

DiGiCo Quantum 338s Escape to Europe with OneRepublic

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Formed in 2002, OneRepublic have enjoyed huge international success, with over 18 billion streams on Spotify alone. Their current tour, *Escape to Europe*, continues until the end of the year before escaping into the rest of the world in 2026. Accompanying the band are Justin Ripley at the front of house position and Chris Marinaccio at the monitor position. Both engineers are using Quantum 338s, supplied by Spectrum Sound in Nashville.



Ripley has been with the band for many years and, as he explains, the scale and variety of the

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band's touring schedule will keep him coming back to DiGiCo, whatever the venue.

"For OneRepublic, the choice to use DiGiCo is predicated on reliably sourcing them everywhere," he expands. "The neutral sound of the console, and the fact that the components hold up quite well on the road mean I have used them the whole time. This band will definitely push the limits of the gear we take with us, due to how much we travel."

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Traveling extensively, with multiple rigs on the road means that Ripley is constantly developing and evolving his show file. As he continues, the technicality of swapping files between consoles is not something he worries about, but being up to date is.

“I like to use the most recent file available because I’ve always brought my most recent music ideas to every show I’ve ever done. It’s nice to have some benchmark ideas available to me at all

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times,” he expands. “As I get older, I find myself using less toys, getting less and less tweaky with the sound, so my DiGiCo footprint is mostly routing and basic sound sculpting. The sound of DiGiCo consoles will always keep them in demand.”



Monitor engineer Marinaccio has been with the band for almost exactly a year. In that time, he has toured across Asia, the Middle East, USA and now Europe. As he explains, there really is not a band that tours quite like OneRepublic, with a total of six Quantum 338 always on the road, also

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supplied by Spectrum Sound. No day is ever a typical day, but having the power of DiGiCo in his rig, helps the day go smoothly, whatever it holds.

“We have three full audio rigs and a fly rig constantly in rotation around the globe. With the band jumping between continents, it can get intense, but it’s been incredible,” he says. “The crew is ultra-professional, and I’m lucky to be working alongside two of the best audio minds in the business; Justin Ripley and Production Manager, Dave McMullin. The DiGiCo Quantum 338s are one of the most robust audio packages I’ve ever worked with. We’re also using a shared SD Rack, two SD-MiNis and an Orange box. Typically, we will start with unloading the truck in the morning, I set up my control package, set wedges, check the Opto-Loop, confirm MADi with the video department and line check before the show. It’s hard to say exactly, because almost nothing is typical with this band. One day we’re sending gear up a mountain in Austria, the next we’re prepping for a major festival in Abu Dhabi!”

When the work is so varied, having a familiar workflow and reliably customisable surface is key. As Marinaccio continues, the features quickly and easily available on the Quantum 338’s surface make it the ideal companion, wherever they end up.

“The flexibility of the Quantum 338 allows it to adapt easily to either monitors or front of house positions,” he explains. “On the monitor side, the customisable layout is crucial; quick access to Auxes and inputs makes for a fast and intuitive workflow. The input and output count is also a big factor. We’re dealing with around 105 input channels and 34 Auxes on this tour, and the Q338 handles it all comfortably. The Aux function on the Control Groups is really useful for quick changes on an instrument group for one person. Relative Groups are another extremely useful feature for overall changes across multiple Snapshots, and Aux Nodes are amazing for that one musician who needs an instrument processed completely differently. Even simple stuff like fades in between Snapshots can turn a jarring transition into something that just works.”

On a busy, globe crossing tour, knowing that the equipment you use every day will just work, no matter how far it has travelled overnight, is a massive bonus. For the expansive *Escape to Europe* tour, this is even more important. Engineers may use the consoles in very different ways, but as both Ripley and Marinaccio conclude, the ability to be exactly what they both need is what keeps

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them on the rider.



“There’s a lot of muscle memory built up now on this platform because the layout is really simple and straightforward.” Ripley notes. “I only recently started using Mustard EQ and, now I have, there will be no going back.”

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“I exclusively use DiGiCo on tour. No other company offers a desk that matches its combination of power, flexibility, and global availability,” Marinaccio finishes. “I keep on choosing DiGiCo for its strong field support, plus the workflow just makes sense to me. In my opinion, DiGiCo makes the best live sound consoles out there and for a tour with scale of OneRepublic’s, DiGiCo is simply the right tool for the job.”