Josh Gannet relies on Focusrite



Josh Gannet’s journey into the world of music engineering is anything but conventional. From his beginnings as a guitarist in a hard rock band to working with legendary hip-hop icons like Redman and the Wu-Tang Clan, Gannet’s journey has been one of evolution, passion, and an unwavering commitment to sonic excellence. What started as a favor - producing a record for another band - soon became a full-fledged career as more artists sought him out for his keen ear and unique approach. And through his career, his unconventional approach to recording and mixing has made him stand out, while he has relied on gear from Focusrite for its reliability and sonic qualities.

Gannet’s introduction to the recording world was purely organic. As a musician, he spent countless hours in the studio, learning from engineers and producers while working on his own projects. When another band approached him to produce their record after hearing his own band’s work, Gannet seized the opportunity. One successful project led to another, and soon, his reputation as a producer and engineer grew within the New Jersey and New York music scenes. With no formal

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training in engineering, he developed a philosophy of prioritizing “vibe over science,” a mindset that continues to define his work today. His ability to understand the artist’s perspective - shaped by his own experiences in the recording booth - set him apart and made him a sought-after name in the industry.

His engineering career took a significant step forward when he landed a role at Showplace Studios in Dover, New Jersey, working under the legendary Ben Elliott. The studio had a storied history, hosting the likes of Eric Clapton, Keith Richards and Steve Miller. This experience deepened Gannet’s understanding of analog gear and vintage recording techniques, an education that would influence his work moving forward.

While Gannet has worked across multiple genres, it is his contributions to hip-hop that have made him a notable name in the industry. His long-standing collaborations with Redman, Wu-Tang Clan, and various solo projects from Method Man, Ghostface Killah, and Inspectah Deck have cemented his reputation. Since 2011, he has been a key figure in Redman’s engineering team, working on projects such as Muddy Waters Too, 3 Joints, Remixxes and Mudface. Gannet operates as a freelance engineer, often working in artists’ personal studios, including Redman’s infamous home studio - made famous by his notorious MTV Cribs episode. Despite being deeply rooted in hip-hop, Gannet brings a rock-leaning warmth to his mixes, a distinction that has drawn comparisons to the sonic richness of Dr. Dre’s productions.

Gannet’s reliance on high-quality gear is integral to his process, and Focusrite products play a crucial role in his studio setup. Having started with a first-generation Scarlett 2i2 - which he notably utilized in the making of a Wu-Tang album - he now integrates several of Focusrite’s current-generation interfaces, including the Red 8Line and RedNet R1, into his workflow. At Redman’s home studio, he utilizes the Clarett+ series, which was instrumental in crafting Muddy Waters Too - an album widely praised for its sonic depth and warmth.

“When it comes to my outboard gear, I still use a traditional analog TT patch bay,” stated Gannet. “My Red 8Line is wired through the patch bay and then routed into the computer, maintaining a straightforward signal flow. Additionally, I have the R1 connected via Dante® for control.” He continues, “My setup for the R1 is a bit unconventional compared to its intended design. I worked remotely with a Focusrite technician to modify its functionality. By default, the unit isn’t configured to display input levels on the left screen and output levels on the right, but that was my assumption when I first received it. I was initially excited about this expected feature, only to learn that it wasn’t part of the standard setup. However, after discussing the idea with Focusrite, they found it intriguing and worked on a solution. Thanks to their expertise, they figured out a way to modify the system to function as I envisioned - and that’s how I use it today.” Beyond just sound quality, Gannet values Focusrite’s reliability and top-tier customer support, which has allowed him to work seamlessly under tight deadlines. “I trust it,” Gannet says of Focusrite gear. “It works. And when I need help, their support is second to none.”

Currently, Gannet operates from his private studio, formerly known as Skunk Hollow Recordings, where he continues to offer top-tier recording and mixing services to a diverse range of clients. When asked about mixing at his home studio, Gannet shared, “The truth is, especially with my current Focusrite setup, I feel more comfortable mixing in my home studio than anywhere else - this is the first time in my career I can say that. I used to dread mixing at home. If a project didn’t have the time or budget for an external studio, I’d make it work, but it was never ideal. Now, I love it. In fact, I’ve recently moved a couple of projects from other studios to my own because I know I can deliver a higher caliber mix here. I always tell clients, ‘I can mix at your studio, but you’d be limiting the quality of my work because I’m simply not as comfortable in your space as I am with the sound in mine.’ With that said, the Focusrite gear stands up to anything else out there in terms of audio quality—and it just works. Period.”

With upcoming projects from Wu-Tang Clan’s Inspectah Deck and Method Man, Gannet continues to push boundaries in recording and mixing. His ability to navigate multiple genres while maintaining an artist-friendly approach ensures that his influence in the industry will only continue to grow. His studio continues to be a hub for creativity, where technical prowess meets an unshakable commitment to the artist’s vision.

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