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Odery Fluence Fusion Kit

Six piece, lacquer finish and full hardware for less than £650? This we had to check out...

Words: Nick Carter Photo Credit: Thru-A-Lupe-Photographic



Odery is a name that may not be instantly recognisable to many drummers, but it really should! A true family company, Odery began crafting drums in their Brazilian home back in 1991, since when they have gone from strength to strength, now producing kits in a variety of woods and configurations, but all with their initial values of quality and affordability in mind. Exclusively distributed in the UK by

Wembley Drum Centre, we were very eager to take a look in detail at this excellent-looking kit that promises a lot of bang for your buck...

IN DETAIL

The kit comes as a six-piece in fusion sizes: 10"x8" and 12"x9" rack toms, 14"x13" and 16"x15" floor toms, a 22"x18" kick and a 14"x6" snare, with a full complement of hardware and all holders included in the package.

The shells are all 7.2mm and consist of three different woods: ash (outer), maple (middle) and basswood (inner), all being two plies each. The drums are finished in a very fetching 'Magma Burst', which is a lacquer finish rather than the wrap-type you often find on drums in this price range, and is completely flawless – each drum is stained, lacquered and polished to a very high standard to give a gleaming appearance. Each

drum has small and understated lugs isolated from the shell using rubber grommets, with the kick and snare containing ten, the floor toms eight and rack toms six per side. Hoops-wise, the kick has matching wood while the toms and snare benefit from triple flanged steel, all held in place by well-machined tension rods. The kick drum comes un-drilled as standard, with the only hardware other than the lugs



attached to the shell being a pair of chunky extendable spurs which are more than adequate to keep things stable. The rack toms are mounted to cymbal stands using ball and socket-type attachments via their isolated tom mounting system, which is a 'V' shape design and are perfectly capable of holding the drums in place no matter how heavy you play. The floor toms are held upright by thick, solid legs – featuring memory locks for extra stability and quick set up – which are housed in chunky brackets, again isolated from the shell by reasonably thick rubber grommets. The snare has a hefty, lever-style throw off holding in place a fairly standard-yet-functional twenty-strand snare wire. Heads-wise, all drums come supplied with single-ply, Odery-branded heads, with the toms all containing clear top and bottom, the snare having a coated top and thin, clear resonant snare side and the kick having a clear batter and ported black logo front head.

Moving onto the supplied hardware, and the kit is supplied

with a kick pedal, hi-hat stand, snare stand and two cymbal stands – one straight, one boom, as well as all legs, holders and clamps. The cymbal stands are medium-weight, contain a full complement of memory locks and have large, thick rubber feet at the end of their double-braced legs, while the snare stand is similar but also houses a large, moulded plastic knob to adjust the spread of the snare basket. The kick pedal features a dual chain drive, solid bass plate with rubber grip on the underneath, large extendable spurs and a side-adjusting clamp for attaching pedal to hoop. The hi-hat stand has an adjustable spring tensioner by way of a moulded hard plastic dial on the lower section of the stand, as well as extendable spurs to prevent slippage.

IN USE

After setting the kit up, I sat down to play and was very pleasantly surprised with the sounds it produced. The kick drum, at a very low, almost slack, tuning gave a loud, deep and punchy note with



excellent projection and volume. At this tuning, it definitely produces the best results when played at a louder volume, but after taking the tuning up just a fraction (half a turn per lug), it really began to open up and sing at any volume level, being articulate and responsive at lower dynamics and aggressive and full-bodied when played louder. It

possesses a healthy amount of sub-bass frequencies, which adds depth and weight to its already fat tone. The toms provide a sound that is warm and fat, with a very full tone. Although they are supplied with quite thin, single-ply heads, the sound is nonetheless



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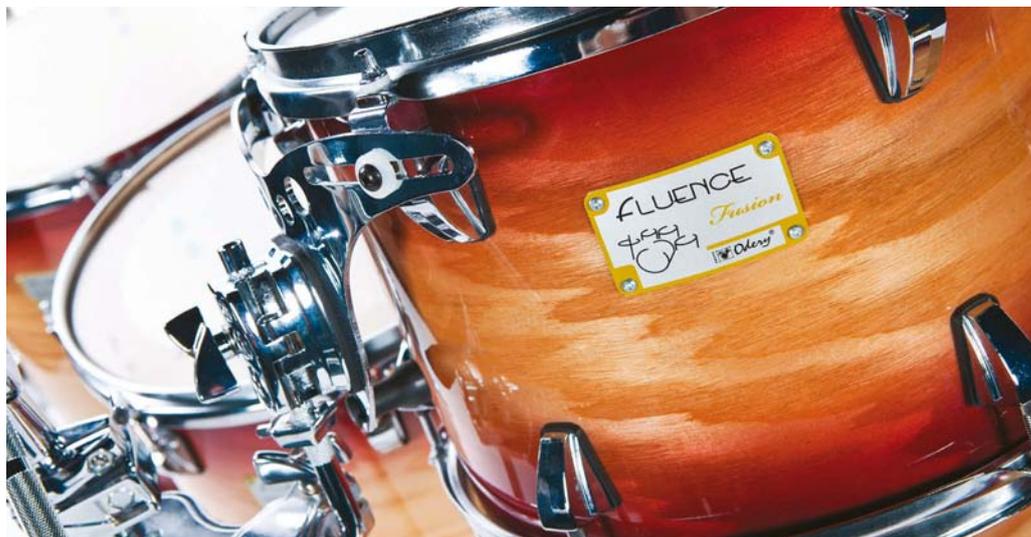
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- Tom clamps

