Ted Goslin

Work

PORTFOLIO

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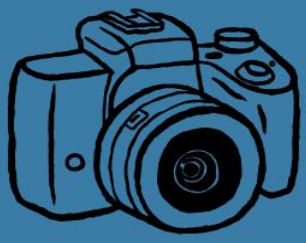


PAN Magazine Article

How Steelpan Was Used in Star Wars: The Last Jedi

In an exclusive interview, John Williams discusses how the steelpan came back to Star Wars.

Written by Ted Goslin

With the release of *Star Wars: The Last Jedi* comes the usual public jubilation associated with a film of this caliber. While the public may have great cause to be excited by the film itself, considering its current 93% critic rating on Rottentomatoes.com, there is one more reason to be excited: the film's score was composed and conducted by Academy Award-winning composer, John Williams. One could argue that without Williams, the film series might not have become one of the most popular franchises of all time, while also making him a bonafide star in his own right.

Adding to the legend with this particular score is the fact that Williams decided to bring back many previous melodies and instruments used in past films that helped make the Star Wars universe so iconic. Among them was the use of the steelpan, which was first featured in the first Star Wars film during the scene at Mos Eisley Cantina with the piece, "Cantina Band".

"I had written for 'steel drums,' as I called it, for the first *Star Wars* film in 1977, so I thought that it might be nostalgic and fun to include it in the newest episode, *The Last Jedi*," Williams explained. But finding the right player and instrument to perform the part Williams wrote proved challenging. "Frankly, while I was hoping that the piece could be physically performed, I didn't hold out much hope that it was physically possible."

Fortunately for Williams' vision, and the score itself, a new hope emerged thanks to percussionist Greg Goodall who knew someone that could handle the job: Los Angeles pannist and percussionist Tyler Hunt. "I really owe my opportunity to record for the Last Jedi to Greg Goodall. He's a long-time studio percussionist who has recorded on previous Star Wars films," said Hunt, who also has a Master's degree in percussion from California

State University, Long Beach. “I had worked with Greg at Cal State Long Beach where he was doing some coaching of our chamber ensembles. He had seen me perform Liam Teague’s ‘Impressions’ for steelpan at one of those concerts. Greg actually initially recommended me when John Williams was considering writing a steelpan part for *The Force Awakens* since none of the percussionists for that score played much steelpan. John Williams didn’t end up writing a part for that one, but when it came time for *The Last Jedi* he did decided he wanted a steelpan part and I got the call.”

After receiving the call from Goodall, Hunt was brought in to meet with Williams to discuss what he was looking for with the part. “I first met with John Williams after a recording session involving the full orchestra. He was conducting that day, and afterwards we met so I could show him my [tenor] steelpan and to talk about what he was looking for,” Hunt said. “At the time, he hadn’t written the part yet, but knew the type of melody and generally the sound he was looking for. We talked a bit about the different types of steelpans and their ranges, and the type of timbre he was looking for. It seemed that he was probably going to need something in the double seconds range and that he wanted a distinct sort of ‘off’ sound. He actually commented on how he thought my Mappo tenor pan sounded too good. He was curious about the playability of what he was thinking. I just told him to write exactly what he wanted and that I would find the correct instrument and make it work.”

Never Tell Me the Odds

And so it came to pass, a not so long time ago (May 4th, 2017, to be exact) that Tyler Hunt would perform double second steelpans on a Star Wars film, 40 years after pan was first used in the first film of the franchise. The process of crafting the sound needed for the piece, titled “Canto Bight,” was fairly last minute, according to Hunt. Due to the style of the song, which is reminiscent of 1920s swingtime composers like Artie Shaw and Benny Goodman, Hunt had many decisions to make in a short time span.

“I knew the part was going to require a range lower than my tenor pan and my first thought was to contact Chris Wabich to borrow his double seconds. They are a beautiful set that he made himself which have a distinctly dark and really resonant quality to them. I don’t play double seconds much, so I had spent a few days orienting myself to the instruments. However, four days before the recording session, I finally received the music and realized I was going to need a higher range than what Chris’ pans could play,” Hunt said. “I decided to call Ted Goslin since I knew that he had a good sounding set of double seconds. They

ended up being the perfect range which required a low G up to a D above the staff. I ended up deciding to use tenor mallets because of the high notes and found that the sharp articulation and colorful timbre they created would be a good sound for the recording."

