# OVERVIEW

Since 2010, Les Chemins de Traverse have been pioneering **augmented instruments** — that is, extending the sonic possibilities of musical instruments through real-time audio processing. Along the way, they developed a framework, called *Charming Snake*, to address what they call *The Gig Problem* - namely the challenge of building and managing entire concerts from separate modular audio "scenes".

*The Gig Problem* remains unsolved in most approaches to computer-assisted live music. Although the framework developed by Les Chemins de Traverse could be of immense value to musicians and performing artists worldwide, its current state significantly limits its usage to its designers.

> The goal of the project *L'envol du serpent*, is to **make the framework** *Charming Snake* **available as free software to a wide range of artists**.

*L'envol du serpent* will involve a tight collaboration between artists and developers in order to

- Consolidate *Charming Snake*'s dependencies and strengthen links to the developer community

- Refactor and document *Charming Snake* to make it more user-friendly

- Organise workshops to introduce new users to *Charming Snake*

- Mentor artists of various performing backgrounds as they prepare a new creation using *Charming Snake*

Throughout the project, experienced artists and scientists will give talks and performances to demonstrate *Charming Snake* and showcase its creative potential.

*L'envol du Serpent* is a partnership between:

- **Les Chemins de Traverse** (Neuchâtel, Switzerland): Project leadership
- **TAC** (Paris, France): Hosting workshops, concerts and performances
- **EuroPython Society** (Agnesberg, Sweden): Hackathon hosting & developer community outreach

The project team, comprising more than 60 people, will be driven by:
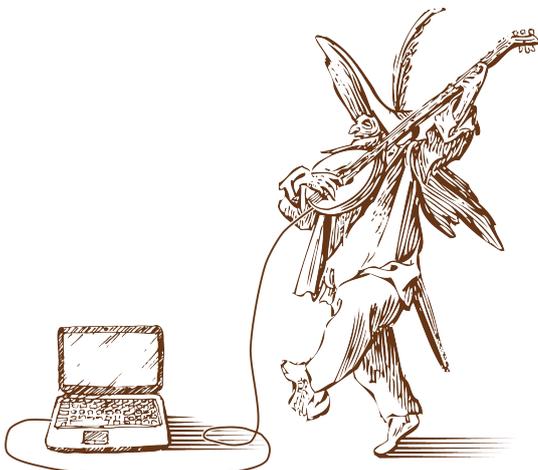
- **Dr. Matthieu Amiguet** (Neuchâtel, Switzerland): Technical lead
- **Barbara Minder** (Neuchâtel, Switzerland): Artistic lead
- **Luis Rigou** (Paris, France): Hosting performances and workshops in Paris
- **Dr. Olivier Bélanger** (Montreal, Canada): Development and code review
- **Raquel Dou** (Edinburgh, Scotland): Consulting and link to the Python developer community

# CONTEXT

## AUGMENTED INSTRUMENTS

In the early 21st century, approaches to music making largely fall into two distinct categories:

- **Traditional physical instruments**, where sound is primarily produced by the vibrations of the instrument's body. Piano, drums, panpipes and electric guitar all fall into this category. This approach provides extremely fine-grained, almost infinite control over the sound, but the tonal possibilities are constrained by the physical properties of the instrument.
- **Synthetic instruments**, where sound is primarily produced by electronic or digital processes, driven by some kind of controller (keyboard, sequencer, generative algorithm, etc.). Modular synthesisers and sampling fall into this category. This approach provides virtually unlimited sonic possibilities, but live control is often rather rudimentary compared to traditional instruments.

*Augmented instruments* aim to combine the best of both worlds. Rooted in traditional instruments, they retain the precision and versatility of control developed over centuries, while real-time audio processing extends their sound into territories otherwise unreachable.

> **Learn more**
> The motivations and techniques behind augmented instruments as "the best of both worlds" are extensively presented in Matthieu Amiguet's talk *Lutherie Augmentee – La musique entre technologie d'avant-garde et tradition séculaire* (Théâtre du Passage, Neuchâtel, Suisse, 2018) [in French].

