



# THE SHELBY SENTINEL

## PRESIDENT'S MESSAGE:

COMPATRIOTS,

CAN YOU BELIEVE THE 250<sup>TH</sup> ANNIVERSARY OF THE UNITED STATES OF AMERICA HAS ARRIVED? WE ARE SO BLESSED I WANT TO THANK YOU FOR YOUR PARTICIPATION IN ALL THE ACTIVITIES OVER THE LAST YEAR! THERE WILL BE EVEN MORE OPPORTUNITIES TO REACH OUT TO THE PUBLIC AND SHARE OUR NATION'S STORY THIS UPCOMING YEAR!

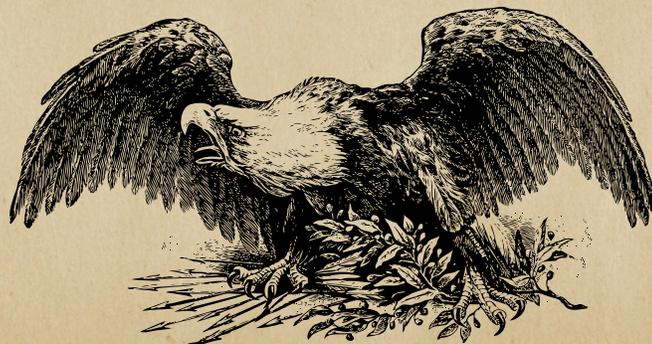
I WANT TO ENCOURAGE YOU ALL TO ATTEND AND PARTICIPATE IN AS MANY UPCOMING EVENTS ON THE SCHEDULE AS POSSIBLE. WE NEED YOUR HELP TO FILL THE ROLLS REQUIRED TO CARRY OUT THESE ACTIVITIES DURING THE 250<sup>TH</sup> ANNIVERSARY OF OUR NATION!

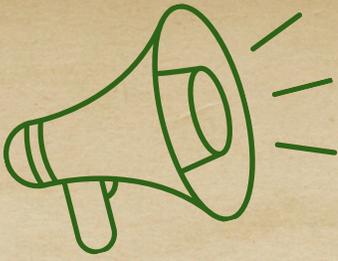
I ALSO WOULD LIKE TO CHALLENGE YOU ALL AGAIN IN THINKING ABOUT NEW WAYS YOU CAN PARTICIPATE! THERE ARE MANY OPPORTUNITIES TO HELP THE CHAPTER GROW AND MAKE MORE OF AN IMPACT IN THE COMMUNITY, COMMONWEALTH AND COUNTRY!

IN CLOSING, I WOULD LIKE TO THINK YOU ALL FOR WHAT YOU ARE DOING! I AM LOOKING FORWARD TO SEEING WHAT WE CAN DO TOGETHER TO PROMOTE AND CARRY OUT THE MISSION STATEMENT OF THE SAR!!

REGARDS,  
CHRIS

OFFICERS:  
PRESIDENT: CHRIS CANINE  
VP: JOHN DOSS  
SECRETARY: SCOTT GILTNER  
TREASURER: REED MARTIN  
REGISTRAR: JON CANINE  
HISTORIAN: CRAIG GRAY  
CHANCELLOR: KARL TRUMAN  
CHAPLAIN: KENT HATHAWAY





# UPCOMING EVENTS!!!!

2026



## JANUARY

- 15<sup>th</sup> - GISSAR Chapter Meeting  
Location: Middletown United Methodist Church, 11902 Old Shelbyville Rd,  
Middletown, KY  
Time: 7:00 p.m.  
(Pre-meeting meal at Mark's Feed Store, 11422 Shelbyville Rd, Middletown)
- 17<sup>th</sup> - Wreath Retirement  
Location: Zachary Taylor Nat. Cem., 4701 Brownsboro Road, Louisville, KY  
Time: 10:00 a.m.
- 17<sup>th</sup> - 245<sup>th</sup> Annual Battle of Cowpens  
Location: Cowpens National Battlefield, 4001 Chesnee Hwy, Gaffney, SC  
Time: 10:00 a.m. - 12:00 p.m.
- 21<sup>st</sup> - Louisville 250<sup>th</sup> Kickoff Event  
Location: SAR Headquarters, 809 West Main Street, Louisville, KY  
Time: 1:30 p.m. - 3:00 p.m.

