

"You Upset Me Baby"

Joe Bonamassa

No doubt about it, Joe Bonamassa is one hot blues guitarist. Want proof? Look no further than "You Upset Me Baby," the leadoff track from his 2003 release, *Blues Deluxe*. A burning take on the old B.B. King standard, the tune churns through chorus after chorus of in-your-face soloing interspersed with Bonamassa's powerful vocal delivery.

THE FORM

"You Upset Me Baby" is a 12-bar blues shuffle in the key of A minor. Like the majority of minor blues tunes, it cycles a 12-bar progression based on the i, iv, and v chords of the key—in this case, Am, Dm, and Em. The first four measures stay on the i chord (Am); measures 5–6 move to the iv (Dm) and measures 7–8 return to the i. The final four measures host the most chord activity with a change in every bar: v (Em)—iv—i—v.

RHYTHM COMPING

Immediately evident from the outset is Bonamassa's liberal use of muted-strum attacks. Between chord stabs he strikes the strings aggressively while damping them with his fret hand's fingers. Calling to mind Stevie Ray Vaughan's comping on "Cold Shot," this technique produces a percussive effect that helps propel the groove.

Generally, when performing the muted strums, you'll want to position your fret hand's fingers as if you were playing the previous or subsequent chord voicing. While you're doing this, try to mute the strings with any other available fingers. This will help to ensure that no open strings ring out. Check out **Fig. 1** for fingering suggestions, and picking/strumming directions.

FIG. 1



THE SOLO

Bonomassa gives us four solo choruses, each distinctively different from the others. (In blues music, a "chorus" is one time through the 12-bar form.) The first round sets up the energetic lines to come. Opening with shuffled, eighth-note-fueled phrases, he gradually segues to triplet-based figures by the end of the chorus. Although Bonamassa uses a wide variety of bends, he pretty much sticks to the three A-minor pentatonic patterns shown in **Figs. 2A–C**. Beefing up the second chorus with assorted double stops, he then moves to a chord-melody-on-steroids passage fortified with brutal tremolo strumming in the third chorus, before bringing the band down for an intimate call-and-response finale. Try approaching that tremolo section the same way you would if you were to tremolo a single string. Some players use a loose-wrist technique; others use a "stiff arm" approach. Use what feels right to you, but loosen your grip on the pick a little more than you would if you were picking a solitary string.

Bonomassa injects different moods into his solo by strategically flipping to different pickups during the course of it. The majority of the solo sounds like he's toggling between the middle and middle/bridge settings, but the biting passage in bars 5–6 of the second chorus is the product of the bridge pickup alone. His neck pickup serves up the mellow but beefy tones at the top of the fourth chorus. This is a highly underused tone-shaping tool, so it would serve you well to emulate these moves in your own solos.

DIAL TONE

What He Uses: Like many modern blues-rock guitarists, Bonamassa experiments with a wide variety of amplifiers. His current rig includes a signature Category 5 JB 100 amp, a Van Weelden Twinkle Land, a Carol-Ann JB 100, and his cherished Marshall Silver Jubilee 100-watt head, which is what he most likely used on this tune. Whatever amp he's using, he likes to push it through EV EVM12L speakers housed in 4x12 cabinets. For pedals he bounces between a Vox wah, a Gas clean boost, a Dunlop Fuzz Face, an Ibanez Tube Screamer, a Boss DD-3, and a Boss reverb. Though Bonamassa has since gravitated more to Gibson Les Pauls, particularly his signature goldtop model, he's playing a Stratocaster on "You Upset Me Baby."

How to Get the Sound: Any Strat-style guitar with three single-coil pickups will get the job done. Plug into the clean channel of your amp, set everything about halfway, and drive it with an overdrive pedal such as the Ibanez Tube Screamer, Maxon OD9, or Fulltone Fulldrive2.

FIG. 2 A–C

A minor pentatonic patterns



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You Upset Me Baby

Words and Music by B.B. King and Jules Bihari
from Joe Bonamassa - *Blues Deluxe*

Transcribed by Steve Gorenberg

Intro
Moderately ♩ = 126 (♩ = ♩)

*Am

Gtr. 1 (slight dist.)

mf

TAB

*Chord symbols reflect basic harmony.

Dm

Am

Em

D#m Dm

Am

Em

1. Yeah, she's —

w/ bar

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YOU UPSET ME BABY

Verse

3rd time, Gtr. 1: w/ Rhy. Fill 1
Am

— thir - ty - six in the bust, — twen - ty - eight in the — waist, for - ty - four hips. — She's got real —
— not — too tall, com - plex - ion is fair. — Man, she knocks me out the way she —
— hard to de - scribe — her, it's hard to start. — Nev - er stop, no, — be - cause I've —

— cra - zy legs. — } You up - set me, ba - by. Yes, —
— wear — her hair. — }
— got a weak heart. — }

Dm

— you up - set me, ba - by. Like — get - ting hit by a fall - ing tree,

Am Em Dm

Rhy. Fill 1
Gtr. 1

To Coda

1.

Em

Am

wom - an, what you do to me.

2. Well, she's —

2.

Em

Guitar Solo

Am

Whoa, — here I — go now. —

Dm

Am

Em

Dm

Am

Em

Am

The first system of the musical score for 'The Sound of Silence' by Simon & Garfunkel. It features a treble clef and a key signature of one flat (Bb). The melody is written on a single staff. The first measure is a whole note chord labeled 'Dm' (D minor), consisting of the notes D, F, and A. The second measure is a whole note chord labeled 'Am' (A minor), consisting of the notes A, C, and E. The third measure is a whole note chord labeled 'Dm', consisting of the notes D, F, and A. The fourth measure is a whole note chord labeled 'Am', consisting of the notes A, C, and E. The fifth measure is a whole note chord labeled 'Dm', consisting of the notes D, F, and A. The sixth measure is a whole note chord labeled 'Am', consisting of the notes A, C, and E. The seventh measure is a whole note chord labeled 'Dm', consisting of the notes D, F, and A. The eighth measure is a whole note chord labeled 'Am', consisting of the notes A, C, and E. The system ends with a double bar line.

[illegible]

The musical notation for the guitar solo in 'Sweet Home Alabama' is shown on a single staff. It begins with a treble clef and a key signature of one flat (Bb). The solo is divided into two measures. The first measure contains a series of eighth and sixteenth notes, including triplets and a triplet of eighth notes. The second measure continues the melodic line with similar rhythmic patterns. The notation includes various musical symbols such as beams, slurs, and triplet markings.

D.S. al Cod.

Dm Am Em

3. Yeah, it's...

YOU UPSET ME BABY

⊕ Coda

Em

Yeah, _____ ba - by, _____ right now. _____

Outro
Am

Dm

Am

Em

w/ bar

D#m

Dm

w/ bar

Am A7

Am Bb13 A7

A9 N.C.