



Aizen's Vision

Aizen Right on track to becoming your favorite sax maker

■Our Aim is Giving Players What They Really Want

I started out with just one question in my mind, "Is it possible to recreate the very best saxophones and mouthpieces of all time, using today's technology?" My search took me to makers all over the world. And on my travels I examined the very best. Finally, after extensive research, I was able to create a new range of products that I'm truly proud of. That range is Aizen, and it's what you've been looking for. At Aizen, our first aim is giving players what they really want.



(Aizen President Minoru Kubota)

■Our Vision: Spreading Waves of Music and Joy

Music has enriched our lives for many thousands of years. At Aizen, we want to give the joy of music to as many people as we can. We want to enrich as many lives as we can through music. We want music to spread waves of peace and joy all over the world.

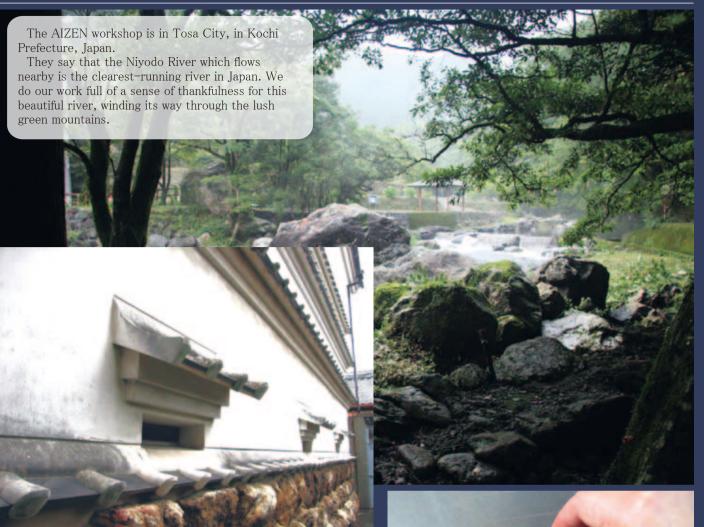
Just one tiny drop of water has the power to create waves that reach the edges of a pond. The droplet is small and quiet, but it produces its own unique pattern of waves. Aizen is small and quiet, too, and we are creating waves.

Our way of making waves is by producing high-quality musical instruments. Our way of making waves is by bringing the joy of music to all our customers.

Aizen President 久保田 稔



The AIZEN workshop



◆The traditional Japanese storehouse is called a kura. Here, the temperature and humidity are constant. That's why, at AIZEN, we refurbished a traditional kura storehouse as the home for our workshop. And that's where we make our products.

♦ Why every AIZEN product is a handmade work of art

At AIZEN, every step of the manufacturing process is carried out by hand.

Saxophones and mouthpieces are such delicate products that the slightest misbalance or misalignment can block the airflow or distort the sound. At AIZEN, we think that no machine, however advanced, will ever match the all-round expertise and experience of a genuine craft worker. With the right experience, and working by touch alone, an expert craft worker can hone down to an accuracy of one thousandth of a millimetre. Machine processing just can't match that level.

AIZEN believes that no matter how good or sophisticated the machine, the properly trained human hand will always achieve the better result. There's something about saxophones and mouthpieces some mysterious Factor X that a machine will never fathom. And that's what our craft workers give to the AIZEN products.



◆AIZEN's Motto

At AIZEN we have a motto, and we stick by it with no ifs and no buts: "We're absolutely satisfied with it, or we're absolutely not going to sell it." We check our pieces every step of the way, and if it's not 100% perfect it won't survive. We reckon you'll notice the difference with an AIZEN piece perfect playability no matter how hard you blow, and great tone no matter who's doing the playing. We're constantly on a mission to polish our techniques and never stop refining them, to create a piece that offers comfort and ease of play.

That's because at AIZEN, we're always on the player's side.







Jesse Davis

I love this piece! It's extremely free blowing, yet it has the right amount of resistance, control and consistency from top to bottom, as well evenness of tone, meaning the sound from low, mid to upper register stays round and warm. It projects a big sound with bite and edge even when playing softly.



