

PRODUCT CLOSE-UP



SLEISHMAN

OMEGA SERIES FUSION DRUMSET by John Emrich



For over twenty-five years, Sleishman has been quietly building high-quality drums in Australia. The company has now opened an office in Las Vegas in an attempt to make its drums more readily available in the U.S. Up for review is a five-piece Omega series fusion set that consists of a 16x20 bass drum, 8x10 and 9x12 toms, a 14x14 floor tom, and a matching 5x14 snare. Sleishman also sent three other snares: a 5½x14 acrylic (\$579), a 2x10 maple (\$489), and a 7x13 rosegum (\$999).

For hardware, the company offers a bar mount that suspends toms and cymbals from the bass drum without impacting the resonance of the kick's shell. Our review set, however, came with clamps for mounting the toms on cymbal stands.

APPEARANCE

The drums we reviewed featured a blue fade finish. The top clear-coat layer produced a very deep

look that really made an impact on stage. Many people who saw the drums commented on how great they looked and came up to the stage to check them out up close. Sleishman's minimal hardware helped bolster the kit's impressive appearance. According to the company's Web site, drums can be made in just about any color.

The kit's thin maple shells, which have sharp and well-cut bearing edges, feature multiple vent-

ing holes. The holes are positioned at the bottom of the shell, which allows them to be masked by the ring that's used to attach the hardware. Sleishman's badge is also placed on the ring. This is a nice touch, as the vents and badges don't interrupt the flow of the drums' gorgeous finish.

Each tom's mounting hardware is attached to the metal ring as well. This design prevents the hardware from touching the shell. In fact, nothing

SIMULTANEOUS TOP AND BOTTOM TUNING

Sleishman's patented tuning system allows for quick pitch adjustments to be made to the top head without upsetting the overall balance between the heads.

This is possible because all of the tension rods are connected to a floating suspension ring at the bottom of each drum, rather than to individual lug casings bolted to the shell. So whenever the tuning of the top head is adjusted, the tension of the entire bottom head is automatically raised or lowered by the same amount.

is anchored to the shell; the heads are what hold Sleishman drums together.

SOUND

These drums sounded great live when I played them with a band, and they worked well in a wide variety of styles. They were sensitive and had a wide dynamic range. The acoustic sound of the drums was full and traveled well. The tone was solid when I played harder in rock and funk situations, and the drums' sensitivity made them easy to play for light Latin and jazz during a quiet dinner set.

The timing of this review coincided with a sampling session I was producing for the drum software manufacturer FXpansion. So I was fortunate enough to check out the sound of the Sleishmans in a high-end recording studio. I've sampled many of the world's best drums, and these more than held their own.

The set came with Remo Powerstroke 3 bass drum heads and clear Emperors on the tops of the toms. The bass drum required a small amount of muffling in the studio but produced a very powerful punch with great low-end presence. The toms had great punch as well, plus a sweet and full sustaining tone. The matching wood snare produced a well-balanced sound and would work perfectly as a main snare in most situations. Its sensitivity was excellent, which made playing brushes on it very easy.

After I checked out the drums under microphones, I found them to be a great choice as a main studio kit. The fact that the hardware is completely isolated from the shells seemed to really bring out the difference in head choices, revealing a very versatile set that's capable of producing a wide variety of tones.

EXTRA SNARES

Sleishman's 5¹/₂x14 acrylic snare had the pleasant low-mid presence that's typical of its shell type. The 10" maple snare was a blast to work with and produced a very high pitch with plenty of tone. The 13" rosegum drum was equally nice. It has a solid shell built using stave construction. The minimal floating hardware creates a classy look that also adds to the drum's solid yet legato tone.

All three snares came supplied with a Remo coated Ambassador, which allowed for very sensitive snare response across the full dynamic spectrum. I swapped out the Ambassador on the rosegum drum with a Fiberskyn. This totally changed the sound to a much drier, more focused tone. The drum responded equally well to any head I tried. When I played it at a lower tension, it gave off a fat, solid tone. At higher tensions, it had a nice ring that wasn't overbearing.

CONCLUSION

I was impressed with the overall sound and construction of these Sleishman drums. I found the simple tuning system to be very easy to use and worth checking out. An Omega series set like this one costs \$2,999.

sleishman.com