Those particular double seconds were made by David Beery, owner of Dave's Island Instruments and a well-known steelpan builder. Beery designed the drums with a specific purpose in mind. "I envisioned them in a steel band and maybe used outside so they would project. I just like having that nice strong sound. They're also meant to be used in a larger band context or solo work," he said. "In general, I like my doubles to have a nice feel to them so when you hit the mallets to the notes they don't sound wobbly. I like having the long skirts on them to give them that punchier sound. I tuned the lower notes with fifths because it gives it more of a punchy sound. I like that open fifth sound that's achieved with low F# double seconds. I imagined they'd be used in recording but not in a Star Wars recording. It's super exciting!"

Attack of the Tones

The piece, which consisted of two separate sections, took up most of the day, stretching from 10 am to around 3 pm. The sections consisted of the jazzy alien swing band section and a latin fusion section, which required a smaller jazz orchestra for the session, rather than the full orchestra most fans come to expect from a Star Wars score.

"This biggest challenge I faced overall was some of the licks in the jazzier one. The latin piece, which I had received only a day before the recording session, was pretty manageable and was more the sort of thing you might typically hear played on the steelpan," Hunt explained. "The other piece however was more like uptempo bebop lines and proved to be challenging, especially since it was swung. Part of the challenge was also that I didn't know what the exact tempo was going to be and found it to be a little faster than I was expecting when it came time to record, making some of the stickings I had chosen difficult to execute. Thankfully, I had enough adrenaline at the time and enough takes to get down a good recording of the part."

Thanks to his great playing, Hunt received plenty of compliments from his fellow musicians, as well as the maestro himself. "Tyler immediately played it brilliantly, to the amazement of all present. I'm delighted to be able to congratulate and thank this outstanding performer," Williams said. "It was a surprise and complete delight to have crossed paths with Tyler Hunt and be able to appreciate his outstanding artistry."

For Hunt, the most memorable part of the process was working with such talented musicians, who were not only inspiring to watch, but extremely friendly. "Many of them have been working together for years and there was a real family quality between a lot of them (literally in the case of John Williams' two brothers who were recording percussion that day)," Hunt said. "I was really honored to be a part of the whole thing and learned so much through the whole process."

PAN Magazine Article

Peace Drums For Israel: How Pan Brings People Together

Written by Ted Goslin

There are many reasons people become educators. Some do it for the money (when it's available). Some are drawn to the art of standing before a crowd of students to pontificate their own ideals on a captive audience. But many do it for more noble reasons. Because they believe in the power of education to change society for the better. Such was the case when Harvey Price, professional pannist and associate professor of percussion at the University of Delaware, decided to start youth steelbands for Jewish and Arabic students in Israel.

"The idea of a Jewish/Arab youth steel band originated in 2002 when I saw an RFP (Request For Proposal) from the U.S. State Department calling for grants for conflict resolution through the arts in predominantly Muslim countries," Price said. "I thought then, as now, that the steel drum,

an instrument born of conflict in Trinidad more than 60 years ago, fit the description perfectly. The traditional music of the steel band is value neutral, neither Jewish nor Arabic, Christian or Muslim, although music from all of these cultures can be performed on pan."

To grab the attention of the grant overseers, Price submitted a proposal calling for the formation of an Arab/Jewish youth group to meet on a regular basis and learn about music theory, composition, rhythm, and improvisation while playing together in a steel band. The curriculum used would be one Price developed and has been using for the past 20 years at the University of Delaware and in various elementary, junior high, and high schools throughout the State.

"The grant would be seed to purchase the instruments, ship them to Israel, and pay for two teachers, one Arab and one Jewish, to come to the U.S. for teacher training education on how to develop and manage a steelband," Price added. "Unfortunately, the State Department did not see the merits of the grant and did not fund his project."

Then in 2007, acting on a request from the Israeli Social Service network Keren Karen, Price formed several youth steel bands in Israel made up primarily of Ethiopian youths. The funding for these bands lasted about five years.

"My original idea was revived in the Spring of 2011 when clergy from *Delaware Churches for Middle East Peace* and four rabbis representing Orthodox, Reform, Conservative and Reconstructionist congregations in Northern Delaware had lunch together in Wilmington to exchange views regarding the Israeli/Palestinian conflict," Price said. "By the end of meeting they began to explore ideas on how they might collaborate locally to promote peace in their shared Holy Land.

Subsequently, participants in that meeting became aware, through a mutual friend, of my earlier efforts to create an Arab/Jewish youth steelband and enthusiastically endorsed that vision as an exciting and doable way to promote peace among Israeli Arab and Jewish youth. An ad hoc interfaith working group emerged and began to seek ways to implement the project."

