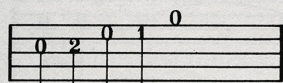


# Reno Style

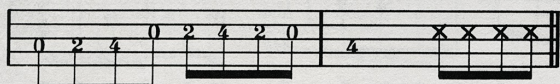
Earl Scruggs is the father of bluegrass banjo and his genius is not to be denied. But there was another man playing in a style very similar to Scruggs in the early forties—Don Reno. Bill Monroe was taken enough by Don's playing in 1943 to offer him a job with the Blue Grass Boys—this, a full 2 years before Earl. As luck would have it, though, Don was forced to hang up his fingerpicks and tour Burma with the army. When he returned, he picked up the banjo once again only to have people ask him where he learned to play like Scruggs. Understandably perturbed, Don went on to develop an entirely new jazzy banjo style. It was characterized, in large part, by a single string technique involving just the thumb and index finger of the right hand. This created a flatpicking effect which, for the first time in bluegrass, allowed the player to move beyond the chordally-oriented Scruggs licks into the realm of actual melody lines.

The following licks and exercises utilize this style and should give you an idea of Don's tremendous contribution to bluegrass banjo.



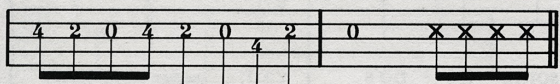
T 1 T 1 T

D



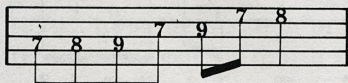
T 1 T 1 T 1 T 1 T

G



T 1 T 1 T 1 T 1 T

G



T 1 T 1 T 1 T

Now here's a Renofied version of *Wabash Cannonball* to show you just how these licks fit in.

# Wabash Cannonball

Key of G

**G**

Lis - ten to the jin - gle, — the rum - ble and the roar — as she

2 T 2 T 2 T 2 T T 2 T 1 H 2 T 1 T 1 T T 2 T 1 T 1 T 1 T 1 T T 1 2 T 1 2

**D**

glides a - long the wood - lands through the hills — and by the shore. — Hear the

T T 2 T 1 T 2 T 1 T 2 T 1 T 2 T 1 T 2 T 1 T 1 T 1 T 1 T T T 1 2 T 1 2

**C**

migh - ty rush of the en - gine, — hear that lone - some ho - bo's call; — you're

T 1 T 1 T 1 T 1 T 1 T 1 T 1 T T T 1 T 1 T 1 T 1 T T T 1 2 T 1 2

**D**

trav' - ling through the jun - gles — on the Wa - bash Can - non - ball. —

T T 2 T 1 T 2 T 1 T 1 2 T 1 2 T 1 T 1 T 1 T 2 T T 1 2 1 T 2 T

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