The Church
starfish

Introduction by Wolf Marshall
The Church

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Starfish
Richard Ploog
Steve Kilbey
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Peter Koppes
The Church

Introduction

Textural music in the rock/pop genre has become increasingly important and abundant since the late 1970's. Having made its initial impact on the scene with the sounds of Andy Summers (of the Police), it has subsequently evolved into a school of thought in music performance and production characterized by impressionistic tone colors, exploration of effects use and a minimalist, ego-less approach to composition and solo playing. These elements are found in the work of players as diverse as Steve Stevens (Billy Idol), the Edge (U2), Warren Cuccurullo (Missing Persons) and bands like Big Country, the Cars and Duran Duran. These techniques are very much a part of Starfish, the 1988 album by The Church. Their music is atmospheric, hypnotic and melodic rock with a mainstream pop/dance feel, à la the English Beat style of Brian Ferry or Tears For Fears.

The Church utilize a variety of guitar timbres and sonic effects (electronic, mechanical and physical). Consider the colorful introduction of "Destination" with its distinctive fingerplucked colors (Rhy. Fig. 1: Gtr. I) and volume swells (in the course of Riff A: Gtr. II), or the palm muted ostinato (Riff A) and slurred perfect fourth diads (Riff B) of the opening measures of "Blood Money." The guitar part in the interlude of "North, South, East and West" has vintage ampifier tremolo tastefully incorporated into the sonic tapestry, while the guitar solo in "Under the Milky Way" is tinted with the subtle filtering of the wah-wah pedal. Heavily chornised arpeggiated chords can be heard in the intro of "Lost" (Rhy. Fig. 1: Gtr. I), and the use of delay (echo repeats) animates the rhythm of the verse and intro guitar phrase (Riff A). Guitar tones vary from extremely clean and twangy to distorted and processed. In this sense, The Church tend to use the guitar tones as a painter uses hues to create moods based entirely on the contrast and exposition of the raw materials...an approach which generates a whole greater than the sum of the parts.

Guitar orchestration, an important aspect of modern rock, is well displayed throughout Starfish. The individual guitar parts (Riffs and Rhythm Figures) seem to have been conceived with their orchestral manipulation in mind. A thicker, layered sonic effect is the result of compact and simple guitar parts which interlock and leave holes for each other to fill. These concepts of density and space as musical materials—equally as significant as tonality, harmony and melody—are specific criteria of the modern textural rock school. In the intro to "North, South, East and West," Gtr. I's part (Rhy. Fig. 1) is constructed of a repeating chordal idea which is drone-like in nature. Gtr. II's part (Riff A) supplies the orchestral ingredient by first extending the chord voicing (note the higher voicing in perfect 4ths and 5ths of the Csus2) and then providing a more active rhythmical part over the Am7sus4 chord of a constant 16th note counterline (note the use of the E minor pentatonic scale over the background Am7 chord). Similarly, the guitar orchestration/layering ethic can be heard in the intros to "Hotel Womb," "Reptile," "Destination" and more. As you experience this music, the technique becomes more apparent and recognizable.
Like most modern textural rock, the music on Starfish is distinctly modal—conventional key signatures, modulations and tonal practices are discarded in favor of harmonic openness and a feeling of suspension and space in chord movement. Without a clearly defined leading tone and its insistent resolution, the musical elements (particularly chordal structures) can float unresolved, drone polychordally or be suitable for a wide variety of pandiatonic applications. Note the mixed modes of "Destination": A Aeolian in the intro, F Lydian in the verse, and B Aeolian and F Lydian in the chorus. Also of particular interest is the curious modal sound of "Antenna." Here the haunting and repetitious chord pattern of Dm, Gsus2, Gsus2, F6/9 (Rhy. Fig. 1) establishes a Dorian mode "tonal" center and the folkish 12/8 rhythm feel lends a pastoral quality of Celtic antiquity (found similarly in the Anglo-folk pieces of Jimmy Page, Bert Jansch and John Renbourne) as opposed to the typical 12/8 shuffle groove commonly associated with blues-based rock music. The chorus riff (Rhy. Fig. 1) of "Reptile" clearly demonstrates the flexibility of the modal system in composition. Here, the chords Gm7, F6/9 and Ebma7 all share the same theme — a phrase exploiting the consistent interval jump of a perfect fifth. The ambiguity of the chord progression (derived from the G Aeolian mode) allows for the superimposing of the simple four-note theme on all three chords with differing musical effect (found in the resultant chord names).