• Tony Kofi

In my view Aizen mouthpieceshave created a masterpiece, the missing link between the old sounds of yesterday and the new sound of the 21st century. I truly love this.



• James Romain **Drake University Assistant** Professor

Unlike many mouthpieces on the market today, AIZEN gives me the ideal balance of power, flexibility, character, warmth, and tonal nuance. Aizen lets the player put out their own sound. And it gives total tone control. It's inherited a whole lot of things that make vintage pieces so special.



• Cleave Guyton **Lionel Hampton Orch Lead**

For the past twenty years or so, I've been looking for a distinct. traditional, "old school sound." I'm finally elated to have found that sound playing Aizen mouthpieces. Aizen mouthpieces are the one for me and I'm happy to know that my lifelong search is over.



Atsushi Ikeda

The airflow is great, I feel it's a really outstanding mouthpiece for jazz. It's reliable for any kind of venue. You can easily get a great big sound out no matter where you're playing. The dynamic range is broad, and the sound balance and pitch are really fine too.



• Christian Brewer

The Aizen Jazz Master alto mouthpiece is the best modern alto mouthpiece I'v tried. It has warmth, projection and clarity throughout it's entire range.



• Hubert Winter

Congratulations! Your tenor and alto mouthpieces are amazing milestones in the history of saxophone mouth-pieces. I've tried them in different playing situations from small groups to big band. In every combination the AIZEN works great.



•Rodrigo Dominguez

I fell in love with this mouthpiece just from the moment I opened the shipping box. I'm very happy that I came across this. Thank you Aizen!



•Nick Morgan
Finally somebody has done it, and done it right!!!! This is the best alto mouthpiece that I have ever played in my life. This is IT!



•Jerome Sabbagh

The Aizen tenor mouthpiece works extremely well in all registers, it sounds great and projects very well. It's even, balanced, easy to play and it has just the right amount of resistance. It allows the player to shape the sound much in the way that the great mouthpieces of the past do. I very much recommend it.



•Ralf Frohnhofer

AIZEN has wonderfully crafted and designed products: there is perfection, passion and a philosophical story behind these products, which makes AIZEN an outstanding and unique company!



Dick Hamer

I have done two big band gigs, a quintet gig, and a recording for BBC Wales with AIZEN, and it feels great. That dark core was still there, plus a lovely clarity and focus, with plenty enough projection. This is a very fine and versatile mouthpiece.



AZEN



•Ken Moran

I've been playing the mouthpiece since the NAMM show and it sounds phenomenal.



Miro Kadoic

I am very pleased with my Aizen alto mpc. I had a gig and played on Aizen in the big band. Also, I recorded some solos with Radio big band that came out nicely.



Woody Witt

I have been using the alto mouthpiece a lot. As a matter of fact, I have begun playing alto much more since receiving your mouthpiece. It plays very freely and gets a full resonant sound.



• Tetsu Watanabe

This is a really solid piece of work. You get rich harmonics, and the tone is fantastic. In performance terms, I couldn't ask for anything more. It has a really precise finish, and the quality's very reliable.



• Koichi Mine

I think that even amateur players who can't create a sound of their own yet will be able to put out a great tonal range using different styles of embouchure. That's how good the Aizen is. And pro players will work this out no problem.



•Takuji Yamada

So, I was really impressed when I first tried out the Aizen model it was just so easy to play. I'd be delighted if I can share that feeling with my fellow players.



Aizen mouthpieces: Recreating the vintage sound of yesterday's masterpieces, with today's modern playability

■Vintage mouthpieces still sought-after today

When the sax became a popular, widely-played instrument, large numbers of mouthpiece manufacturers started to appear. Jazz players started using pieces made by Otto Link, Meyer, Brilhart and Selmer in the 1930s. These vintage pieces are still popular today.

■ Recreating the 50s sound with smooth airflow

The 1950s and 60s saw the arrival of a wide range of specialized jazz sax mouthpieces. Some of them have become living legends. They're highly sought-after even now, and the favorites of a lot of today's sax players. Through our long-term development process, Aizen has made a mouthpiece as good as the very best of these vintage pieces for performance and control.