That group, known as the Peace Drums Steering Committee, identified two schools, one Arab and one Jewish, based in the Galilee region of Northern Israel. Price visited the schools, met with the administrators and invited them to participate in the project. The steering committee then set about to raise about $100,000 to purchase two sets of ten piece steelbands, including stands, sticks and hard cases, pack them in the U.S. and put them on a plane to Israel from Philadelphia. In addition, two teachers were identified to teach each band. Price traveled to Israel several times over the next few years to work with both the teachers and students.

Students chosen to participate for the bands were a mixture of those with and without musical backgrounds. The schools identified the students that they wanted to see be in the bands. Some were music students, some not. Each school rehearses once a week then both bands combine once a month to rehearse as a complete band.

Repertoire includes Soca, Calypso, Arabic, Jewish and American Pop music, among others. All music is chosen by the teachers, not Price. “The band plays a wide variety of concerts. In April of 2016, they were in the U.S. for a 10-day-tour and played six concerts. Two in Delaware, two in Philadelphia, and two in New York,” Price said. “They will be performing with the Haifa Symphony Orchestra in January of 2017 and will be looking to do a European tour in early June of 2017. They have received a lot attention, especially during their most recent U.S. tour. Every major news outlet in the Philadelphia area did a short story about them.”

Mobile Electronics Magazine Blog Article

MARCH MADNESS AND THE PYRAMID OF SUCCESS

Written by Ted Goslin

Given the popularity of college basketball and its annual tournament known as “March Madness,” I thought it appropriate to discuss the concept of a tournament and its affect on the human psyche. But first, here’s a seemingly unrelated book reference:

I recently finished reading the second book in a series called “The Reckoners”. The first book in the series, “Steelheart,” follows a group of freedom fighters attempting to rid the world of super-powered overlords and the book’s namesake antagonist, a Superman-esque villain that is impervious to all weapons. These powerful beings, called Epics, once mere ordinary people, were corrupted when a powerful atmospheric event turned them into Epics. But due to their powers, every one of them was corrupted. As they say, absolute power corrupts absolutely.

I know what you’re thinking. What the hell does any of this have to do with “March Madness?” Good question.

Legendary UCLA basketball coach, John Wooden, was known for many things. He was the first person in history to be named to the Basketball Hall of Fame as both a player and coach. He was given the nickname, “Wizard of Westwood,” an appropriate title given his record of winning 10 NCAA titles during his last 12 seasons, with seven of the 10 coming in consecutive years. He was also incredibly humble, making no more than $35,000 a year—$151,918 in today’s dollars—and never asking for a raise.

Despite all of those accolades, Wooden is perhaps best known for his inspirational wisdom, stemming from his “Pyramid of Success” model. The model was aimed at giving players the tools to be successful in both basketball and life, inspiring players like Bill Walton and Kareem Abdul-Jabbar—both former UCLA players—to become future NBA greats.

There’s a point to all of this, I promise.

As you can see in the attached image, the pyramid is built with a list of carefully selected elements, consisting of virtues like loyalty, cooperation, initiative, self-control and team spirit, among others. These virtues all add up to the top section of the pyramid: competitive greatness.

For the 12-volt entrepreneur, this concept should be familiar considering that to be successful in any endeavor, one must be well-prepared to best the competition, or at least put up a good fight. Perhaps the biggest part of being accomplished is how to deal with success without it going to your head. In his book, “Wooden on Leadership,” Wooden said, “You must monitor confidence because it can easily turn into arrogance which then can lead to the mistaken and destructive belief that previous achievement will be repeated without the same hard effort that brought it about in the first place.”

This leads me to “The Reckoners” book reference from earlier. It’s easy to let success go to your head. You can have the appearance of success by gaining fame, professional respect and money, but that doesn’t mean you are achieving it in the best way possible to gain inner peace and self-respect. If you sacrifice any of the elements that make up the pyramid in exchange for the easy way, you will lose sight of yourself as a person and become a self-absorbed, arrogant bore on his way to “the bench.”

> Much like the playoff brackets in the NCAA “March Madness” tournament, the pyramid requires patience and determination so that all steps are executed properly. It’s like building a sound system in an RV; it’s a large endeavor that requires planning, long hours and lots of equipment placed carefully in the vehicle. If any step is skipped, the whole thing could be a colossal waste of time and require even more hours to fix all of the errors.

More often than not the teams that win the championships in basketball are those that follow the pyramid, or any other healthy leadership paradigm from their coach. Those that fail are like “Steelheart”; they take their natural, genetic talent and squander it without tapping into their true potential. If you don’t believe me, just read the words of the man himself:

“Talent is God given. Be humble. Fame is man-given. Be grateful. Conceit is self-given. Be careful.”

