guitar before the transpose stage, so tune the physical strings normally.

A steadier display

The tuner smooths small movements, holds brief signal dropouts and reduces rapid note changes at boundaries. If it cannot settle, mute the other strings and play a clear single note.

PEDAL PAGE



Shared four-slot board, shown in SVARTRUNA with an empty slot and the Vic Audio pedals.

Build your chain

Click the plus sign in an empty slot and choose a pedal. Up to four different pedals can be on the board. A pedal already on the board is not offered as another copy.

Use the replace badge above a pedal to choose another model, or the X badge to remove it. Drag a pedal to another board position to reorder the chain. Signal runs through occupied slots from left to right.

Engage, blend and level

Click a pedal footswitch to engage or bypass it. MIX blends dry and processed signal on pedals that provide it. MERCILESS DRIVE and OD-X do not have MIX knobs.

Continuous pedal controls show a 0.0-10.0 setting. This is a control scale, not a dB or wet-percentage measurement. LEVEL or LOUDNESS changes the feed into the next pedal and amp.

PEDAL VOICES

SCREAM - CLASSIC / FOCUS

A mid-focused overdrive. DRIVE controls distortion, TONE shapes brightness, LEVEL sets its output and MIX blends the effect. Use the mode switch to compare CLASSIC and FOCUS. Low DRIVE is a useful starting point for tightening an already driven amp.

SNARL - YELLOW / ORANGE

An overdrive/distortion choice with DIST, TONE, LEVEL and MIX. YELLOW provides the overdrive voice; ORANGE gives the alternative distortion character. Match LEVEL while comparing the modes.

HYPER - VERMIN / SQUARE

A fuzz with FUZZ, TONE, BURN and MIX. FUZZ sets intensity, TONE shapes colour, and BURN changes the fuzz texture. Compare VERMIN and SQUARE for contrasting fuzz and octave-like sounds.

CHAOS - CHNSW / CRUSH

A heavy distortion with NUKE, LOW, HIGH, LEVEL and MIX. NUKE sets distortion, while LOW and HIGH reshape the weight and bite. CHNSW gives the chainsaw voice; CRUSH provides its alternate metal-distortion character.

Stacking

Begin with one pedal. Add a second only when it contributes something useful, and compare their order. If the sound loses definition, reduce pedal output or PRE before adding more treble.

MERCILESS AND SWOLE

MERCILESS DRIVE

The Vic Audio overdrive has LEVEL, TONE and DRIVE. DRIVE changes the saturation, TONE shapes brightness, and LEVEL pushes the next stage. Its output has extra boost compared with the standard board pedals, so reduce LEVEL when adding it to a heavily driven sound.

MERCILESS OD-X

The Vic Audio modified overdrive has 100Hz, TONE, LEVEL and DRIVE, plus PUSH. Use 100Hz to adjust low-frequency body, then TONE for the top end. DRIVE sets distortion and LEVEL sets the output.

PUSH adds output and mid emphasis. Expect it to hit the following amp harder. Compare with PUSH off at a similar final listening level, and lower LEVEL or PRE if the result becomes too compressed.

SWOLE

A thick fuzz with LOUDNESS, FILTER, SUSTAIN and MIX. LOUDNESS sets output, FILTER shapes the high-frequency content, SUSTAIN sets fuzz intensity and MIX blends the effect.

CRUNCH changes the compression and texture. SCOOP changes the midrange contour. Try each switch separately before combining them, especially in a dense rhythm mix.

Choose a role

Use MERCILESS DRIVE as a hot front-end push, OD-X when you want low-end control and a switchable mid boost, or SWOLE for a broader fuzz texture. Every pedal still follows the board order.

AMP CONTROLS

PRE and GAIN

PRE adjusts the level reaching the amp after the input and pedals. GAIN sets the amp drive. Increase either for more push, but use OUT to set listening loudness. If palm mutes become congested, reduce PRE or the preceding pedal LEVEL.

LOW, MID and HIGH

LOW shapes low-frequency weight, MID shapes the midrange, and HIGH shapes the upper-frequency balance. Start near the middle and make small adjustments with the chosen cabinet.

TIGHT and TAME

TIGHT reduces low-end rumble and looseness. TAME rolls off high-frequency edge and fizz. Their cuts are off at minimum and become stronger as you turn them up.

PRES and SHAPE

PRES adjusts upper-frequency bite. SHAPE changes the focus of the midrange: lower settings are broader and higher settings are narrower. Listen to SHAPE with MID, because it can alter the mid balance even around a neutral setting.

Gain indication

GAIN moves continuously between its settings. The gain indicators follow its position, including intermediate settings; use your ears to judge distortion and sustain.

The input/output meters show signal activity and level. They do not replace checking the audio interface and the DAW output for clipping.

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.

Stereo output

A stereo output lets ECHO and CHAMBER create width from one guitar performance. It does not create a second performance. Record another take when you want a double-tracked rhythm part.

ECHO



Shared FX page, shown in SVARTRUNA. Each ambience pedal has its own Mono/Stereo buttons.