■AIZEN MOUTHPIECES: THREE THINGS WE STAND BY

Uncompromising Quality Control

Every Aizen mouthpiece is handmade with the greatest care by experienced craft workers. Every piece is rigorously checked for quality every step of the way.

Never-Ending Refinement of Sound and Playability

At Aizen, we've researched over 2,000 different mouthpieces so far. This has allowed us to recreate the 1950-60s sound and bring you today's playability at the same time. And still we keep on researching...

Exquisite Handcrafted Carving

For the final glorious touch, Aizen mouthpieces are hand-carved by a master craftsman from Kyoto, the home of traditional Japanese craftsmanship. At Aizen, we think a good mouthpiece should look as well as sound beautiful beautiful enough to captivate any audience.

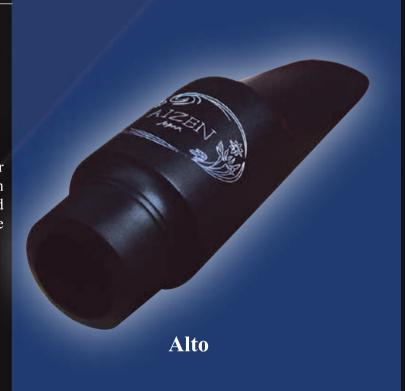


Aizen Mouthpieces

Bringing you a warm, velvetsmooth sound...

■The Aizen NY Mouthpiece

Thanks to its specially rounded side wall and rollover baffle, this piece has a distinctively strong, smooth sound. With its smooth tone, warmth of sound and exceptional response, the Aizen NY gives you the very best in jazz sax quality.



Bringing you top-quality sound for either classical or jazz performance

■The Aizen SO Mouthpiece

The distinctive horseshoe-shaped chamber and short shank give you a warm, strong sound, smooth breath flow and great response. This is a mouthpiece which will give outstanding results in either classical or jazz performance. This highly playable piece offers excellent balance and stress-free control over the full range of octaves and of course it has that unique vintage sound.





Bringing you that big, rich, dark sound for top-class jazz performance

■The Aizen LS Mouthpiece

The large chamber and low baffle combine to give you that big, dark, superrich sound you'd expect from a true vintage. This is very much a mouthpiece crafted for top-class jazz performance. And along with that unique vintage sound comes exceptional breath flow.



A true gem that combines modern playability with the smokey sound of the Golden Age of Jazz.

■The Aizen Jazz Master Mouthpiece

A low baffle, medium large chamber and delicately-crafted tip rail, with a lot of buzz. A big, husky, dark sound let's call it the ideal in vintage. And with all the playability that you find in today's mouthpieces, this is a piece that offers outstanding performance.

It has quick response even with a slight amount of air, and the Aizen Jazz Master can hold its own just as well in a modern ensemble setting.

This piece combines superb playability with the warmth and softness of Paul Desmond's sound.

■The AIZEN GR Mouthpiece

With its slightly curved side wall, low baffle and medium chamber, this piece puts out a rich, dark, warm sound. It's also designed for outstanding ease of play, with no feeling of stress. The ASGR Alto Sax Mouthpiece works with all kinds of playing styles. Especially in the middle and higher range, this mouthpiece gets you producing that beautiful dry-Martini Paul Desmond sound.





Ideal sonud and comfort of playing for all the classical players

■The AIZEN CL Mouthpiece

We spent 5 years to finalize the design of this mouthpiece. We have done extensive research on vintage and modern classical saxophone mouthpieces, taking many classical players' opinions into consideration. Made from high quality Ebonite, every mouthpiece is meticulously hand-finished by our master craftsman.

As a result we have achieved a superb dynamic range, great playability and response, powerful projection, and a beautiful warm sound that suits most players' demands in both traditional and modern classical music.

Following the footsteps of Japanese swordsmith, we achieved both attarctive sound and appearance.