Yamaha Consumer Audio Blog Article

Gaming in Dolby Atmos®: An Interview with Josh Osiris

Written by Ted Goslin

A new era in gaming begins.
Gunshots are ringing out on all sides as enemies surround you, testing every ounce of your skill. Then the final boss emerges, forcing a standoff that will result in victory or defeat.
Every gamer has that transcendental moment that takes things from a form of entertainment to a mind- and time-altering experience. While video obviously plays an important part in this transformation, immersive audio has become an unsung hero, waiting in the wings to take its rightful place in gaming lore.
And TV speakers simply don't do justice to this kind of sound design.
This is especially true for *Gears 5*, a console video game exclusive to Xbox™, and one of the few to utilize Dolby Atmos® — an object-based surround sound format typically only used in cinema.
To better understand the impact that audio and technologies like Dolby Atmos have on video games, we reached out to Josh Osiris, sound designer for *Gears of War 4* and *Gears 5*.

Bits and Pieces

Like film, video game audio is comprised of three core elements: sound effects, dialogue and music. One of the biggest parts of the sound designer's job is to make sense of the audio in a way that brings the right moment into focus at the right time and as seamlessly as possible.
As a student at Vancouver Film School, Josh Osiris began learning his craft with the intention of working in film or TV. In his first semester, an instructor discussed the creative challenges of working in game audio, using the game *Snake* as an example, which caused Osiris to instead gravitate toward the ever-changing landscape of video game audio. His studies landed him an internship at EA (Electronic Arts) working on the *Need for Speed* series until moving on to Microsoft® and working on the *Gears of War* series.

Osiris points out that, unlike the linear audio used in film and TV, video game audio needs to be both immersive and constantly adaptive to the movements of the player. This requires the creation of an algorithm that is constantly running over the audio track to ensure that the audio being heard matches what's onscreen at any given moment.
"I think of mixing as being a conductor in

an orchestra," he says. "The performance of sounds for one person's experience will never exist again. You conceptualize what's in the video and find a way to put it into games so it doesn't overload the hardware. It's the jazz of sound design. Game audio is a lively, dynamic thing, especially when it's done really well. That was my goal with *Gears 5*."

To gauge how it will sound on other systems, Osiris monitors mainly on TV speakers. "If I can make it work on TV speakers, it will sound good on anything," he explains.

As a method to enhance the biggest audio moments of the game, Osiris and his team chose to work in Dolby Atmos — the first time the team used the technology as part of a game development process. (The previous release, *Gears of War 4*, implemented Dolby Atmos after launch.)

"One of the cool things about *Gears of War 4* was that it used HRTF (Head-Related Transfer Functions)," Osiris says. [*HRTF is an audio response that dictates how an ear receives a sound from a point in space.*] All games on the Xbox can use HRTF for a virtual 7.1 soundscape via the "Windows Sonic™ for Headphones" or "Dolby Atmos for Headphones" setting, even if the game itself does not support vertical positioning of the sounds. "However," Osiris explains, "when an Xbox game directly supports "Windows Sonic" and the user turns on either of the HRTF systems, they will get full Atmos 7.1.4 virtually, which simulates the appearance of vertical positioning."

HRTF allowed the team to enhance vertical space elements such as footsteps and gunshots to work in Dolby Atmos, although other elements, like dialogue, were restricted in the mix due to the late addition of the technology. When it came time to work on *Gears 5*, Osiris and the team incorporated Dolby Atmos at the beginning of the process, allowing for fewer limitations and more room for creative solutions.

New Gear

One of the most important elements of any audio design is making sure the dynamic mix — that is, the volume and placement of each audio signal — is done in a way that helps focus the audio for the player.

A significant part of *Gears 5*'s audio was developed under the guidance of Crispin Hands of Lionshead Entertainment, who acted as Music Director, Cinematics Audio Lead, supporting composer and Music Implementation Designer on the project. (Lionshead Entertainment also provided the majority of the audio staff.)

Crispin Hands.

"We worked closely with composer, Ramin Djawadi (*Game of Thrones*, *Westworld*) to establish key themes and explore the history of *Gears* and our characters," says Hands. "Our main goal was to provide a spectacular and engrossing audio experience while advancing and reinforcing the story — both in the plot and the subtext. We wanted to make sure we delivered a sonically thrilling experience no matter what

system you listen on, but really bring the thunder for the people who are passionate enough about sound to invest in great sound systems — with extra goodness for those who invested in Atmos."

To achieve this, Osiris built a multiband sidechain compressor—a device that's mostly just used in film and music mixing. [*Standard compression keeps an audio signal within a certain volume range, while sidechain compression works by having the level of one sound controlled by the level of another, thus preventing any one sound from drowning out another at a given moment.*] "The multiband approach carves out space for only the parts of the sound spectrum that the game wants to focus on, rather than the entire sound," explains Osiris. "This method is more transparent and more natural-sounding than the traditional single-band sidechain compression that is used on most modern games."