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very controlled, with very little in the way of overtone. At a low tuning, as with the bass drum, they need to be played with a fair amount of force to draw out their full tones, with them sounding slightly dead at lower dynamics, but, again, take the tuning up a notch and the drums really start to sing. Open tones are coupled with a good amount of depth and body, with a slight ringing overtone becoming more apparent, especially on the larger of the two floor toms, but nothing that can't be sorted with a minimal amount of dampening. Again the toms are all very responsive, and sit very well sonically together, each sounding perfectly balanced both in tuning and volume to each other. The low, growling tones of the two floor toms provide a very good companion to the low, rumbling kick drum, with their pitch-perfect matching to the rack toms providing a full range of tones. Moving onto the snare drum, and at a medium tuning it is immediately apparent that this is a very articulate drum, with the slightest of touches providing clean, clear tones with a healthy amount of snare response, while playing at higher volumes gives a warm and fat sound with plenty of body and depth. At this tuning, there is only the slightest hint of high-pitched overtone, which, rather than being a negative, adds to the full sound of the drum and aids projection and volume. Playing rim shots adds more of the overtone, but also increases

the volume produced by about 50 per cent, with the initial warm characteristics of the drum still very evident. Turning the snares off gives you a timbale-esque sound that is loud and well projected, especially if played with a rim shot, with a full, deep tone accompanying the loud, high-pitch ringing overtone.

Cranking the tuning of the snare up a notch, and you get a very clear, punchy and crisp sound, with what seems like a lot more volume and projection. Fat and funky, at this tuning the snare was the perfect companion to the rest of the kit, with the whole set-up sounding very modern and fresh, immediately bringing to mind gospel-type grooves and fills as well as pop-influenced, straight ahead patterns. The loud, deep kick coupled with the crisp, funky sounding snare made for a perfect pairing when playing deep, pocket grooves, while the open, singing toms provided the ideal companions for both fills and tom-laden, tribal patterns. That said, this is a very versatile kit, and works equally as well in a whole range of styles: in the time I spent with this kit, I found myself wanting to try as different styles and genres as possible to see how it would cope with different approaches and dynamics, and I must say it performed very well. Quieter patterns such as jazz were well defined and articulate, while heavier onslaughts of rock and

metal were handled with equal ease – in fact whatever I threw at the kit it handled with ease and style!

Hardware-wise, and first up the kick pedal. The immediate word that springs to mind when first sitting down to play is 'smooth!' The sturdy, solid design feels very comfortable underfoot, and the well-machined parts make for very little resistance when transferring notes from foot to head. The inclusion of the side-adjusting clamp makes for quick and easy attachment to the hoop, and again is something normally associated with kits at a much higher price. The hi-hat pedal is equally as smooth, and playing with different weight cymbals is straightforward thanks to the spring adjustment which can be fine-tuned quickly and simply to get the perfect tension to suit any style of playing. The snare and cymbal stands are all more than adequate to do the job they're designed to do. The only downside I found on the whole kit are the clamps that attach the toms to the cymbal stands. The wing nuts on the socket parts were incredibly stiff and difficult to fully tighten, making any adjustments to the angle of the drums difficult and time consuming, with the same thing happening with the wing nuts that attach the clamps securely to the cymbal stands. This is only a single minor point on an otherwise very appealing package.

CONCLUSION

This really is a contender for the best value for money kit I have ever seen. The drums themselves are incredibly well finished, looking very nice indeed, and sound as good if not better than they look. The kick drum provides everything you'd expect from a modern drum, the snare is punchy, loud and very funky sounding, while the toms give a full, fat tone that sit perfectly with the snare and kick, making this a very well rounded set. The accompanying hardware is solid and reliable, with the kick pedal in particular deserving special mention for its smoothness. As stated, the only negative is the tom clamps, but on a kit that offers so much for such little outlay, this can easily be forgiven. If you are thinking of either upgrading your kit, or looking for a first, second (or even third) kit, these really should be somewhere near the top of your shopping list. Superb!



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