





Project Longboardharp

A new string instrument between sound art and musical performance

Project Longboardharp is centered around **a unique acoustic string instrument**, created and built by artist Florian Tuercke. While the Longboardharp has its origins in Tuercke's long-string sound installations, it **moves beyond its roots in sound art** to place a clear emphasis on musicality.

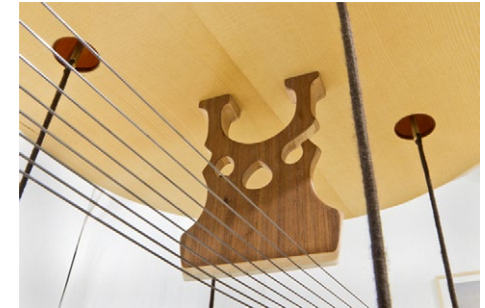
Despite the experimental nature of the project and the **unconventional design** of the instrument, the music created with the Longboardharp is not “experimental” in the traditional sense. Instead, it is grounded in harmony and melody, blending **composed and improvised structures**, and drawing inspiration from a **wide range of musical styles**.

The music is shaped by the original sound of the instrument, ranging from deep, full bass tones to **timbres reminiscent of the guitar, harp, sitar, violin, and piano**. The result feels entirely new – resisting traditional genre classifications, yet remaining accessible and emotionally resonant.

History

The instrument was first publicly presented in 2019 at the Ethnographic Department of the National Museum in Gdańsk, Poland. Longboardharp No.1 was displayed alongside historical instruments in the exhibition *Dźwięki Pierwotne / Primal Sounds*. From 2020 to 2021, restrictions related to the COVID-19 pandemic created time and space for further development of the instrument and for deep musical exploration. Between 2021 and 2024, concerts and performances took place in Finland, Poland, Switzerland, Austria, and Germany. In 2024/2025, the debut album was recorded during an artist residency at Stadt:Atelier (Künstlerhaus) Salzburg, Austria.

THE INSTRUMENT



The Longboardharp is an acoustic string instrument

It features **eight steel strings** (piano wire) stretched across a solid wooden beam. Its **wooden resonator** is supported by the tension of the strings and stands upright on a modified Cello bridge.

Since **the resonator is mounted on top of the strings** and thereby does not need to resist their pull, it can be built lightweight and resonant, enhancing its function as acoustic amplifier.

The resonator can be mounted in different positions, which significantly alters the instrument's sound. Mounted **at the center**, the bridge divides the strings into two equally sounding segments, one of which acts as **resonance-strings**, enriching the overall tone. With the resonator being positioned **at the end of the strings**, the full string length is free to vibrate, resulting in a **bass-heavy sound**.

The strings are typically **tuned to a musical scale based on F-sharp** (alternatively F or G). The latest instrument (Longboardharp No.5), features precision-tuners on all of its strings and semitone-levers on four strings, increasing its musical versatility.

The strings can be played with various techniques, including **plucking (with fingers or a plectrum), striking with mallets, or bowing** with a violin bow. In addition to the open string tones, the instrument can produce particularly clear and powerful overtones (harmonics). Melodies can also be played on the treble strings using a slide (bottleneck).

For live performances, the instrument **can be equipped with electromagnetic pickups**, allowing for the use of live loops and effects.

The Longboardharp does not adhere to any established musical or cultural tradition, allowing it to be used freely across cultural boundaries and musical genres.

DIY SOUND SYSTEM



Performances utilize Live Loops and Effects which are played through a **sound system of custom built wood-membrane speakers**. *The Ghosts*.

Beyond the conceptual idea of not having conventional loudspeakers in the stage setup, this approach is primarily driven by acoustic considerations. To avoid feedback issues when using live-loops and effects, the string sounds are captured with electromagnetic pickups. However, pickups produce a rather dry sound compared to the rich tone a wooden resonator.

The Ghosts are retired Longboardharp resonators with electro-mechanical exciters mounted to their soundboards. They re-introduce the timbre of wood into the sound.

Each Ghost has a volume output comparable to a medium-sized guitar amplifier – **sufficient for chamber music settings in large rooms or small halls**. In larger venues or stage concerts, the Ghosts can be miked and amplified through the main PA system.

When beats are used in live performances, they are also reproduced by Ghosts. The beats are specially tailored to the natural resonant frequencies of the individual Ghost, enhancing their physical and acoustic presence in the performance.



2021
Concert for the
inauguration of **NOMUS**
Nowe Muzeum Sztuki
(Contemporary department
of the National Museum)
Gdansk PL

2024
Concert in frame
of the festival
Schlossmediale
Werdenberg CH



2021
Concert during
the city Festival
Goldschlägernacht
in Stadtkirche
(City Church)
Schwabach DE

2024
Concert in
St. Michael Church
Ottobrunn DE
Together with the
local vocal ensemble



2022
Concert in frame of
Maverick Festival
Kunstverein Ebersberg e.V.
Ebersberg DE

2025
Concert in frame of
the exhibition „C“
Galeria EL
Elblag PL



THE ARTIST



Creator of the project is Florian Tuercke, a contemporary artist known for sound art projects in public space and electroacoustic sound installations.

Tuercke began playing guitar at the age of ten and performed in bands during his teenage years. While studying at the Academy of Fine Art in Nürnberg DE – starting with painting and later focusing on installation – his artistic interest gradually shifted toward sound and sound creation.

His practice spans a broad spectrum, from interactive and participatory projects in public space to audiovisual works and experimental sound installations.