It's also particularly helpful in Dolby Atmos, where different audio needs to be clearly sent to different speakers. "There's a volume curve going up and down based on how loud the rest of the audio is," adds Osiris. "The game is measuring the overall loudness of everything except speech, so that dialogue doesn't get buried in the mix when explosions are happening everywhere, and isn't blowing your head off by being too loud when the ambient audio is quieter."

Battle Damage

Josh Osiris considers *Gears 5* to be the best work he's done to this point in his career, but it was also one of the most demanding projects he's ever tackled. The biggest challenge, he says, was the final boss fight with a character called The Kraken.

"You fight him twice and he's the most gigantic tentacled creature you've ever seen," Osiris says. "So we gave him his own mix, with a separate ducking system [*an audio processing tool that is used to selectively lower the volume of the other sound elements to help the creature stand out*] than we used on the rest of the game. There were days I would just sit there, tweaking it and nothing else. It was tough because you get fatigued over time; you lose the ability to listen critically or hear all the frequency response."

The process Osiris used to determine which sounds he wanted to enhance with Dolby Atmos involved calling out specific moments. In the game's introduction, for example, players are introduced to the main characters via a scene involving soldiers traveling in a helicopter to start a mission. The soldiers, including the main character (controlled by the player), descend the chopper by rope into a cenotè (cave pool).

"Before we saw a single picture, we talked about this idea of descending near a waterfall," recalls Osiris. "Immediately, that speaks of verticality [height]. We thought, "What can we do to make that moment shine?" We had area designer Brent Silk and Audio Director John Morgan fill that out with waterfalls, birds and other nice panorama sounds. It plays differently on speakers versus headphones."

Similarly, Crispin Hands saw Dolby Atmos as an opportunity to add more depth to the

sound stage and create some carefully chosen “wow” moments. “We knew that we couldn’t rely on more than a small percentage of players having access to it,” he explains, “but we really wanted to make sure those players felt like *Gears 5* was one of the titles that really made it worth having.”

The Next Level

The importance of audio advancements in gaming cannot be overstated, as far as Osiris is concerned. Given the impact that Dolby Atmos has had on the overall gameplay experience for *Gears 5*, he stresses the importance of using it to advance video games in the future.

“For me, it’s all about gameplay feedback, first and foremost. With a dynamic mix, you focus on what’s most important to the player. Atmos lets you provide a level of clarity that was not previously available to the player. Being able to demonstrate how important audio is and how it improves the gaming experience is an important thing in the industry. I’m hoping to increase those expectations and resources to give better experiences for players with mix and gameplay feedback specifically.”

Hands has a similar opinion about the future use of Dolby Atmos in gaming. “As long as enough gamers adopt it, the possibilities are endless. Verticality plays a huge role in many games, so Atmos can and should become an essential part of the information-scape for players in many games. Hearing enemies above you can evoke a primal response similar to hearing them behind you. Even in games that don’t inherently have verticality, there are interesting opportunities to use the height channel for communicating information that would otherwise crowd the rest of the soundscape.”