## FEBRUARY

- 6<sup>th</sup> - Bucksnot Trade Show  
Location: Pritchard Center, 404 South Mulberry Street, Elizabethtown, KY  
Time: 11:00 a.m. to 5:00 p.m.
- 7<sup>th</sup> - Bucksnot Trade Show  
Location: Pritchard Center, 404 South Mulberry Street, Elizabethtown, KY  
Time: 11:00 a.m. to 5:00 p.m.
- 19<sup>th</sup> - GISSAR Chapter Meeting  
Location: Middletown United Methodist Church, 11902 Old Shelbyville Rd,  
Middletown, KY  
Time: 7:00 p.m.  
(Pre-meeting meal at Mark's Feed Store, 11422 Shelbyville Rd, Middletown)
- 21<sup>st</sup> - George Washington's Birthday Commemoration  
Location: Middletown United Methodist Church, 11902 Old Shelbyville Rd,  
Middletown, KY  
Time: 6:00 p.m. (setup at 5:00 p.m.)
- 28<sup>th</sup> - Color Guard Training (Flag Folding, Presentations, & Rifle Drills)  
Location: Middletown United Methodist Church, 11902 Old Shelbyville Rd,  
Middletown, KY  
Time: 9:30 a.m. to 3:30 p.m.

# MUSIC OF THE REVOLUTION

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Music of the American Revolution

## THE TURKS MARCH

Article by Scott G. Giltner, Ph.D.

The annals of history may scrutinize a song by virtue of its mass appeal or musical attributes. Other times, a song may obtain historic relevance due to its association with a notable event. The song “The Turks March” falls into the latter category with its role in the capitulation of the American forces at Charleston, South Carolina in 1780. (N.B. The Turks March is not to be confused with The Turkish March composed by Mozart in 1783, or Beethoven in 1809.)

Eighteenth century European warfare adhered to a code of conduct that seems peculiar from a contemporary point of view. One such tradition was to grant a vanquished foe “Honors of War” when surrendering by allowing the defeated to march out with colors flying and drums beating a march.<sup>1</sup> The Honors of War might also include the sounding of trumpets and allowing the defeated army to march with muskets loaded and sabers drawn to demonstrate that though defeated, the defenders were not entirely impotent. (i.e. They could still defend themselves against “insult” and march to the beat of their drums.)<sup>2</sup> Another important aspect of providing the Honors of War is that this rite of submission provided the defeated with a sense of security that they would not be harmed when surrendering.<sup>3</sup> This controlled environment, which equipped each faction with expectations concerning the conduct of the other, was established by respecting flags of truce, honoring surrenders, and sparing the wounded.<sup>4</sup>

According to one historian the march played during an 18th century capitulation ceremony was to be that of the victor.<sup>5</sup> For the vanquished to play a tune of their own would be construed as a faux pas. The necessity of playing a march related to the victor has not been found in any of the military manuals of the time but appears to have been a generally accepted practice at least in North America. It has been postulated that playing a march of the victor served three purposes: 1) it was intended as a tribute to the victor for having granted the Honors of War, 2) it was a symbolic act that the surrendering army had put up a good fight and was therefore surrendering with honor, and 3) acknowledgement of the victor’s superiority and demonstrated a level of deference.<sup>6</sup>

However, occasions did arise where the traditional civilities were set aside by the victorious commander. Typically, this would occur when it was felt the defeated force failed to provide an adequate defense as in the British surrender of Fort Oswego in August 1756. Parts, or all, of the honors could be denied as a consequence of poor performance in warfare should the defeated force be perceived as having lacked courage in their defense.<sup>7</sup> The May 1780 surrender of the American forces defending Charleston was one such occasion where the British were apparently intent on denying honors to the Americans

Charleston fell after a 45-day siege. Instead of providing the Honors of War to the Americans, British General Clinton resolved that certain provisions should be denied the Americans in the articles of capitulation. It has been speculated that Clinton took this stance as castigation for the multiple failed attempts and difficulties experienced in negotiating a surrender with American General Benjamin Lincoln. While the defending commander would be expected to reject the initial offer to surrender, it may be that General Lincoln’s aborted offer to capitulate on 21 April, and the subsequent drawn out process in May, were perceived by Clinton as an intolerable deviation from the generally accepted code of warfare.



In the Articles of Capitulation offered by Clinton on 8 May, no British march was to be played by the Americans, and the colors were to remain cased.<sup>8</sup> In these negotiations, Clinton initiated the topic of what tune may or may not be played which supports the notion that there was significance in the music performed during a surrender. American General Lincoln responded the same day with alternatives which included “Art. 7. This article to stand as first proposed: the drums beating a British march.”<sup>9</sup> The fact Lincoln would specifically request the Americans be allowed to play a British tune further denotes the significance of the music.

