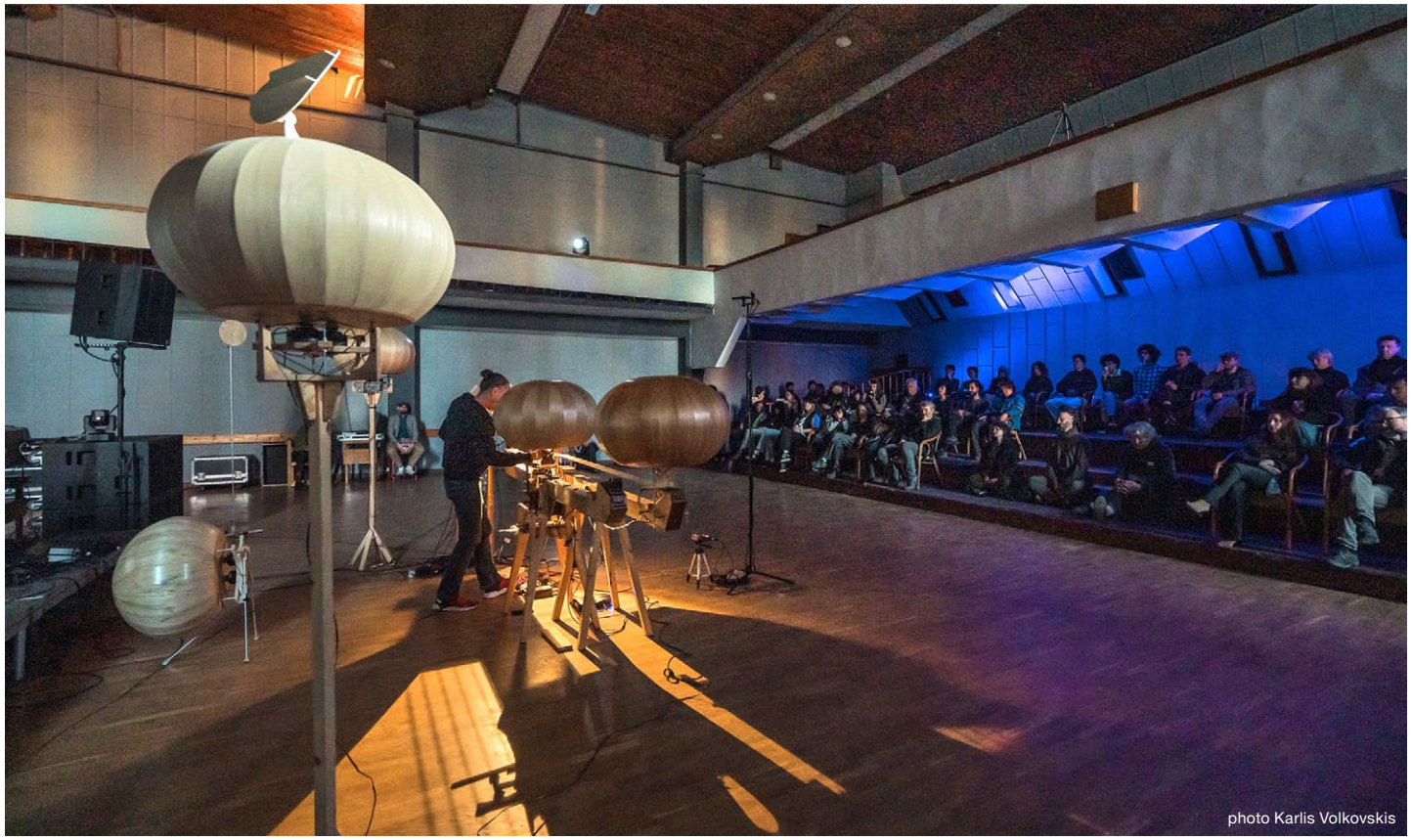
project Longboardharp



photo Karlis Volkovskis

THE PROJECT


photo Karlis Volkovskis

project Longboardharp

A new string instrument between sound art and musical performance

Project Longboardharp is centered around **a new type of 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.