■AIZEN Kurogane Titanium Series

AIZEN's "Kurogane" series follows in the footsteps of master swordsmith of Japanese sword. We' re equally committed to making works of art that look just as good as they sound. We' ve achieved a totally unprecedented sound and an unmatched beauty, blending 64 different metals, with titanium the dominant one, delicately balanced with our unique in-house resin. Compared to normal vintage resins, Kurogane material is very powerful and gives great projection. The sound is dense and rich - it's a really fat sound, combining a nice softness with just the right amount of edge. We think we' ve achieved a very rare and beautiful sound.



Mouthpiece Production

Aizen Mouthpieces: Dependable high precision with a meticulous hand-finished touch

At Aizen, we make our mouthpieces with absolute and dedicated precision, with a meticulous hand-finished touch. Our process creates completely reliable, uniform pieces of the very highest quality. While we can't give away all the details, let's take a look at the Aizen manufacturing process:



Step 1

To hold it steady when being engraved, the mouthpiece is firmly fixed to a support surface. The engraving tool has a point of 0.5mm, but the carved line is 0.3mm in width.

Step 2

After the hand-craft work is finished, Aizen mouthpieces are sandblasted and each one is given a uniform matt finish, creating a sophisticated look. At the same time, this process improves the harmonics and gives a richer sound quality.





Step 3

Next, the shank is shaped using a lathe. When the shank is at the ideal length, the pitch can be controlled to the maximum degree.

Step 4

Using a specially-developed process, the table of each mouthpiece is filed to make it perfectly flat. When the table is horizontal, the air flow is at its best. At this point, the facing is also shaped to just the right length.





Step 5

A very slight concavity is hand-crafted into the center of the table. This keeps air flow resistance to a minimum, and also gives a richer, more harmonic sound. Using a special technique, we check that the facing curve is precisely symmetrical in each mouthpiece.

Step 6

Vintage mouthpieces tend to be different from each other even if they're the same make and model. But at Aizen, we've added modern computer technology to traditional hand-finishing skills. This means that we can keep variations to the absolute minimum. That's right. No Worries. It's an Aizen. The production process at Aizen takes such time and labor that, to guarantee the highest possible product quality, our current output is limited to five saxophone mouthpieces per day.



Aizen Saxophones

The Aizen Saxophone a one-and-only that matches your progress, step by step

■We've recreated the legendary Conn sound

At Aizen, we've brought the legendary Conn sound back to life! We've used Japanese Yellow Brass in the body. The tone holes are soldered, as you find in high-quality flutes and a few top-end European sax models. These give AIZEN saxophones a rich, warm, fat sound that reminds players of old Conn saxophones.

■We've recreated the fingering of the Selmer Mark VI

We pay a lot of attention to how the instrument controls rest in the player's hands. We wanted to get the positioning of the table keys, Low C and Db key just right, along with the key angles and the spacing between the keys on both sides. The Aizen sax uses high-specification Italian chrome springs. We've recreated the "feather touch" of the Selmer Mark VI.

■Getting the neck just right

The single most distinctive thing about the Aizen is the neck. The curve, curve consistency, angle, thickness we've analyzed all possible factors to bring you the very best in instrumental expertise. The neck is made of special brass alloy. We also make a sterling silver (92.5% pure) neck for even deeper, richer harmonics. And for a softer, rounder sound, we also stock a version in copper.

■AIZEN SAXOPHONES: THREE THINGS WE STAND BY

Uncompromising Quality Control

Every Aizen saxophone is handmade with the greatest care by experienced craft workers. Every piece is rigorously checked for quality every step of the way.

· Never-Ending Refinement of Sound and Playability

At Aizen, we've researched a huge range of other saxophones. This has allowed us to recreate the 1940-50s sound and bring you today's playability at the same time. And still we keep on researching...

• Exquisite Handcrafted Carving

For the final glorious touch, Aizen saxophones are hand-carved by a master craftsman At Aizen, we think a good sax should look as well as sound beautiful beautiful enough to captivate any audience.