The guitar solos on Starfish are models of restraint and clarity. These sections function more often than not as instrumental bridges. As such, the guitarwork is simple and uncluttered, and contributes to the song's overall mood rather than standing out as instrumental overkill. Frequently, the melodies are closely aligned with internal structural elements of the song (i.e., a chorus, verse or bridge motif). This type of motivic/thematic relationship can be found in some of the greatest symphonic works of history and is a fundamental premise of composition.

-Wolf Marshall
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(Gm) (Bb/F) (Eb)  
--- to bite the hand... 1/2

Should a stopped this long ago...

\[\text{Chorus}\]
\[\text{N.C. (Gm7)}\] (F6/9) (Eb\text{maj}9)

Go now, you've been set free... Another month or so you'll be poisoning me with your love...

Rhy. Fig. 1 (Both gtrs.)

let ring

\[\text{w/Rhy. Fig. 1 (2½ times)}\]

(Gm7) (F6/9) (Eb\text{maj}9) (Gm7)

ly— smile... I see you slither away with your skin...

(F6/9) (Eb\text{maj}9) (Gm7) (F6/9)

and your tail, your flickering tongue and your rattling scales like a real reptile...

3rd time to Coda I: 4th time to Coda II

(w/Riff A (Gm) (Bb/F) (Eb)  2

---

---
Additional Lyrics

2. Had you coiled around my arm. How could you ever know How I loved your diamond eyes? But that was long ago. (To Chorus)
3. And I should have believed Eve. She said we had to blow. She was the apple of my eye. It wasn’t long ago. (To Chorus)
Under the Milky Way

Music and Lyrics by
Steve Kilbey and Karen Jansson

Moderate Rock = 138

Intro
Rhy. Fig. 1 (end Rhy. Fig. 1)

1st Verse
w/Rhy. Fig. 1 (4 times)

Am Am7sus4 Fmaj7/A G Fmaj7 C

Am Am7sus4 Fmaj7/A G

I sometimes when this place ... gets kind of empty...

Am Am7sus4 Fmaj7/A G

sound of their breath fades with the light...

Am Am7sus4 Fmaj7/A G

I think about the love ... less fascination

Am Am7sus4 Fmaj7/A G

under the Milky Way tonight.

2nd, 3rd, 4th Verses
w/Rhy. Fig. 1 (4 times) & Riff A

Add Riff B 2nd time

*Riff names derived from Rhy. Fig. 1 combined with Riff A.
Am  
Am7sus4/F#  
Fmaj7  
G/E  

lower the curtain down, all right.
something that's shimmering and white.

Am  
Am7sus4/F#  
Fmaj7  
G/E  

I got no time to lead you here.
leads you despite your destination.

Chorus  
Am7sus4/F#  
Fmaj7  
G/E  

under the Milky Way tonight.
end Rhy. Fig. 2

w/Rhy. Fig. 2  
G  
Wish I knew what you were looking for.

Chorus  
G  
Wish I knew what you would find.

Wish I knew what you would find.
D.S. (no repeat) at Coda

Synth solo (ad lib)  
C  
G  
Am  
Play 4 times  

To Coda  
Fmaj7  

Fill 1
1st Verse
Rhy. w/Riff A (7 times)
Fig. 2 p
(Gtr. I)

instruments have no way of measuring this feeling, can

never cut below the floor or penetrate the ceiling. In the space

A5

be-tween our houses some bones have been discovered, but

G5  A5  G5

Riff B (Gtr. III)

mf

A5

our pro-ces-sion lurches on as if we had re-covered.

A5

w/Riff A1

(ending Rhy. Fig. 2)

(end Riff B)

P

(4)  (4)  2 0  0  2  0
makes des-ti-na-tion start to un-fold.
and des-ti-na-tion looks kind of bleak.

Interlude
w/Riff A (3 times)

2nd, 3rd Verses
w/Riff A4

Riff A2
Riff A3
Riff A4

w/Riff A (6 times)
D sim.
A7sus4
Cadd9
Down in the lair, well, I met her there with a price for everyone.

w/Riff A
D
A7sus4
Cadd9
paid eighty dollars for this wedding ring, I couldn't take it off if I tried.
And the
D
A7sus4
Cadd9
cactus sure tastes strangely sweet as it goes down inside.