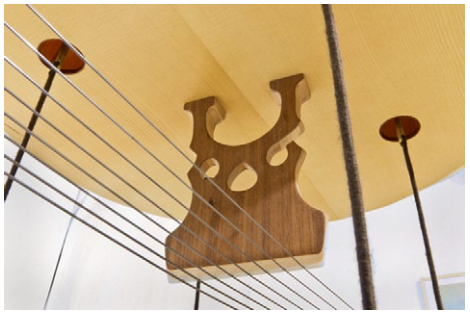
History

The instrument was first publicly presented in 2019 at the Ethnographic Department of the National Museum in Gdańsk, Poland, where Longboardharp No.1 was displayed alongside historical instruments in the exhibition *Dźwięki Pierwotne / Primal Sounds*. In the following years the technical and acoustic development of the instrument continued and the deep musical exploration began. In the winter 2024/2025, the debut album was recorded during an artist residency at Stadt:Atelier (Künstlerhaus) Salzburg, Austria. In the recent years the project performed in: Germany, Austria, Switzerland, Poland, Finland, Latvia and Lithuania.

THE INSTRUMENT


photo Florian Tuercke







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**.

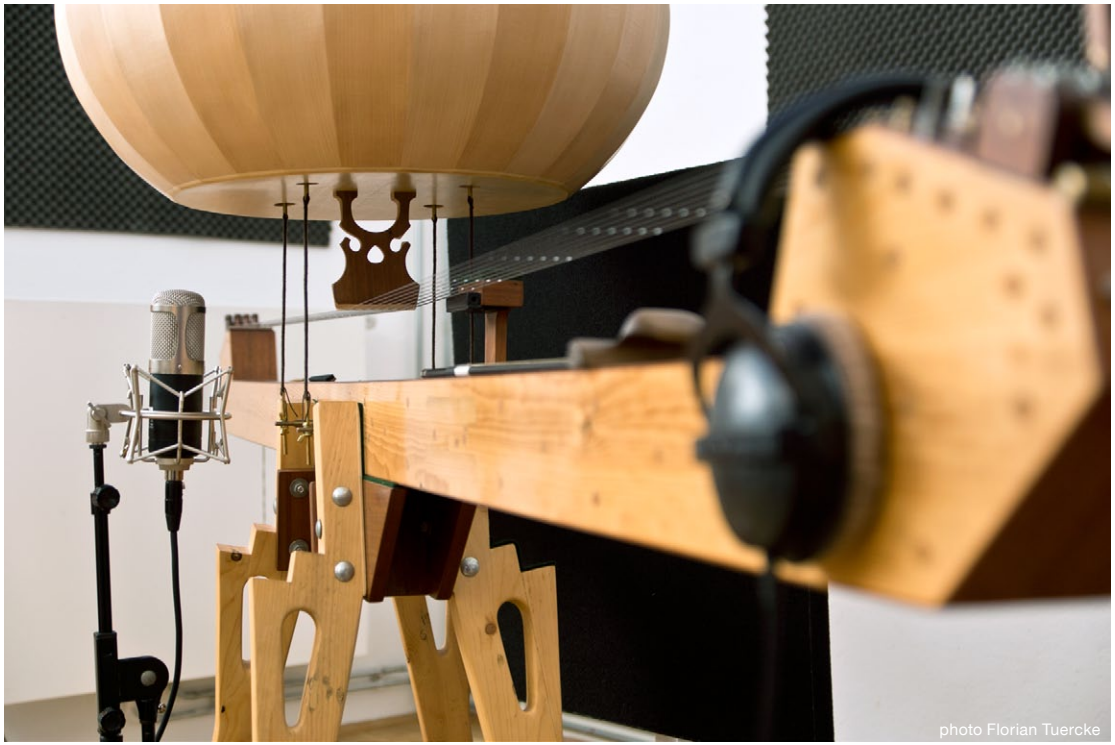
The strings are typically **tuned to a musical scale based on F-sharp** (alternatively F or G). The latest instrument (Longboardharp No.5), features precision-tuners on all of its strings and semitone-levers on four strings, increasing its musical versatility.

The strings can be played with various techniques, including **plucking (with fingers or a plectrum), striking with mallets, or bowing**. 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.

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.