TIME, FEEDBACK, TONE and MIX

TIME sets repeat spacing. With SYNC off, its range is approximately 40-1200 ms. FEEDBACK controls repeat persistence, TONE shapes repeat brightness and MIX sets the delay blend. Start with low FEEDBACK and MIX.

SYNC

Turn SYNC on to follow the host tempo. TIME selects a note division, shown below the knob. T means triplet and D means dotted; 1/4 is a quarter note and 1/8D is a dotted eighth.

There are 21 divisions from 1/64T to 1/1D. The delay starts at 120 BPM until a host tempo is supplied, then retains the last valid tempo. Very long divisions at slow tempos are limited by the six-second maximum delay.

P/PONG and Mono/Stereo

Choose Stereo below ECHO, then enable P/PONG for alternating left/right repeats. Turn P/PONG off for a non-alternating delay. Choose Mono for a centred delay. Stereo width requires a host configuration with two output channels.

CHAMBER AND CONTOUR

CHAMBER reverb

DECAY sets the tail length, TONE changes its colour and BLEND sets the amount added. TYPE selects ROOM, PLATE, HALL or SPRING. The selected type is printed beneath the control.

ROOM gives a smaller-space starting point; PLATE suits a smooth ambience; HALL provides a larger space; SPRING gives a different, characterful response. Compare types at a low BLEND before increasing the tail.

Independent SHIMMER

SHIMMER adds a rising, octave-shifted layer to the selected reverb type. It is now a separate switch, so it can be used with any of the four types. Start with a modest BLEND and DECAY for clarity.

Independent stereo

Select Mono or Stereo beneath CHAMBER. This selection is independent of ECHO, so you can combine a centred delay with a wide reverb, or a ping-pong delay with a centred reverb.

CONTOUR graphic EQ

The ten bands are 31, 62, 125, 250 and 500 Hz, then 1, 2, 4, 8 and 16 kHz. Each band cuts or boosts up to 12 dB. Centre is flat. Use small changes first and compare at similar loudness.

CONTOUR follows ECHO and CHAMBER, so it shapes the finished sound, including their tails. Each FX unit has a footswitch; right-click FX to bypass the entire 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.

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.

MIDI and compatibility

Sound preset changes preserve the current instance MIDI assignments. Older presets may load Mono ambience deliberately; check both Mono/Stereo pairs if you want the new stereo presentation. Save a new user preset to retain your changes.

MIDI CONTROL

Connect and learn

1. Enable your MIDI controller in the host and route its MIDI to this plugin instance. Audio routing alone does not deliver MIDI.

2. Right-click a supported knob or switch and choose MIDI Learn: absolute / expression. For an on/off target, choose MIDI Learn: toggle footswitch if that suits the controller.

3. Move the controller or press its switch. The assignment learns the MIDI channel and CC number or note. The learning message is captured without changing the sound.

4. Move or press it again to control the assigned target. Use the Oracle Sound information panel > MIDI to inspect assignments.

Expression and footswitch modes

Absolute/expression maps the incoming value across the target range. Toggle footswitch changes an on/off state on a new press, rather than repeatedly toggling while the switch remains held. MIDI CC and note messages are supported.

Four pedal blocks

Block 1-4 means the four board slots from left to right, not a particular pedal model. Each block offers On, Knob 1-5 and Switch 1-2. Knobs follow physical order: left to right, top row first. SWOLE switches are CRUNCH then SCOOP.

A mapping stays with its slot when you move or replace a pedal. An empty slot or missing control makes the mapping dormant; it is not deleted. Amp and FX mappings are independent of these blocks.

Save, clear and cancel

Mappings are saved per plugin instance with the host session and survive sound preset changes. Use Clear assignment to remove one, or Cancel MIDI Learn to stop learning. Program Change, relative encoders and MIDI clock are not supported; ECHO sync uses host tempo.

UPDATE NOTES

Session and preset migration

Older pedal layouts retain their saved order when translated to the four-slot board. New pedals are optional; opening an old sound does not require rebuilding the board manually.

A preset or session made before stereo FX retains Mono. A state with the former shared stereo switch applies that choice to both ECHO and CHAMBER. States with separate choices keep them.

The old fifth reverb TYPE, Shimmer, becomes HALL with SHIMMER enabled. Older delays load with SYNC off and P/PONG on, preserving their prior free-time and stereo-delay choices.

Usability and reliability

The rack tuner adds smoother pitch display, clearer note and cents readings, brief dropout hold and corrected overlay layering. It stays above the selected page while the top rack remains accessible.

The pedalboard has clearer empty slots and replace/remove controls. Page changes use sliding transitions. Pedal and FX readouts use a consistent 0-10 scale, with named reverb types and sync divisions shown as names.

Audio buffering was revised to avoid resizing and moving sample queues during processing. Switching and parameter changes use smoothing, and active effect tails are reported to the host. Allow enough export tail for long delay, reverb and shimmer sounds.

After updating

Open a copy of an important session first. Check the board, cabinet, FX modes, MIDI assignments and output level. Save the updated copy after listening. Keep the original session and IR files as a backup.

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.

No stereo width or no MIDI response

For width, use a stereo output, enable the relevant effect and select Stereo beneath that pedal. For MIDI, check the host routing, MIDI channel and assignment; make sure the mapped board slot contains a matching control.

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