Chorus
w/Riff B
Em
Csus2
D5
G
I dream I'm safe in my hotel womb.

Rhy. Fig. 2

w/Rhy. Fig. 2
Em
Csus2
D5
G
Soft and soul made, it's a wonderful room.

w/Rhy. Fig. 2 (2 times) & Riff B
Em
Csus2
D5
G
I wish I'm back in my hotel womb.

Em
Csus2
D5
G
To Coda
Slip through the crack to that wonderful room.

Riff A
Riff B
Additional Lyrics

2. Sudden voltage in the night
   With a rainforest girl,
   As we float downstream to the Amazon River
   Where the black waters swirl.
   I say, why are you people wearing those masks?
   I say, can we be reconciled?
   She says the mother of the storm has to roam the sky
   Searching for her child. (To Chorus)

3. Morning comes at last
   And she’s lying by my side.
   She’s got the face of the widow who keeps following me
   And the body of my bride.
   I say, why are those buildings swaying like trees?
   I say, can we stop for a while?
   She says, can’t you hear the city that’s hidden in there?
   It’s just another mile. (To Chorus)
Antenna

Lyrics by Steve Kilbey
Music by Steve Kilbey, Peter Koppes,
Richard Ploog and Marty Willson-Piper

Slow Rock \( \frac{4}{4} = 66 \)

Dm
Rhy. Fig. 1

Gus2
Csus2
F6/9

(end Rhy. Fig. 1)

1st Verse
w/Rhy. Fig. 1 (4 times)

Why do you always wrongly assume
that you're so well aware of what's hap-p'ning there,

right here in this room? You're just an antena,
you're just a wire.

There's a thousand tongues waggin' in your ears tonight
and you turn around and you call me a liar.

Chorus
w/Riff A (2 times)

Gsus4
Em7
Dsus4
Em7
Dsus4

Rhy. Fig. 2

Lightly, babe, oh the fine lights cannot find you.

She stay, she say,

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out my way, it's the pulse I am aligned to. And
that's the way, that's the fate I am resigned to.

w/Riff B (2 times)
A A/G A/F# A/E A A/G A/F# A/E

every thing you say, you'll need that breath one day. Well, you're

just an antenna, you're just a code. You translate like a book, the fuses all cook. You

eat humble pie and it tastes of the road.

D.S. at Coda

Coda w/Last bar of Rhy. Fig. 3

A/F# A/E

Riff B
Interlude
w/Rhy. Fig. 3
A
A/G
A/F♯
A/E

w/Riff B
A
A/G
A/F♯
A/E

3rd Verse
w/Rhy. Fig. 1 (2 times)
Dm
Gsus2
Csus2
F6/9

You're just an antenna,
you're just a gauge...

You disturb my slumber and round up the numbers and put them inside your velvety cage...

Chorus
w/Rhy. Fig. 2 (2 times)
G5
Dsus4
Em7
Dsus4
Em7
Dsus4

Lightly, babe, oh the fine lights cannot find you. She says,

[end Riff C]

G5
Dsus4
Em7
Dsus4
Em7
Dsus4

make my day, and the sunlight will not blind you.

G5
Dsus4
Em7
Dsus4
Em7
Dsus4

Lightly, babe, oh the fine lights cannot find you. I may
G5

Dsus4

Em7

Dsus4

Em7

Dsus4

never pray
to the for-tune that's be-hind you.

Guitar solo

w/Rhy. Fig. 2 (still end)

G5

Dsus4

Em7

Dsus4

Em7

Dsus4

G5

Dsus4

G5

Dsus4

Em7

Dsus4

Em7

Dsus4

G5

Dsus4

Begin fade

Em7

Dsus4

Em7

Dsus4

G5

Dsus4

Em7

Dsus4

Em7

Dsus4

G5

Dsus4

Fade out
(in this city)...
The real estate's prime, the number plates rhyme...

(liquidity)...
Wear a gun and be proud, but bare breasts aren't allowed

(in this city)...
Dream up a scam and then rake in the clams

Chorus
2nd time to Coda I w/Rhy. Fig. 1 & Riff A (both 4 times)

(liquidity)...
(It's neither here nor there.)...

North and south... and east... and west...
(It has to be somewhere.)...