## FREE AND OPEN SOURCE SOFTWARE

Since their very first gigs using augmented instruments in 2010, Les Chemins de Traverse have chosen to work exclusively with free and open source software (FOSS). This decision brings several key benefits:

- **Independence and longevity**: Closed-source software ties artistic creations to a single manufacturer. Should the company discontinue the product (or even a single component), the performance may become irreproducible, jeopardising months or even years of creative work. FOSS eliminates this dependency.

- **Sustainability**: Linux and FOSS tools for audio processing are significantly more resource-efficient, enabling the use of older and/or less powerful hardware. Since most of a device's carbon footprint comes from its production, extending hardware lifespans offers a direct ecological benefit. For example, in 2025 Les Chemins de Traverse are performing primarily on a 15-year-old laptop and a 9-year-old Raspberry Pi. By contrast, musicians relying on mainstream proprietary software are often required to replace their computers every 18 months, with previous devices declared "obsolete".

- **Community**: FOSS is all about sharing the effort and the results. Les Chemins de Traverse benefit from thousands of hours of development work by others, and in turn, contribute their own work back to the community.

Today, Les Chemins de Traverse are among the leading international advocates for using Linux and FOSS in live music. Their pioneering work demonstrates that professional, cutting-edge performances can be achieved entirely with open tools, inspiring artists and researchers from diverse field to join the community.

## PYTHON AND PYO

In their first gigs with augmented instruments in 2010, Les Chemins de Traverse relied on existing software only. But they quickly felt limited. Most live music software is designed with a specific style in mind: it works great if that's the kind of music you want to make, but feels awkward the moment you take the road less travelled. For Les Chemins de Traverse, it was clear that the music must shape the tools, not the other way round.

As a result, they decided that the best way forward was to develop their own software. After exploring a wide range of possibilities, including PureData, SuperCollider, ChucK, Faust, and general-purpose programming languages with audio libraries, they ultimately selected the **Python** programming language, along with a dedicated audio library called *pyo*, developed by Olivier Bélanger in Montréal.

> **Learn more**
>
> The choice of the Python/pyo combination for developing augmented instruments is described and documented in Matthieu Amiguet's talk *Charming Snake: Python for Live Music* (Swiss Python Summit, Rapperswil, Switzerland, 2016).

This tooling combination provided Les Chemins de Traverse with an extremely versatile and powerful foundation for developing augmented instruments and their corresponding repertoire. Because the repertoire and the tools co-evolved—developed side by side by musicians and developers—the process unlocked maximal creativity. At first, pieces for augmented instruments were curiosities within concerts, but soon, they became central to the repertoire, culminating in projects that were entirely augmented.

And that's where *The Gig Problem* appeared.

## THE GIG PROBLEM

In *contemporary music* circles, it is common to see a musician or ensemble perform a piece with real-time electronics, followed by a pause while two or three technicians change the setup, before moving on to the next piece and so on. While this is considered acceptable in this context, it would be unthinkable in other situations, such as a rock band playing at a major festival, or any performance intended as a continuous narrative instead of a juxtaposition of individual pieces.

So what can you do when you have several pieces, each with its own setup, and you want to play them consecutively in a concert?

- One approach is to launch the first setup, play the piece, quit that first setup, launch the next one, and repeat. It works in principle, but takes time, requires significant interaction with the computer on stage, and is prone to producing pops or other sound artefacts between pieces.

- Another approach is to build a single "mega-setup" which incorporates all the configurations for every piece in the concert. However, this demands far greater computer resources,and severely limits the reusability of individual setups in other contexts.

This real challenge has led some performers to adopt convoluted workarounds, such as maintaining *two* complete sets of hardware—computers, sound interfaces, and all—so that while one system is performing, the other can be reconfigured in the background for the next piece.
But surely there must be a better way?

> **Learn more**
> The Gig Problem is described more precisely - with music and code examples in Matthieu Amiguet's talk [Python for realtime audio processing in a live music context](#) (Europython'19, Basel, 2019)

## CHARMING SNAKE

In 2015, Les Chemins de Traverse launched a project with the goal of performing a 45-minute concert chaining several compositions for augmented flutes, each with completely different setups, without a single interruption in the audio. The idea was to adopt a modular design in which the setup for each composition is described in its own source file, allowing pieces to be freely combined in uninterrupted performances.
The result was twofold:

- The performance and album *Dragonfly*, a major milestone in augmented instrument research;
- a Python coding framework *Charming Snake*, built on top of *pyo*, which elegantly solved *The Gig Problem*, without resorting to cumbersome workarounds like using two separate computers.