Headphones versus Speakers

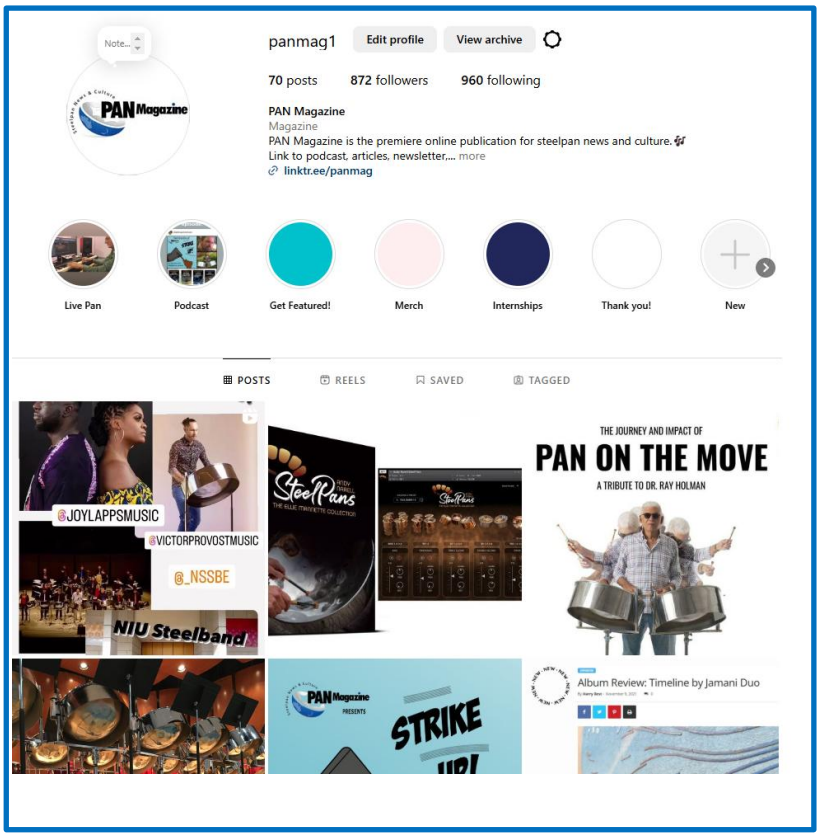
So how best to experience high-quality gaming audio? “Atmos for headphones works with anyone’s headphones,” Osiris says, “and Xbox will let you use Dolby Atmos on your headphones if you get the Dolby license. If you’re going to use speakers, the most cost-effective way to game is with a sound bar. Buy the best one you can afford and it will sound good. But if you can afford it, AV receivers with Dolby Atmos support and high-quality surround sound speakers are the best way to go. There’s no comparison.”

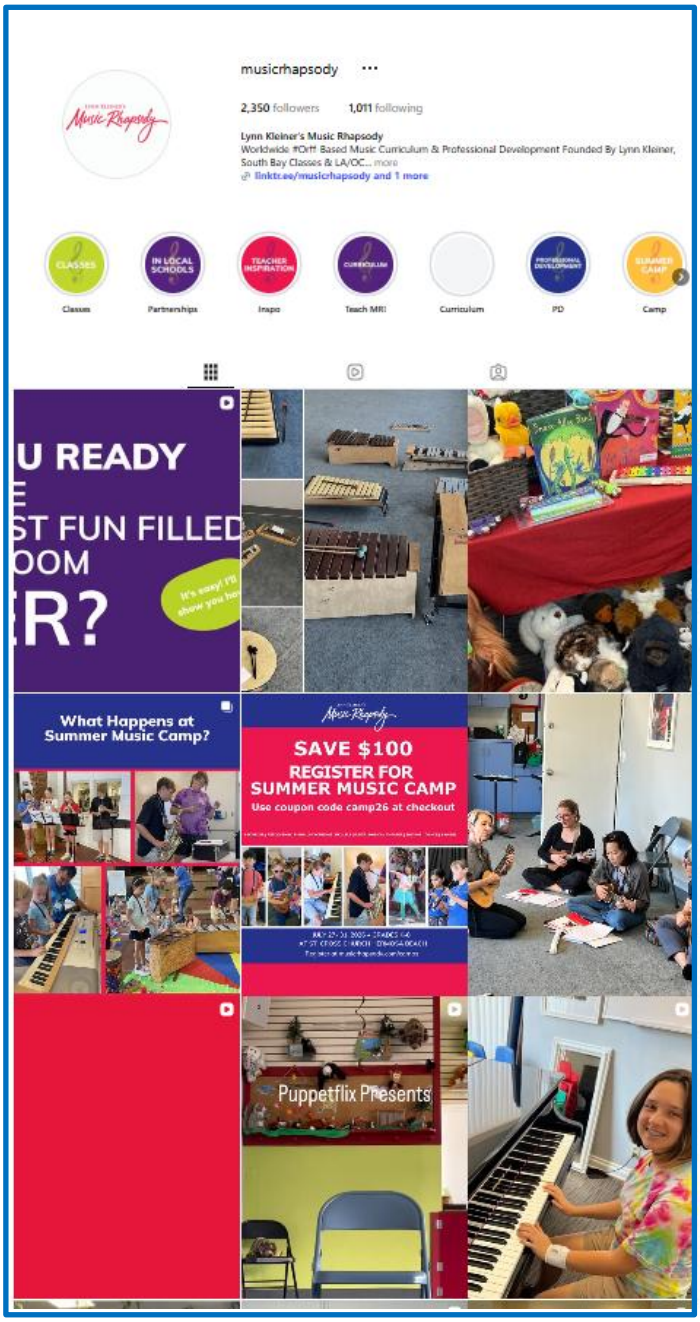
The work Osiris did on *Gears 5* speaks for itself, but not every system is built for you to hear it in Dolby Atmos. Yamaha offers numerous Dolby Atmos-capable AV receivers, as well as many with multiple HDMI® inputs that allow them to serve as your hub for your gaming systems. **Explore and compare their features here**.