This piece is real gem, recreating the warm, rock-steady sound of

The rock-steady sound of the Conn, and yet the "feather touch" handling of the Selmer Mark VI we've brought

them together in this instrument that we're proud to call our own. Combining yesterday's vintage sound with today's control and playability, this is a model to make any musician's dreams come true...

The ideal saxophone combines the unique vintage sound with today's playability and reliable quality. In order to create this instrument, Aizen has researched and compared a great range of saxophones.

The AIZEN FUGA Alto Saxophone (Professional Model)

- Eb Alto saxophone
- With high F# key

(also available without)

- Body&Keys in yellow brass
- (other materials available)
- Standard finish: Gold Lacquer

(six other finishes available)

• Hand-carved engraving

(customized engraving option available)

• Drwan tone holes

(soldered tone-hole ring option also available)

- AIZEN leather carry-case
- AIZEN mouthpiece
- Accessories (full set)





the Conn, along with the "feather touch" handling of the Selmer Mark VI

At Aizen, we're totally committed to producing a one-and-only saxophone that matches your progress step by step. We aren't just satisfied with a sax that sounds great from the word go. We've crafted the Aizen Saxophone to let players get used to the keys and discover their own unique sound over time, as they spend time playing their Aizen.

You're the player, and your sound is original. At Aizen, our greatest wish is to help you on your way to that one-and-only sound...

AIZEN FUGA Tenor Sax

The AIZEN FUGA Tenor Saxophone (Professional Model)

- Bb Tenor saxophone
- With high F# key

(also available without)

- Body&Keys in yellow brass (other materials available)
- Standard finish: Gold Lacquer (six other finishes available)
- Hand-carved engraving ontion of the second control of the sec

(customized engraving option available)

- Drawn tone holes (soldered tone-hole ring option also available)
- AIZEN leather carry-case
- AIZEN mouthpiece
- Accessories (full set)



AIZEN FUGA Alto Sax

The AIZEN FUGA Saxophone (Professional Model)

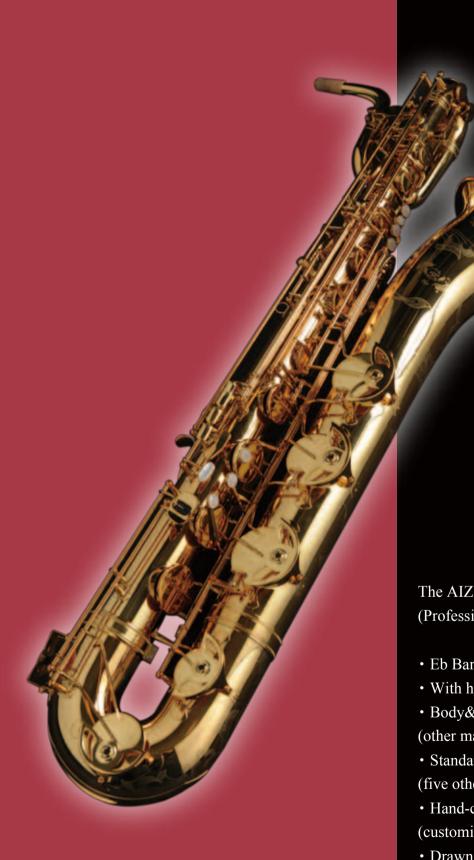
AIZEN FUGA Soprano Sax

The AIZEN FUGA Soprano Saxophone (Professional Model)

- Bb Soprano saxophone
- With high F# key
- Body&Keys in yellow brass

(other materials available)

- Standard finish: Gold Lacquer (five other finishes available)
- Hand-carved engraving (customized engraving available)
- Drawn tone holes
- AIZEN leather carry-case
- AIZEN mouthpiece
- Accessories (full set)



AIZEN FUGA Baritone Sax

The AIZEN FUGA Baritone Saxophone (Professional Model)

- Eb Baritone saxophone
- With high F# key and low A key
- Body&Keys in yellow brass (other materials available)
- Standard finish: Gold Lacquer (five other finishes available)
- Hand-carved engraving (customized engraving available)
- Drawn tone holes
- AIZEN lightweight carry-case
- AIZEN mouthpiece
- Accessories (full set)

