

Miracle Man

from *No Rest for the Wicked* (1988)

Words and Music by
Ozzy Osbourne, Zakk Wylde and Bob Daisley

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Like Zakk Wylde, Ozzy Osbourne is a man that is easily misunderstood. Both have their moments of over-the-top, rock-star showmanship, but each is a skilled musician and dedicated family man. Ozzy in particular has been forced to defend his music and character for decades from attack by organizations such as the Parents Music Resource Center (with Tipper Gore leading the charge) and conservative Christian groups led by televangelist Jimmy Swaggart, in whose direction "Miracle Man" is most pointedly directed.

Perhaps Ozzy was tired of being lambasted for songs like "Suicide Solution," written and recorded with the late Randy Rhoads. The message of that song was crystal clear to anyone with a sixth-grade education—alcohol abuse will eventually kill you—and it was presented by a man and in a way that would reach young listeners far more effectively than the uncomprehending Reagans telling them to "just say no." When Zakk came up with the riff for "Miracle Man" shortly after joining the band, Ozzy had the perfect platform to take a well-deserved lyrical swipe at the man who'd been a thorn in his side for years. Maybe he figured that if Swaggart couldn't discern the irony in "Suicide Solution" (he probably never even heard the song), he'd interpret "Miracle Man" as genuine praise!

Verse Riff

This riff, a simplification of the song's Intro, coincides with Ozzy's vocal entrance. Remember to tune each of your guitar's strings down a half step if you're planning to play along with the recording. Begin the riff with your 3rd finger on the 2nd fret of the A string, allowing you to slide to the 4th fret for the F5 chord while your index finger hammers on from the open low E string to its 2nd fret. Create the artificial harmonics in the third and fourth measures of the example by striking the string with your pick and a bit of thumb or index fingertip at the same time. (Artificial harmonics take a bit of practice and are always easier with a heavily overdriven tone.) Try using an upstroke for these double stops to ensure that the higher string is pinched, creating the harmonic. Note that the first should sound an octave higher than the fretted B, while the second should sound a 10th above (D₄). Vary the location of your pick attack between the end of your guitar's fretboard and bridge to change the pitch of the harmonic. Generally speaking, playing above the neck pickup will produce an octave, while picking directly in the center between the two pickups should result in a high D₄.



TRACK 02

Time down 1/2 step

(Go to high E-A-G-C-F-D)

Moderate Rock ♩ = 138

E5 F#5

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