Read the article online **HERE**.

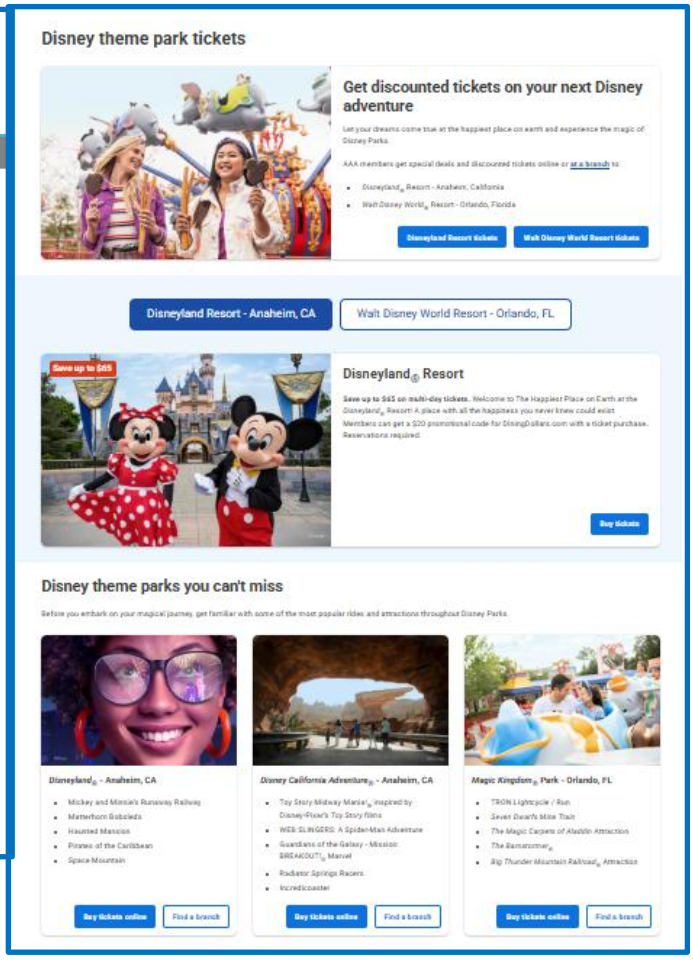
Email Examples

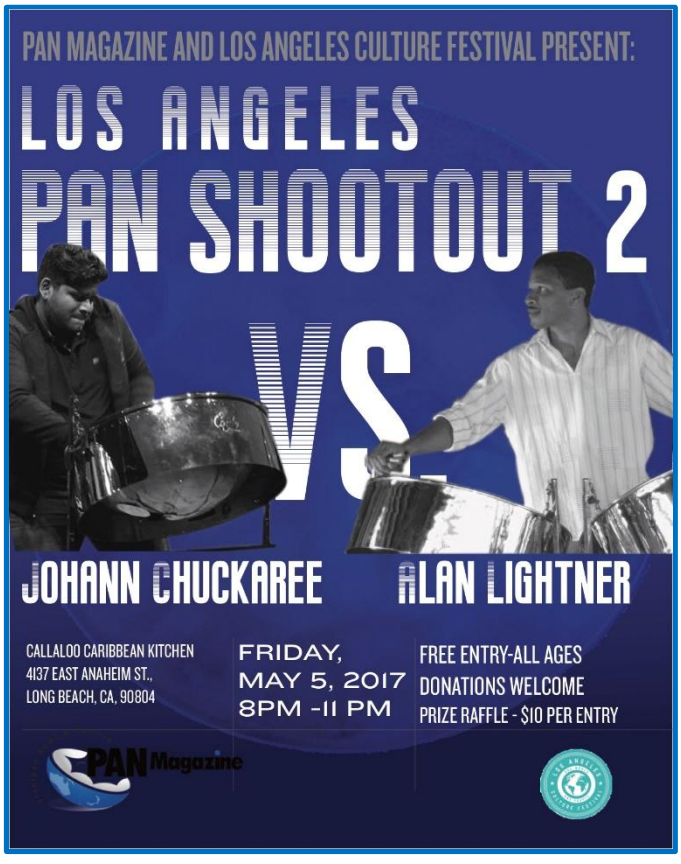
Social Media Examples





Web/Graphic Design





Photography

RE: Ted Goslin

To Whom It May Concern:

My name is Ryan Gray and I am the Chief Content Officer of STN Media Group. I am writing on behalf of Ted Goslin, who is applying for the position of General Editor with ESPN.