North and south... and east... and west... I take my payment, I catch my flight, and

don't wait up for me tonight.

(And you might find me there.)...
1st time, D.S. al Coda I \frac{4}{8};
2nd time to Coda II

And you might find me there. North and south... and east... and west.

Interlude

Rhy. Fig. 3 (Gtr. II)

(end Rhy. Fig. 3)
Additional Lyrics

2. Have a quick throw or host your own show (in this city).
To a wolf from a lamb for just half a gram (liquidity).
The face of today just a scalpel away.
Restore your lost soul for two dollars plus toll (liquidity). *(To Interlude)*

3. Bucks are patted when calves are fattened (in this city).
The emperor’s clothes are host for the pores (liquidity).
The guys with the brains are all bitter and vain (stupidity).
The guys with the luck got the bimbos and bucks (liquidity). *(To Chorus)*
Lyrics by Steve Kilbey
Music by Steve Kilbey, Peter Koppes, Richard Ploog and Marty Willson-Piper

Moderate Rock \( \frac{j}{=} 92 \)

C5
Intro
Rhy. Fig. 1 (Gtr. I)

G sus4

G7

Am7

Intro

let ring

1st, 2nd, 3rd Verses
w/Rhy. Fig. 1 (Gtr. I)

C5

Am7

1. Sometimes I'm wondering under pre-historic skies.
2. I feel it's all beginning right be-

* Riff A

* 3rd time, omit Riff A for 7½ bars.
Additional Lyrics

2. Follow her down to worship some god.
   Who never speaks to me, I wonder if that’s odd.
   The pursuit of adulation is your butter and your bread.
   It’s an exquisite corpse and its lips are red
   And its teeth are glistening.
   But you are lost, but you are lost.
   Now hang up ‘cause the lines are all crossed, you are so lost.

3. If you’re alone and you’re feeling blue.
   Everyone in Persia probably feels like that too.
   I just hope they don’t believe like you do.
   Here she comes with her unforgiving web.
   Almost forever I been drinking these dregs.
   It must be time to change our brew.
   Before we’re lost, before we’re lost.
   Look at the map, add up the cost before we’re lost.
A New Season

Music and Lyrics by
Peter Koppes

Moderate Rock \( \text{\textbf{\( f \)}} \text{ let ring} \)

Intro

Rhy. Fig. 1

w/Fill 1

1st Verse

w/Rhy. Fig. 1 (2\( \frac{1}{2} \) times)

Shad-ed crys-tal wa-ter
bathed in by God's daugh-ter.

Sigh-ing whis-pers near,
a new sea-son pas-ses here.
Sen-so-ry gifts to all who come

soak up the stars and set-ting sun. It's strange... and wild-er,
age-less be-

child-er saved by fire, touched and fin-

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Guitar

D
C/G
D/A
C/G
D/A
F/C
G/D

2nd Verse
w/Fill 2
G5
Rhy. Fig. 2

w/Fills 3 & 4

G/B

Csus2

G/B

Gray stands the tower in the distance.

Days pass like

(end Rhy. Fig. 2)

Fill 2

Fill 3

Play 15 times

Fill 4

Play 4 times

w/Slide
Csus2   G5   
war...m the face... 

Am7 Fill 1

G5   G/B   G5  
season... w/Rhy. Fig. 2 (1½ times)

G5   Cadd9   G5
Shared is the cure to conquer loneliness.

Cadd9   G/B   Cadd9   G5
It's strange and wilder, ageless being.

Cadd9   Am7sus4   Cadd9   Dsus4
children saved by fire, touched and finer.

Dadd9 Fill 2

w/Rhy. Fig. 2 3 times & Fill 5

G5

G/B   G/B   G5  
Peaceful, blissful union is the priestess.

G/B   Csus2   G5
Doubt flows the river into darkness.
Bright Rock \( \text{\textit{f}let ring} \quad i \quad \text{sim.} \)

1st, 2nd Verses

You spill so easily, 
I could learn... 

1. I'm saturated. 
I'm wet with your tears... 

2. I'm interested, 
you've always been a subject 

In reflection 
Splendid hills... 

I'll see you again. 
Approach me... 

Am 

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soak ev _er turn _ back. 

faith, 

faith, 

breath 

'Cause it's 

here, 

it's where the air _ is clear, 

far off things _ could be _ quite near _ 

No re _ pairs _ are need _ ed, 

just 

let ring 

spark! 

