

# INTERVIEW WITH IOKASTI & NEKTARIOS

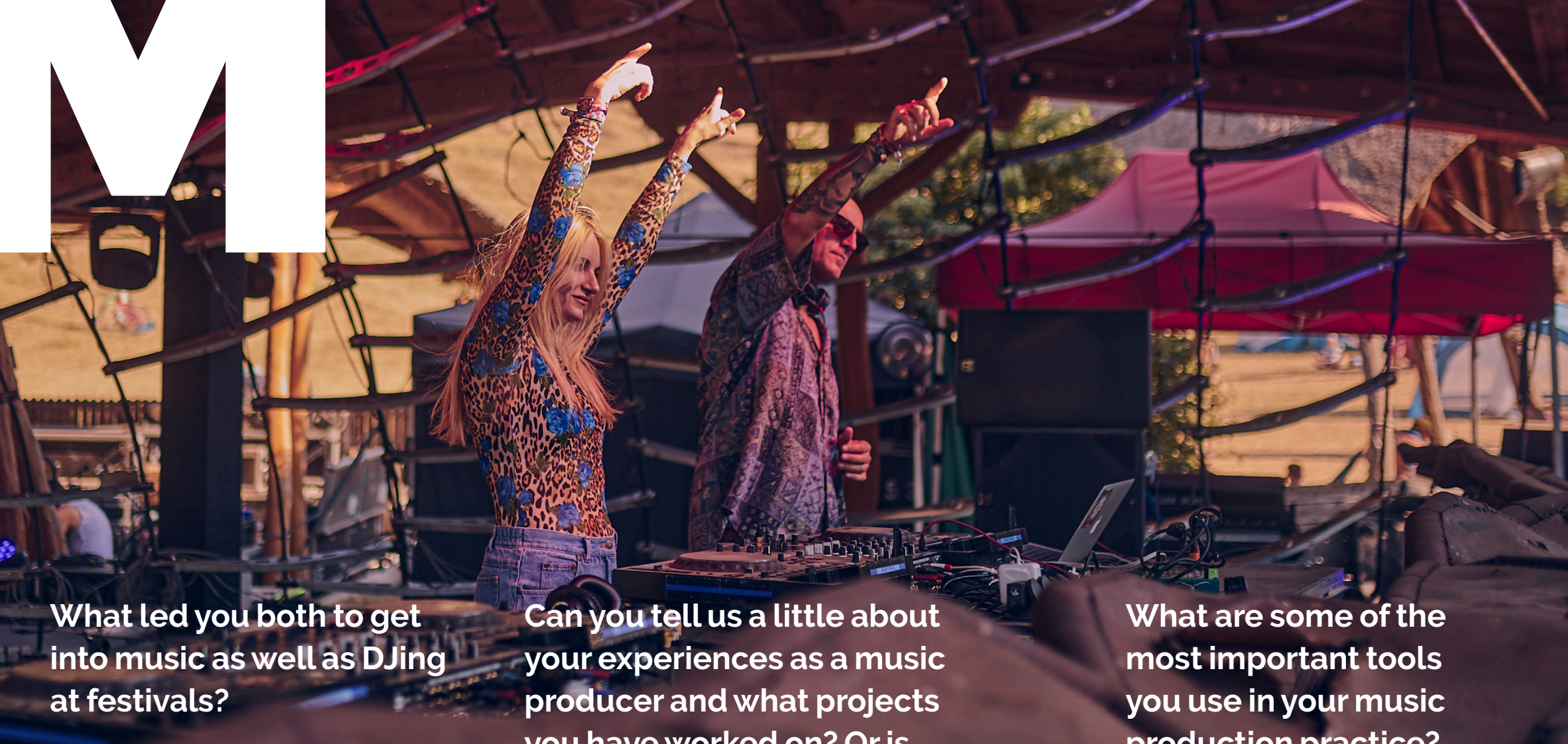
Festival Experiences at  
International Music Festivals

By Dr R. L. de Matas

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## What led you both to get into music as well as DJing at festivals?

**Iokasti:** At the age of 8, I joined my first choir and then continued with classical singing and opera. I took a long break to pursue my psychology degree and returned to music in 2014.

**Nektarios:** I started partying in 1994. Electronic dance music was exploding all over the world at that time. I was influenced by the DJs and artists I saw performing every weekend. I knew that it was what I wanted to do later on in life and here I am.

## When did you realise you wanted to pursue DJing and music production full time?

**Iokasti:** I'm not doing it full time. I have a vintage shop and it's part of who I am. I don't plan on quitting my day job.

**Nektarios:** After I decided to study Audio and Music Technology (BSc), I knew I wanted to work only around music...it just happened a few years before COVID had a detrimental effect on the club scene. So, it took a while for things to get back on track.

## Can you tell us a little about your experiences as a music producer and what projects you have worked on? Or is DJing and music production one entity? If so, tell us about your experiences of working between both?

DJing and music production go hand in hand. We get bookings because we are producers and people want to hear our music, mostly unreleased music. This is the case with most artists nowadays since music sales have taken a free dive and streaming platforms don't work in favour of underground dance music producers.

## What are some of the most important tools you use in your music production practice?

We use Ableton Live to record and arrange our music. The sources and effects include both hardware and software. Nektarios loves modular synths and Iokasti is very efficient with drum machines. Our roles in the studio complement each other and that's one of the reasons the tracks come out effortlessly, for the most part anyway.

## How do you stay up-to-date on trends and music?

By gigging. It's the most effective way as we get to hear a lot of music that gets played before it's even released and the effect it has on the dance floor. We live in times where social media play a massive part in shaping genres and things are more volatile than ever, so it takes a substantial amount of time in order to stay with it all.

## When it comes to DJing at festivals, how do you get involved?

We get a slot, then we turn up and play. As DJs, it's important to know who is playing before us and who is playing after and the type of music they play so we can maintain the flow of the party. Festivals are just massive parties; it's all about the people that are there and less about the performers. We do try to educate people by playing stuff they don't know or expect, even if it's going to take some effort from them to understand it; we do consider the dance floor to not be a bunch of mindless trend followers, but a symposium of music aficionados that are there for a specific reason.

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Have you travelled and played anywhere else? And if so, can you name a few countries?

We only work with festivals outside of Greece. The scene in Greece is rather small. Between our collaborative and solo projects, we have played in many countries in all the continents of the world.

With regards to festivals, have you noticed any similarities and/or differences between the countries that you have travelled to and played in?

Psychedelia is the common denominator. After that, we can feel the vibe of some countries that have very distinct traditions and customs that carry over into electronic music festivals, like India, Mexico, Japan, Brazil, Hungary...and many more.

What are some of your most memorable experiences at these festivals?

People coming together and living life with no cell phones on the dance floors. Our recent gig at Ozora, where we played to about 20000 people...that we will probably never forget!

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