Since 2015, this framework has supported dozens of gigs in a variety of setups, with performances involving musicians, dancers, speakers, visual artists, and more. It has undergone two major refactorings: the first migrated the codebase to Python 3; the second involved an architectural overhaul, which required modifications to *pyo* and implemented numerous optimisations, making complete gigs up to five times more resource-efficient and substantially improving the sustainability of the performance process.

> **Learn more**
> *Charming Snake* is available as free software on Bitbucket:
> https://bitbucket.org/MatthieuAmiguet/charmingsnake/src/master/

# THE PROJECT: *L'ENVOL DU SERPENT*

In 2025, the *Charming Snake* framework is a proven, reliable, efficient, and versatile tool for building complete, uninterrupted performances from separate compositions based on *pyo*.
To our knowledge, even ten years after its first version, no other practical and efficient solution to *The Gig Problem* was available. With the increasing prevalence of computer-assisted live music, more and more artists are recognising the challenge and seeking solutions.

Although the *Charming Snake* has been publicly available as a Git repository for years, its current state largely limits its usability to its original designers, due to three main barriers:

1. The core framework code is mixed with the diverse client composition code developed by Les Chemins de Traverse over the years, making it difficult for new users to distinguish essential components from irrelevant client code.
2. The framework is closely coupled to Les Chemins de Traverse's specific hardware choices, particularly controllers and feedback devices. Using it with other hardware may require non-trivial code modifications.
3. Outside of numerous presentations at various international conferences, there's virtually no formal documentation, resulting in an extremely steep learning curve.

In short, the goal of *L'envol du serpent* is: "**Make *Charming Snake* accessible to a wider audience**".
More specifically, the project will be organised along two axes:

1. Technical axis: Consolidation of dependencies, separation of framework and client code, refactoring, documentation.
2. Artistic axis: Conferences and concerts by experimented artists using *Charming Snake* to demonstrate its potential; workshops and mentoring to introduce new users to this tool.

The following sections will describe each of these axes in greater detail.

## TECHNICAL AXIS

*Charming Snake* is a python framework heavily based on the *pyo* module. The reliability of the project rests on the strength of this underlying technical stack:
- **Python** is a very mature, general-purpose programming language. According to the [TIOBE index](#) it is presently the most popular programing language in the world, with a rating roughly three times that of C, C++ or Java. This demonstrates an extremely solid choice in terms of ecosystem, longevity, community support, and developer availability.



**TIOBE Programming Community Index**
Source: www.tiobe.com
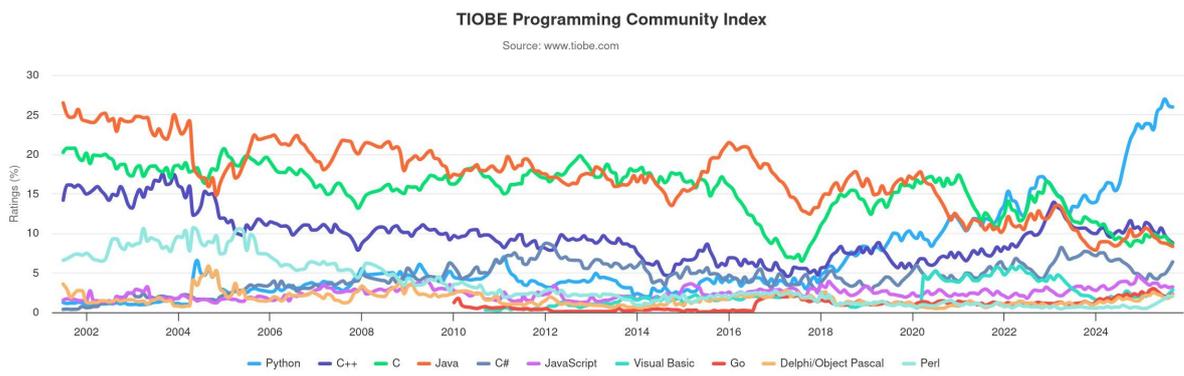
- **Pyo** is a Python module written in C to facilitate Digital Signal Processing (DSP) script creation. It provides a complete set of classes to build audio software, compose algorithmic music, or simply explore audio processing. It is used by musicians globally for applications ranging from short algorithmic compositions to complete operas, interactive audio installations and augmented instruments.