Made-to-order your one and only saxophone (Pro Model Only)



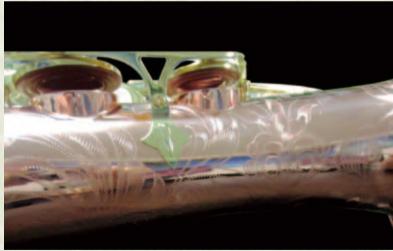
■ AIZEN FUGA saxophones come in a variety of finishes

The most popular finish on AIZEN FUGA Professional Model Saxophones is the standard Gold Lacquer finish, but we can provide a range of finishes depending on what you want, made to order. Besides Gold Lacquer, you can choose from Silver Plate. Satin Silver Plate, Black Nickel, Satin Black Nickel, and Antique.



■ Unique hand-carved decorations just for you.

AIZEN Professional Model Saxophones come with a luxurious floral engraving as standard, but we can also do engravings to your order.



Customized saxophone materials for you

At AIZEN, we normally use brass for our saxes, as is standard practice in the industry. But we can also produce instruments in nickel silver, silver and copper, etc. to order. You can enjoy a different tone from the standard brass model. Please feel free to ask us about the details.

Choose from our selection of tone holes and saxophone necks (Pro Model Only)



■ Tone holes

Aizen saxophones are made with two different types of tone hole:

1. Straight tone holes (AKA drawn tone holes)

We designed this style with the Selmer Mark VI sound as the inspiration. Giving quick sound response, a pretty bright sound and a clearly defined focus, players can really enjoy the result.

2. Soldered tone holes

This style was designed with the Conn sound as the inspiration. It gives a distinctively warm, round, wide feel to your playing.



■ Saxophone necks

Aizen saxophones are made with three different types of neck:

1.Brass saxophone neck

This is the standard Aizen saxophone neck.

2. Sterling Silver saxophone neck

Compared to the brass sax neck, this gives a rounder, more powerful sound, and great resonance. The tone is also a bit brighter.

3. Copper saxophone neck

Compared to the brass sax neck, this gives a softer, warmer sound. The tone is darker.



An easily affordable saxophone for beginners to start playing on

At AIZEN, we know the materials and parts we use really matter when it comes to sound and playability.

That's why we never compromise on quality.

Instead, we' ve been able to get our prices lower for this HIBIKI Model by bringing more efficiency to every single step of our manufacturing process.

The AIZEN HIBIKI Alto Saxophone (Standard Model)

- Eb alto saxophone
- With high F# key
- Body&Keys in yellow brass
- Gold lacquer finish
- Hand-carved engraving
- AIZEN carry-case
- AIZEN mouthpiece
- Accessories



Uncompromising Quality,



AIZEN HIBIKI Alto Sax

yet affordable Standard Model



AIZEN HIBIKI Tenor Sax

High-quality performance that can satisfy even mid-level players and beyond

This model has a sound that punches its weight against any competition at any price. The airflow's exceptionally smooth and easy. Even beginner players can get this sax going no problem.

At the same time, there's a good level of response to the incoming airstream, you can express an incredibly wide range of tones — all the way from a sharp, edgy, modern sound to those round, mellow sub-tones that really go

front and center in standard jazz playing.

This is a piece of equipment that's got its basics as an instrument 100% together. That's why we think players new to the sax can choose the AIZEN and feel confident that they're doing the right thing. It's got the quality.

The AIZEN HIBIKI Tenor Saxophone (Standard Model)

- Bb Tenor saxophone
- With high F# key
- Body&Keys in yellow brass
- Gold lacquer finish
- Hand-carved engraving
- AIZEN leather carry-case
- AIZEN mouthpiece
- Accessories(full set)

Aizen: making strong, beautiful, reliable saxes with skilled hand craftsmanship



Step 1

Today, most saxophone makers shape the sax body by machine. Not Aizen. We handcraft our sax bodies with wooden mallets, in a traditional hand-hammering process.