ALBUMS

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			

https://listen.music-hub.com/dMq1JG

Title project Longboardharp || Songbook, Vol.2
Release 05.11.2026



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	3:32	07	Common Ground	4:09
02	Against All Odds	3:13	08	Just Keep Going	3:06
03	Five Fools	2:49	09	Hola mi Amor	4:12
04	Hypnotique	2:45	10	Easy Way Out	3:30
05	Penguin Parade	3:43	11	A Good Day	2:59
06	Game and Play	2:27	12	Watching Birds	3:08

https://listen.music-hub.com/z53AAT

Available on most Streaming Platforms

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DIY SOUND SYSTEM


photo Florian Tuercke


photo Aleksandra Grzonkowska

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 wooden soundboards. This re-introduction of wooden timbre to the sound combined with the omnidirectional sound distribution gives them a natural and instrument-like acoustic presence in the space.

Each Ghost has a volume output comparable to a medium-sized guitar amplifier – **sufficient for chamber music settings in large rooms or small halls**.

A second DIY **sound-system is used for beats**. The beat sounds reproduced by this 2.1 system are **specially tailored to the natural resonant frequencies** of each individual loudspeaker, enhancing their acoustic presence in the space.

ALBUMS

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



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Title project Longboardharp || Songbook, Vol.2
Release 05.11.2026



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.

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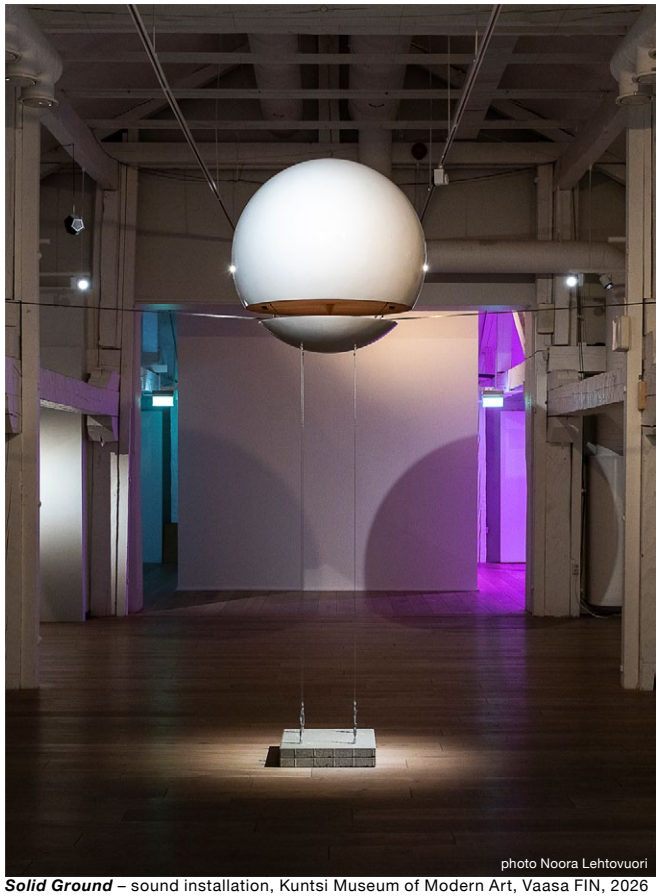
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THE ARTIST



Florian Tuercke



Solid Ground – sound installation, Kuntsi Museum of Modern Art, Vaasa FIN, 2026



So Long, and Thanks for All the Fish – sound installation, Neues Museum Nürnberg DE, 2023



drop by drop – sound installation,
Art Agenda Nova Gallery, Kraków PL, 2019

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

During his studies 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.

http://floriantuercke.net/home.html
https://www.youtube.com/@projectlongboardharp5106
https://www.instagram.com/florian_tuercke/

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

Kuntsi Museum of Modern Art Vaasa Finland (2026)*;* **Galeria El** Elbląg Poland (2025); **Schlossmediale Werdenberg** Switzerland (2024); **periscope** Salzburg Austria (2024) **MAERZ Gallery** Linz Austria (2023); **Neues Museum Nürnberg** Germany (2023); **Offside #1** Vaasa Finland (2022); **Ortung_12** Schwabach Germany (2021); **Art Agenda Nova Gallery** Kraków Poland (2019); **Tsonami Festival** Valparaíso Chile (2017); **Arbyte Gallery** London United Kingdom (2014); **Etopia Center for Art and Technology** Zaragoza Spain (2013); **Descours Festival** New Orleans USA (2011); **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.