- **Charming Snake** takes *pyo* one step further by providing a modular approach to building long pyo-based performances. Specifically, it allows defining pyo-based *scenes* (sets of processing chains), *tracks* (a succession of *scenes*), and *sets* (running several *tracks* in parallel). To our knowledge, this structure provides a unique solution to *The Gig Problem*, while optimising both developer time and computing resources.

The technical axis of this project will involve four of the three layers of this stack!

### Python and Community

**Strengthen links to the Python community**: A talk and/or a tutorial at Europe's biggest Python event *EuroPython 2026*, will help raise awareness, and inspire creative uses of Python. During the same event, a **dev sprint** (mini hackathon) will encourage new contributors to join the project.

### *pyo* Core Development

***pyo*'s main developer Olivier Bélanger**, will coordinate efforts to **upgrade the code** to leverage the latest features of GCC and Python, and implement a set of *Charming Snake*'s required DSP features at this level.

### *Charming Snake* Framework

***Charming Snake*'s main developer Matthieu Amiguet**, will undertake the following: **refactor the code** to better separate the framework code from the client code; **decouple the core** from the hardware-specific plugins; add high-level features to **flatten the learning curve**; and create **comprehensive documentation** covering installation and usage of the framework.

### Hardware Research (The Fourth Layer)



Finally, a fourth layer will be explored: providing a **standard hardware and OS/software combination** to lower the entry barrier into the world of *Charming Snake* (both complexity and cost). For example, providing a pre-configured Raspberry Pi disk image designed to work out of the box with a specific sound interface could save hours, or even days, for new adopters unfamiliar with configuring a computer for real-time audio.

# ARTISTIC AXIS

As *Charming Snake* is fundamentally a **performing framework**, the technical developments described above must be validated through public performances and artistic creation.
This artistic axis includes performances, workshops and a creation:

## PERFORMANCES (TAC, PARIS, FRANCE)

July 2026

*Lutherie Augmentée - La musique entre technologie d'avant-garde et tradition séculaire*
Presentation and performance by Matthieu Amiguet (augmented flutes)
Explore the concept and issues at stake through words and sounds.

*Lettres intimes*
Literature and music by Barbara Minder (augmented flutes)
Musical reading of Barbara Minder's forthcoming book, due from Éditions du Griffon in autumn 2025.

October 2026

*Dragonfly*
Concert by Barbara Minder & Matthieu Amiguet (augmented flutes)
The original performance that started the whole *Charming Snake* project!

*Traces de souffle*
Performance by Alina Mnatsakanian (performing visual artist) and Barbara Minder (augmented flutes)
Cities that had an impact on the performer's lifes, directly or across generations, translated into music and visual art in an improvised transdisciplinary dialogue. A journey through space and time.

January 2027

*Créolité Suisse*
Performance by Christian Jelk (augmented speech) and Barbara Minder (augmented flutes)
A reflection on Swiss identity and the plurality of languages.

*Digital Analogies*
Performance by Pierre-Yves Diacon (dance, modular synthetisers) and Matthieu Amiguet (augmented flutes and harpejji)
A poetic study in feedback loops: The music influences the dancer whose movement in turn influences the music via motion sensors.

### WORKSHOPS (JULY & OCTOBER 2026, TAC, PARIS)

The technical axis of the project is focused on making *Charming Snake* accessible for a wider audience. But it must be complemented by raising awareness of this tool and its artistic potential. To this end, **two 2-day introductory workshops will be organised,** introducing participants to both the technical aspects of developing compositions with *pyo* and *Charming Snake,* and the artistic aspects of using these tools to build coherent narratives.