Interlude 

---

Fill 1 

Play 6 times
B add4  A add9  B add4  B add4

3rd Verse
w/Rhy. Fig. 2
G5  D5  C5  G

G5  D5  C  G  G5
I'm saturated,
wet with your tears...

D.S. al Coda

G5  D5  C  G

They spell so easily.

Coda
Fmaj7 #11  F5

just
let ring...

F5  Fmaj7 #11  F5  Fmaj7 #11  F5  Fmaj7 #11  F5  Fmaj7 #11

E

rit.

spark.

Rhy. Fig. 2
G5  D5  C  G  1.-4.
G5

F.M.
Blood Money

Lyrics by Steve Kilbey
Music by Steve Kilbey, Peter Koppes, Richard Ploog and Marty Willson-Piper

Medium Rock $= 134$

Intro
N.C. (Am)
Riff A (Gtr. I)

w/Riff A (Gtr. I)
Riff B (Gtr. II)

w/Riff A (4 times)

Rhy. Fig. 1
1st Verse
(Gtr. Em
II)

Riff C (Gtr. I)

P.M.

Bm7

Em

A add9

B add4

G

G5

A5

B5

Em7

Em7sus4

Daus4

Daus2

Cmaj7

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41
2nd, 3rd Verses
w/Rhy. Fig. 1, Riff C & *Fill 1

Em

Bm7

Em

2. She's worth the ransom...

3. He's worth the ransom...

w/Riff D

A5

He says...

She says...

*Play Fill 1 1st time only:

B5

A5

P.M.

"Do you accept my card?

Why can't you get hot???

Because you pay for this now... in cold...

Because you pay for this now... in cold...

hard cash... hard cash...

I'm priceless, you're worthless, but it's not a bad match. And I know...

Chorus
w/Bkgd. Voc. Fill 1 (2 times) & Fill 2

Am

G

you understand it's blood money.

There's such a

you'll understand

Rhy. Fig. 2

2 0 1 0 2 0 1 0 0 0 1 0 2 0 3 3

w/Rhy. Fig. 2 (3 times)

Am

G

big demand for blood money.

A hundred

Am

G

dred and fifty grand, blood money...

flowing under the land like blood money.

To Coda

Fill 2

2

Play 4 times
Guitar solo
*(E5)*

Rhy. Fig. 3 (Gtr. II)

*Chord names implied by bass line.

(D6/9)

w/Rhy. Fig. 3
*(E5)*
TABLATURE EXPLANATION

TABLATURE A six-line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:

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<tbody>
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<td>15</td>
<td>0</td>
</tr>
<tr>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>2</td>
<td>0</td>
</tr>
</tbody>
</table>

5th string, 3rd fret  
1st string, 15th fret,  
2nd string, 15th fret,  
played together

Definitions for Special Guitar Notation (For both traditional and tablature guitar lines)

BEND: Strike the note and bend up 1/2 step (one fret)

LEGATO BEND AND RELEASE: Strike the note. Bend up 1/2 (or whole) step, then release the bend back to the original note. All three notes are tied, only the first note is struck.

GHOST BEND: Bend the note up 1/2 (or whole) step, then strike it.

GHOST BEND AND RELEASE: Bend the note up 1/2 (or whole) step, strike it and release the bend back to the original note.

Hammer-on: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.

Pull-off: Both fingers are initially placed on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.

Vibrato: The string is vibrated by rapidly bending and releasing a note with the fret hand or tremolo bar.

Shake or exaggerated vibrato: The pitch is varied to a greater degree by vibrating with the fret hand or tremolo bar.

Slide: The first note is struck and then the same finger of the fret hand moves up the string to the location of the second note. The second note is not struck.

Slide: Same as above, except the second note is struck.

Slide: Slide up to the note indicated from a few frets below.

Hammer-on: Hammer (‘tap’) onto the fretboard with the index or middle finger of the pick hand and pull off to the note fretted by the fret hand. (‘T’ indicates ‘tapped’ notes).

Artificial harmonic: A harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.

Palm mute (PM): The note is partially muted by the pick hand lightly touching the strings just before the bridge.
Destination
Under the Milky Way
Blood Money
Lost
North, South, East and West
Spark
Antenna
Reptile
A New Season
Hotel Womb