Tuercke's installations often feature unconventional sound sources: whale songs resonating from oil barrels, or imitations of birdsong played through custom-built paper loudspeakers.

Many works also incorporate musical elements, such as large resonators suspended by long strings stretched across a space. These strings are activated by electromagnets, playing compositions generated from sources like climate data.

In his project URBAN AUDIO Tuercke uses tuned strings to transform traffic noise into musical harmonies.



Tuercke's works are presented internationally at exhibitions and art festivals, e.g.:

Galeria El, Elbląg, Poland (2025); *Schlossmediale Werdenberg*, Switzerland (2024); *MAERZ Gallery*, Linz, Austria (2023); *Art Agenda Nova Gallery*, Kraków, Poland (2019); *Tsunami Festival*, Valparaíso, Chile (2017); *Arbyte Gallery*, London, UK (2014); *Etopia Center for Art and Technology*, Zaragoza, Spain (2013); *Descours Festival*, New Orleans, USA (2011); and *Nexus Foundation for Today's Art*, Philadelphia, USA (2008).

In addition to his work with *project Longboardharp*, Tuercke remains active in the contemporary art scene. In 2026, several of his sound installations will be presented in the exhibition *Apocalypse Now* at the *KUNTSI Museum of Modern Art* in Vaasa, Finland. In 2027, he is scheduled to participate in the *Atmospheric Waves Festival*, part of the European Capital of Culture program in Liepāja, Latvia.



project Longboardharp can be presented as stand-alone performance or as stage concert.

In either case the project is presented with all its components.

Stand-alone

With its own soundsystem *Ghosts*, the project is independent and can be presented in a variety of spaces. An external PA system is not required.

Requirements

dry space (indoor) or rain and wind protection (outdoor)
even floor (approx. 5m x 5m)
230V power supply

Set-up time

installation: approx 3 hours
de-installation approx 2 hours.

Stage Performance

When the project is presented in the frame of a stage performance all components (Longboardharps and Ghosts) act like acoustic instruments and need microphones. The setup is assembled backstage and carried on stage with the help of stage-hands.

Requirements

stage size: minimum 4m x 5m
backstage space for assembling the components (approx. 3m x 4m)
2 stage-hands to carry the instruments on stage
230V power supply
7 Microphones (Type SM57 or similar) incl. high stands
in-ear monitoring

Set-up time

installation: approx 3 hours (backstage)
de-installation approx 2 hours. (backstage)
set-up time on stage: approx. 15 - 20 minutes
soundcheck: approx. 20 - 30 minutes

STUDIO RECORDING



During an artist residency in winter 2024/25 at **Stadt:Atelier (Künstlerhaus) Salzburg**, recordings were made using two Longboardharps.

Over the course of **four weeks, 25 pieces of music** were created, each consisting of three to seven fully recorded individual tracks (no loops or samples).

The recordings were done with a **large-diaphragm microphone** and a **digital audio recorder**.

Post-production focused on **preserving the natural sound of the instrument**. To avoid altering the tonal character of the Longboardharps, **no effects were used** other than equalization and dynamic control. Compressors and limiters were applied carefully during mastering. **No artificial reverb** was added.

Composition, performance, recording, mixing, and mastering by Florian Tuercke.

Title project Longboardharp || Songbook, Vol.1
Release 28.11.2025



Songbook Vol.1 is **warm and earthy**, weaving together **elements of world music, blues, jazz**, and a touch of **neo-classical influence**. The use of **odd time signatures** and unexpected structures introduces a **subtle complexity**, while its **melancholic yet comforting mood** invites attentive, immersive listening.

01 Bliss of Entropy	3'53"	08 Long Way Home	5'56"
02 Hey Bob	3'24"	09 Time Tells	2'47"
03 Absent Friends	4'01"	10 Dreams and Nightmares	3'17"
04 Lullaby	3'08"	11 Sleeping Dog	1'47"
05 Dancing on the Volcano	2'55"	12 Content is the New Happy	2'49"
06 Nice Neighbors	1'54"	13 Tomorrow is Another Day	3'33"
07 About Hope	3'10"		

Title project Longboardharp || Songbook, Vol.2
Release n.n. (spring 2026)



While Vol.1 leans toward introspection, Songbook Vol.2 presents a more **open and uplifting character**. The **influence of various musical traditions** is even more pronounced, while still exploring odd time signatures and **distinctive melodic lines**. If Vol.1 is the sunset, Vol.2 is the sunrise.

01 Subliminal Serenity	3'31"	07 John and Sebsatian	4'08"
02 Against All Odds	3'12"	08 Just Keep Going	3'05"
03 Five Fools	2'47"	09 hOla	4'11"
04 Hypnotic	2'44"	10 Easy Way Out	3'29"
05 Penguin Parade	3'41"	11 Watching Birds	2'48"
06 Game and Play	2'26"	12 A Good Day	3'05"

Artist website

<http://floriantuercke.net/home.html>

Concert Video

Galeria EL, Elblag PL, 2025

https://youtu.be/Lh_U_cVdLsM

Concert Video

Museum Kirche in Franken, Bad Windsheim DE, 2025

<https://youtu.be/So39-glOn4Q>

Studio Session Video

PRZE, Gdansk PL, 2025

<https://youtu.be/vy8SsMq97QQ>

Songbook, Vol.1 – Album Preview

<https://youtu.be/TnigBKarAJs>

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