### CREATION (JANUARY-MAY 2027, TAC, PARIS & MAY 2027, SWITZERLAND)

In the same spirit of raising awareness, 5 performing artists from diverse disciplines (music, dance, theatre or literature, circus arts, visual arts) will be mentored by experienced artists and developers throughout the creation of a new performance inspired by the title *L'envol du serpent*.

The resulting creation will be premiered in Paris in May 2027, and subsequently performed in Switzerland (venue to be determined).

# PEOPLE

The project team comprises more than 60 people. See appendix for a full description of the team. The project will be driven by the five following persons:

## DR. MATTHIEU AMIGUET (NEUCHÂTEL, SWITZERLAND)

### TECHNICAL LEAD

Matthieu Amiguet is an eclectic musician-researcher, co-founder, and co-Artistic/Research Director of the collective *Les Chemins de Traverse*. Trained as a mathematician and a Doctor of Science in AI (long before it was fashionable), he embodies the spirit of a tightrope walker musician, balancing classical expertise with fearless sonic experimentation.
A global pioneer of the harpejji — an astonishing blend of keyboard and guitar — Matthieu is equally at home with traditional and unusual flutes, from bass and slide flutes to the Indian bansuri. This hybridised instrumentarium has led him to stages worldwide, including the Basilica of Montreal and the Stravinsky Auditorium in Montreux, often collaborating with institutions across Europe and North America. He also contributed to installations in festivals like *Belluard* (Fribourg, Switzerland), No'Photo (Alhambra, Geneva, Switzerland) and Vzdušné ZÁMKY (Nové Zámky, Slovakia).

Matthieu's technical expertise drives his groundbreaking research in *augmented instruments*, where he uses real-time computing to expand the expressive potential of acoustic instruments. A fervent Advocate of Free Software, he personally develops the custom applications he performs with, fusing technology and artistry into live, unpredictable sonic landscapes. Above all, Matthieu is a tinkerer and a creator of beautiful messes—a dedicated humanist exploring where music, science, and technology intersect to forge controlled, beautiful chaos.

https://matthieuamiguet.ch/
https://github.com/amiguet / https://bitbucket.org/MatthieuAmiguet/

## BARBARA MINDER (NEUCHÂTEL, SWITZERLAND)

### ARTISTIC LEAD

Barbara Minder is the Co-Artistic/Pedagogical Director of the collective *Les Chemins de Traverse*, but her title is hopelessly incomplete. This classically trained flutist divides her life between performance, research, and a deeply personal pedagogy rooted in music physics and the language of the body.
Her stage presence is a mikado of flutes, spanning the Baroque traverso to the imposing contrabass flute. One night it's Telemann, the next it's her original compositions, blended with augmented instruments and "funny machines", wrapping her sound in improbable electronic colours.

Barbara's teaching is equally adventurous. Armed with deep anatomical knowledge, she listens to the body as closely as to the music, hunting for the ingrained habits and tensions that stifle musical freedom. Her unique method, focused on self-awareness and liberation, is extended to unique contexts, such as leading free improvisation workshops for people with aphasia. She is endlessly curious about human interaction in music, collaborating broadly with dancers, writers, and architects.

A dedicated cultural polymath, Barbara is the definition of multi-talented. She holds a background in cultural management and dedicated over a decade (2013–2024) to the Consultative Commission for

Culture of the City of Neuchâtel. When she isn't serving as editorial coordinator of the collective's journal, she's working on her next project: she's an upcoming author, with a book due from Éditions du Griffon in Autumn 2025. She proves that Barbara Minder doesn't fit a neat description — she rewrites it.

https://barbara-minder.ch/

# LUIS RIGOU (PARIS, FRANCE)

## *HOSTING PERFORMANCES AND WORKSHOPS IN PARIS*

Luis Rigou was born in Buenos Aires, Argentina, on 23 June 1961. He pursued his musical education at the National Conservatory of Buenos Aires, where he studied counterpoint, analysis, harmony, musical anthropology, and composition, while also taking flute lessons. At the same time, he joined the groups of Jaime Torres and Aníbal Sampayo.
In 1981, he founded the ensemble *Maíz*, which in 1987 won the "Breakthrough Award" at the Cosquín Festival. With the group, he performed throughout South America as well as in 13 European countries, where he settled in 1989. That same year, he moved to Switzerland to study at the Basel Conservatory of Music with Felix Renggli, and audited courses by Peter-Lukas Graf.