I had the privilege of working with Ted when he was the senior editor of Mobile Electronics magazine and witnessed his growth as a writer and manager. From day one, he worked under challenging circumstances because of the unique partnership my company, the publisher, had with the association that owned the title and that controlled the direction of the content. Despite an ongoing struggle over sales and execution, Ted was professional through and through and always put the quality of the print magazine and website first. He displays much passion for his work, taking on the lion's share of content creation over the period that we worked with him. Mobile Electronics was much the better for it.

He also regularly displayed a keen eye developing stories and content package and is a great collaborator. Ted is an asset to any organization smart enough to recognize his talents and to retain his services. If I had the resources, I'd hire him in a heartbeat.

If you have any questions about Ted or would like more detail on my time working with him, feel free to contact me.

Sincerely,

Ryan Gray
Chief Content Officer
STN Media Group

May 29, 2013

To Whom It May Concern:

This letter concerns my recommendation for Mr. Ted Goslin, who was recently employed at SQA Services, Inc.

As to the substance of my recommendation, I have the greatest professional respect for Ted. He was employed here for the last several years and performed incredibly well in a very challenging environment. Unfortunately due to business conditions, Ted was laid off as part of a cost-reduction exercise. It was a very difficult decision, to say the least, because Ted did everything we asked him to do and more.

My quick take on Ted… He possesses an exemplary work ethic, is loyal, reliable, super smart and a class-act. He works well under pressure, is flexible and adapts well to an expanding workload. He has a contagious, can-do attitude and is a team player that was quick to assist teammates when they were backlogged. He also managed deliverables for three of our largest clients here with a consistent workload in an intense deadline-driven environment. What's so neat about Ted is that he does all of these things while staying incredibly humble and quietly confident.

Ted is not afraid of hard work. If our sales were higher and we still had the necessary funding for his role, our firm would be making every attempt to keep him, because people like Ted help companies succeed.

Ted is worthy of any challenge that requires trust and dedication. I would be pleased to give verbal testimony to Ted's qualities as a person and will readily offer my assessment regarding his suitability to exceed expectations.

Sincerely,

Mike McKay
President/CEO
SQA Services, Inc.

RE: Ted Goslin
6/1/2025

To Whom it May Concern,

As a bandmate of Ted Goslin at the Bob Cole Conservatory of Music, at Long Beach State University, as well as several local acts, I have had the pleasure of performing and collaborating musically with him on many occasions. Through these ongoing experiences, I developed a profound respect and admiration for Ted's musical talent, dedication, and professionalism. Then as the newly minted Band and Orchestra Director at Lennox Middle School, in Los Angeles County, I once again found myself tapping his wealth of knowledge and talent to help us establish an award-winning music program. Over the course of several years, Ted proved an invaluable member of our Lennox Middle School community. We were very fortunate to have him as a professional expert serving as our Band and Orchestra Assistant, and his contributions extended far beyond the typical workday, and included several weekends and summer months as well.

Having now worked with Ted for over 25 years and in several capacities, as a performing artist, recording artist, and music educator, I can honestly say that he is a professional of the highest order. As a fine musician, Ted's creativity and improvising prowess inevitably surface in every educational setting. Also, his wealth of knowledge and vast diversity of experience add a valuable breadth of perspectives to any educational situation.

Sincerely,

Toby Harwell
Instrumental Music Director
Wiseburn-Da Vinci Schools
310-999-1045

RE: Ted Goslin
5/15/2025

To Whom It May Concern:

I worked with Ted Goslin for three years at Yamaha in the Consumer Audio Division. We were both Content Marketing Specialists responsible for writing blog posts, email campaigns and managing website content. We also managed product launches on the Yamaha website and other dealers' websites, including Costco, Amazon and Best Buy.

Ted is a hard worker who tackles every assignment without complaint no matter how tight the schedule or how heavy his workload. He does whatever is necessary to finish projects on time while ensuring quality and accuracy.

His writing speed is very fast as he can pump out quality content on short deadlines. He works well with other groups including our in-house agency and product marketing managers, to achieve common goals, often while adapting to fluid schedules.

During our time working together, he worked hard to establish a good working relationship with our internal creative agency, despite it being a continuous challenge due to conflicting personalities and increasingly difficult assignments. No matter the challenges he faced, Ted remained professional and positive to ensure any task was executed with totally efficiency and excellence.

Ted is the ideal teammate. He's generous with his time and always ready to lend his expertise or advice. He helped me many times by taking on my assignments when I was overloaded. Ted is a steady and calming influence when things get crazy. Any group would be lucky to have him.

Sincerely,

Joy Frye
Retired Content Marketing Specialist
Yamaha Corporation of America