Step 2

Metal hammers damage the sax metal and have a negative impact on the sound, so we only work with wooden mallets. This gives us a richer and more resonating sound, with less resistance. The hand-crafted body is harder and more durable than a machine-made product. The bell, body and U-ring are all made using the hand-hammering process.



Step 3

The parts are now ahaped after hand-hammering process.

Step 4

Before drawing out the tone holes, openings are created in the body. Each tone hole is mechanically checked and adjusted to make sure that the sound will be right.





Step 5

The tone holes are now drawn out. The templates are double-checked, and the machine is polished every time a sax body is passed through. We also polish each and every sax body each and every time inside and out. In this way, we end up with perfect tone holes and no scratches on the body interior.

Step 6

The tone holes are polished to make the rims perfectly smooth and even. Unevenness can cause a lot of problems later, such as damage to the pads, etc.





Step 7

Next, we make the key parts. All Aizen key parts are molded and pressed, making sturdy, durable keys. This allows. Key adjustments of saxophones last longer.



Step 8

The keys are polished using a specialized apparatus. They're very carefully surface-polished in order to make even the finest parts smooth. This polishing process is where the Aizen saxophone's outstanding beauty comes from.

Step 9

The key posts are now blazed with silver solder. This is a vital step in the process, and it takes a lot of care and experienced craftsmanship. The keys are worked on over and over, until they are fully uniform in appearance.



LLL

Step 10

Now we craft the neck. Pitch, tone, resistance and feel are all influenced by the slightest variation of angle. Our experienced craft workers have to focus one hundred percent to handcraft the neck in just the right shape, at just the right angle.

Step 11

After the tone holes are formed, they are cleaned with a chemical detergent. Then they are buffed smooth, cleaned out with a compressed air jet, and lacquered. After lacquering, they are once again polished to a smooth finish.





Step 12

At this point the parts are assembled. All key posts are electronically measured to make sure that even the smallest parts are correctly aligned and positioned. This is another step in the process that requires great skill and experience.

Step 13

Now the saxophone is skillfully hand-engraved by experienced craft professionals. Once started, the engraving has to be done through to the end without a single mistake. So, absolute concentration is called for here, too.





Step 14

The overall balance is now checked, and the pads are installed. Key adjustments are checked by highly skilled professionals, and all the keys are regulated as even as possible for a soft key touch. Your Aizen is now ready for shipping and ready for playing as soon as you take it out of the box.

AIZEN accesorries

Beauty, function, and lightweight, all in one case.

■The AIZEN Sax Case

The AIZEN sax case comes with three handles in two places. It's easy to carry however you want to. If it's being held upright, there are two snapons to prevent the instrument from falling if someone forgot to close the zip. Then, if you're walking around with it held lengthwise, there are straps to let you put it on your shoulder.

The cushioning inside the case uses ultra lightweight, shock-absorbent expanded polythene. The whole case is light enough for anyone to carry with ease.

Along with a space for the sax body, there's a holder for the neck and another for the mouthpiece.

The side pocket is big enough to hold all the accessories you need. Baritone case also comes with casters.





Real lether straps that gives you comfort and ease of play

■The AIZEN Real Leather Strap (for Alto and Tenor sax)

The AIZEN real leather strap rests wonderfully around the neck, giving you comfort and ease of play.

The meticulously designed shaped neck-pad distributes the weight of the sax across both shoulders, putting the minimum stress on your neck as you play.

You can adjust the length in the blink of an eye, so this strap works great in a big-band setting, where you may have to switch lots of times between playing sitting down and playing standing up.

Aizen's After Sales Service

We Want You to Play this Sax for Life

- Aizen takes after-sales service very seriously. We really want you to play this instrument for life. We always make sure that replacement parts are available. Aizen will repair damage and breakage to the body, keys and other parts as speedily as possible. Please contact us for an estimate.
- ■At Aizen, we're sax players too. That's why we'll go the extra mile to support our fellow players in any way we can.