Invited to France to join the Cuarteto Cedrón as a flutist, he went on to collaborate with many artists, including Luis Naón, Ricardo Moyano, Minino Garay, Gustavo Beytelmann, Antonio Agri, Nilda Fernández, Sergio Ortega, and Idan Raichel.

However, it was under the stage name Diego Modena with his album *Ocarina*, recorded in 1992, that he gained international fame. *Ocarina* reached No. 1 in the charts in 14 countries, including France, and made the Top 10 in 44 countries, earning him 57 Gold, Platinum, and Diamond Records.

He subsequently recorded 18 other albums, served as the artistic director for Lluis Llach, and, in 1995, recorded *Complainte de Pablo Neruda* with Jean Ferrat.

In 1996, he began a long-standing collaboration with Vicente Pradal on projects such as *Cantique Spirituel, Llanto por Ignacio Sánchez Mejías, Peleas y Melisanda, Vendrá de noche, Medianoche*, and most recently *El Duo*.

In 1998, together with Gerardo di Giusto, he composed the opera *Les Archanges*, inspired by the heroes of the Aéropostale. In parallel, he composed and recorded *Cayetano et la Baleine*, a book-CD for Gallimard Jeunesse, which has enjoyed lasting success.

As a soloist with the baroque ensemble La Chimera, he was featured on the albums and concert tours for *Misa de Indios, Misa Criolla*, and *Gracias a la vida*, all of which met with great success in Europe.

In 2019, he recorded the album *Tango Secret* with pianist Céline Bishop, which led to the creation of the eponymous stage production with Los Guardiola, the renowned dancer-actor duo. The show has been performed dozens of times in Paris and across France.

In 2023, he began recording a series of still-unreleased albums of J.S. Bach's works for flute. He also launched the concert series *Bach++* with his ensemble *Accord Futur.*

He wrote and directed a musical production for the City of Sarcelles *Voyages au Centre de La Terre*, featuring original music by Helene Arntzen, stage design and video by Diego Pittaluga, and directed by Vicente Pradal.

In April 2023, he was invited to perform at **La Ballena Azul Concert Hall in the CCK, Buenos Aires**, with the **Juan de Dios Filiberto National Orchestra**. This concert marked the world premiere of Polo Martí's double concerto *Viajeros del Maíz*, composed for two soloists — **Luis Rigou on Andean flutes and Fabrizio Zanella on violin** — alongside the philharmonic orchestra.

In 2023, he was also the guest of honour at the **La Côte Flûte Festival**, the major international flute festival in Gland, Switzerland. As part of his engagement, he led flute masterclasses at **La Côte Académie** for students of Swiss conservatories, before giving his featured recital.

https://www.luisrigou.com/

# Dr. Olivier Bélanger (Montreal, Canada)

### Development and code review

Olivier Bélanger (born 1977) earned a doctorate in electroacoustic composition, computer music and software development at the Université de Montréal in February 2009, under the direction of Jean Piché and Caroline Traube. His research has focused on creating a model of singing voice synthesis, algorithmic controls of synthesis tools and designing audio software.
As an audio software developer, his projects focus on algorithms for audio synthesis, sound transformation, and new environments for audio programming & live coding. His work empowers composers and sound designers to manipulate sound creatively (*Cecilia, Soundgrain, ServerGris*) and explore the diverse paradigms of audio signal processing (*DSPDemo, Plugex, CookDSP*). His **pyo audio module** is used globally in both education and professional production.

From 2003 to 2020, Olivier was a lecturer at the Faculty of Music at the Université de Montréal, where he taught digital signal processing theory and audio programming. He contributed significantly to the programme by designing numerous courses and developing extensive teaching resources, including course notes, tools and software. Over the years, he taught audio programming and digital signal processing using Csound, MaxMSP, Puredata, Python, C/C++ and Reaper's plugin language JS.

Olivier currently works at Audiokinetic as a software developer in the Framework team, where he focuses on developing a multi-platform solution for Wwise authoring.

https://github.com/belangeo/

# Raquel Dou (Edinburgh, Scotland)

### Consulting and link to the Python developer community

Raquel is a linguist and Python community leader based in Scotland, who works at the intersection of language, technology, and the arts. She has been deeply engaged in the European Python community for many years, serving on the EuroPython Society board for five years, including two as chair, where she helped guide the Society and its flagship conference. She is a recognised contributor who continues to support and shape wider volunteer-driven tech communities.
Alongside her technical and community work, Raquel maintains a creative practice in the visual arts, with a particular interest in photography, videography and printmaking. She is passionate about opening up unexpected partnerships to explore the boundaries between the old and the new, art and technology.

# Partner Organisations

## Les Chemins de Traverse

Based in Neuchâtel, Switzerland, Les Chemins de Traverse is a collective of musicians, artists, and researchers united by radical curiosity, play, and a love of the unexpected. Their mission is to share innovative artistic projects that maintain a close connection with the public—through off-the-beaten-path concerts and performances, knowledge sharing in workshops, and fundamental research and publications. Since its founding in 1998, the ensemble has transformed performances into laboratories of sound and imagination, appearing in trains, prisons, alpine huts, museums, galleries, and concert halls alike, with nearly 400 public events and performances to date.
Under the guidance of Barbara Minder and Matthieu Amiguet, the collective's flexible, project-based line-up fosters encounters, dialogue, and exploration across artistic domains. They have performed extensively across Switzerland — from Geneva to Rapperswil and from Basel to Bellinzona — and internationally, including London, Wales, Paris, Karlsruhe, Berlin, Prague, and Montreal. Each performance is a demonstration of sonic alchemy: colourful, unpredictable, sometimes fragile, sometimes explosive — like a strange chemical experiment that might spill, fizz, or ignite, but always leaves an imprint.

Their musical universe spans centuries and genres—from medieval and Baroque repertoire to jazz, rock, and contemporary experimental sound—often colliding and blending these languages in ways that surprise, delight, and sometimes startle. They move freely between existing repertoire, commissioned works, their own compositions, and a great deal of improvisation, coaxing instruments into new life: organetto, harpejji, sarod, player piano, music boxes, and even beer bottles converse with traditional instruments and human voices in unconventional combinations. This spirit of radical exploration draws in kindred collaborators from diverse fields, building a network of artists as curious, adventurous, and playful as the ensemble themselves.

Les Chemins de Traverse's work extends beyond music: literature, architecture, dance, visual arts, mime, storytelling, and cinema all become part of their experiments. Among their projects, they composed the original score for the short film Le Poisson Espagnol (2015), winner of the "Courge du Son" award at the Courgemétrage festival. Their published creative output includes one photography book, ten newspapers, one DVD, one musical album and more than 60 online videos — each reflecting their inquisitive approach and commitment to knowledge sharing

At their Neuchâtel atelier, research, performance, and pedagogy converge in a laboratory-like environment, expanding the boundaries of live music. Les Chemins de Traverse continue to challenge conventions, spark connections, and invite audiences and artists alike to wander off the beaten path, exploring music, ideas, and human connection in their most curious, playful, and enchanting forms.

https://www.lescheminsdetraverse.net/

# LES CHEMINS DE TRAVERSE

# TAC - TERRITOIRE ARTS & CRÉATION

TAC is a creation and dissemination platform, led by professional artists, generating artistic and cultural projects that combine music, audiovisual work, graphic creation, and publishing in the fields of live performance and events.

Located in a peaceful and easily accessible environment (10 minutes from Paris-Saint-Lazare), it is also home to *Le Chant des Hommes*, a non-profit organisation with which it hosts a cultural season, as well as *Malambo Recording Studios*.

TAC offers its expertise to local authorities, businesses, and institutions for organising events, exhibitions, and performances, as well as for carrying out arts- and culture-oriented communication projects. For artists, TAC adds a new dimension to their creation by providing support and all the production resources necessary for the development and dissemination of their works.

TAC is also the home to 4 different music labels, each with their own specialty (*Faubourg du Monde*, *Antigua*, *Nowlands*, *Tac Classics*) boasting more than 50 physical and digital releases from artists from all around the world, many of which were recorded at Malambo Studios.

TAC, together with its partners, offers artistic activities throughout the year and thus contributes to developing the cultural life of the city by creating events or partnering with initiatives organised by its collaborators, including *Le Festival International de Musique Ancienne - ANTIGUA 92, Les Journées Européennes des Métiers d'Art, Les Journées du patrimoine, Les Journées Portes Ouvertes des Ateliers d'artistes, La Fête de la Musique, Le Printemps des Poètes…*

TAC regularly works with local authorities, institutions, businesses, and figures from the cultural and artistic world, including:

*Théâtre de l'Odéon-Europe, Théâtre Suresnes Jean Vilar, L'Avant Seine / Théâtre de Colombes, Odyssud - Blagnac, L'Odyssée - Périgueux, CIRCA - Auch, CETC Teatro Colón Buenos Aires, Conservatoire Musical de Gennevilliers, Festival Paris-Banlieue-Tango, Festival Lettres d'Automne (Montauban), Festival L'Atelier imaginaire (Lourdes), Festival Rumeurs Urbaines, Le Printemps des Poètes, Académie Charles Cros, Editions Gallimard Jeunesse, Editions Didier Jeunesse…*

*Michel Legrand, Véronique Sanson, Daniel Pennac, Yves Duteil, Pierre Santini, Philippe Jaroussky, Fanny Ardant, Sapho, Juliette, Patrick Bruel, Nathalie Dessay, Ophélie Gaillard, Frédéric Leibovitz, Vicente Pradal, Michèle Boegner, Blandine Rannou, Virginie Robillard, Gustavo Beytelmann, Idan Raichel, Emiliano Gonzalez Toro, Rolando Villazon, Carolyn Carlson, Irina Brook, Ensemble La Chimera, Ensemble Perspectives, Ensemble Accroche Note, Ensemble Almaviva, Ensemble Capella Mediterranea, Jairo, Abd al Malik, Sarah Lancman, Giovanni Mirabassi, Doomin Kim, Mu Ye Wu, Joachim Horsley, Violaine Cochard et Eduard Ferlet, Keyvan Chemirani, Jean Rondeau, Mariana Flores, Gabriel Urgell Reyes, Marc Fichel, Alice Loup, Sylvain Chomet…*

https://www.tac92.com/

TERRITOIRE ART & CREATION

# EuroPython Society

The EuroPython Society (EPS) is a Swedish non-profit organisation that organises the EuroPython conference series, supports the Python community across Europe, and holds the rights to the EuroPython conferences and related trademarks.

Founded in 2004, EPS grew out of the world's first volunteer-led Python conference. In its early years, it played a crucial role in supporting the development and adoption of Python, and it continues to serve as a key gathering for Python core developers, contributors, and enthusiasts from around the world.

Today, EPS's mission is to further the use of Python in Europe and organise events that strengthen the Python ecosystem, promote knowledge sharing, and encourage participation from developers of all levels. EPS conferences remain a unique meeting point for the global Python community.

https://www.europython-society.org/

# EuroPython
# Society

# SUSTAINABILITY

*L'envol du serpent* is sustainable at its very core: *Charming Snake* is highly resource-friendly compared to similar solutions, allowing extended use of existing hardware and/or less powerful machines, thereby reducing environmental impact.

While any international project involves transportation contributing to its environmental footprint, this project is committed to **low-carbon travel**: the team will prioritise **bicycles** for short to medium distances and **trains** for medium to long distances. Air travel will be limited to cases where no practical alternative exists (e.g., Montreal–Geneva).

Prioritising these modes of transportation incurs costs:

- Train travel is often more expensive than by plane
- Touring by train, especially for tech-rich projects, necessitates careful selection of bags and cases to facilitate transport of equipment. Additional equipment may sometimes need to be rented locally (e.g., for a full PA system).

The project budget has been adapted to account for these considerations, further ensuring the commitment to reduced environmental impact.



Les Chemins de Traverse has a strong tradition of sustainable transportation: most members do not own a car and rely on a mix of bicycles (including e-bikes), trains and car-sharing when really necessary. For examples, see the reports of a concert in Paris by e-bike or the Neuchâtel-Prague and back by bike, undertaken for contributions to EuroPython 2025.

# CREDITS

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