Ultimately, General Lincoln was unsuccessful in his effort to restore any of the denied honors. In the final version, Article 7 of the Articles of Capitulation at Charleston read as follows:

“Article 7, The whole garrison, shall at an hour to be appointed, march out of the town, to the ground between the works of the place and the canal, where they will deposit their arms. The drums not to beat a British march, or the colors to be uncased.”<sup>10</sup>

Being confronted with a dilemma designed to embarrass them, the Americans settled upon a shrewd solution to avoid the humiliation should they play an American tune. As the Turks March was viewed as neither an American tune nor a British tune, it was a safe and neutral option.<sup>11</sup> It is not known who made the suggestion to play “The Turks March”, but it seems logical to assume the fife and drummers were consulted at some point as they would be the ones playing the tune. Verification of The Turks March being played during the surrender ceremony is provided by written accounts of three participants in the ceremony: an American officer, an American enlisted infantryman, and the last, a Hessian officer with the British.<sup>12,13,14.</sup>

Various version’s of “The Turks March” appear in the music books and fife and tutors leading up to and during the American Revolution. So there is the question as to which version was played at Charlestown. There appears to have been a single, or at least dominant, version of the song in Britain as four fife tutors printed during the period of 1756 to 1710 and subsequent fife tutors printed towards the end of the war contain the same tune. <sup>15,16,17,18,19.</sup> On the other hand, in America, two personal hand written song books of the period not only contain a tune different from the British, but also each other. <sup>20,21.</sup> Though it was unknown which version was played at Charlestown, it must have been a very well-known rendition as two Americans and a German furnished the same name for the tune independent from one another. The Turks March is of unknown origin leaving the original composer and inspiration for its name a mystery. What is known is the song was popular in Europe well before the American Revolution as it appeared in several fife tutors by 1756. As European countries in the 18<sup>th</sup> century were enamored with the military music of the Ottoman Empire. It was common during this time for European composers to produce “exotic” pieces simulating the distinct sound of Ottoman Music. The most plausible explanation for the name is related to the musical style of the song which mimics the lively and energetic military music of the Ottoman Empire. The song is not an authentic replication of Ottoman music. No lyrics have been identified for this tune. It is likely that, as a march in the Ottoman fashion it was intended to be an instrumental piece. The Turks March would, in all probability, have passed into obscurity as just another 18<sup>th</sup> century fife tune had it not been played at the capitulation ceremony at Charlestown. While it highlights the influence of Ottoman music in 18<sup>th</sup> century Europe. Its role in the American Revolution brings to



light one of the more unique rituals of 18th century martial conduct, namely the relevance of the Honors of War. However, the historical pertinence of this tune runs much deeper, for Clinton's denial of the Americans to play a British march would come back to haunt the British seventeen months later when the roles of victor and vanquished were reversed at the surrender of Yorktown. But that is a story for another time.

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- <sup>1</sup> [Military Music of the American Revolution](#), Brigade of the American Revolution, 2007, Page 109.
  - <sup>2</sup> Schrader, Arthur, [The World Turned Upside Down: A Yorktown March, or Music to Surrender By](#), American Music, Summer, 1998, Vol. 16, No. 2 (Summer, 1998), University of Illinois Press, page 191.
  - <sup>3</sup> Afflerbach, H. and Strachan, H. (ed) [How Fighting Ends: A History of Surrender](#), Oxford University Press, Oxford, 2012, page 180.
  - <sup>4</sup> Parker, Geoffrey, [The Laws of War: Constraints on Warfare in the Western World](#), Howard, M, Andreopoulos, G.S., Shulman, M.R., Ed., Yale University Press, 1994 New Haven and London, CT, page 42.
  - <sup>5</sup> Tuchman, Barbara W. [The First Salute](#), Alfred A Knopf, New York, 1988, page 286.
  - <sup>6</sup> Tuchman, Barbara W. [The First Salute](#), Alfred A Knopf, New York, 1988, page 286.
  - <sup>7</sup> Schrader, Arthur, [The World Turned Upside Down: A Yorktown March, or Music to Surrender By](#), American Music, Summer, 1998, Vol. 16, No. 2 (Summer, 1998), University of Illinois Press, page 191.
  - <sup>8</sup> Moultrie, William, [Memoirs of the American Revolution](#), Vol. 2, David Longworth, printer, New York, 1802, page 93.
  - <sup>9</sup> Moultrie, William, [Memoirs of the American Revolution](#), Vol. 2, David Longworth, printer, New York, 1802, page 95.
  - <sup>10</sup> Moultrie, William, [Memoirs of the American Revolution](#), Vol. 2, David Longworth, printer, New York, 1802, page 101.
  - <sup>11</sup> Camus, Raoul F., [Military Music of the American Revolution](#), Integrity Press, 1976, page 154.
  - <sup>12</sup> Moultrie, William, [Memoirs of the American Revolution](#), Vol. 2, David Longworth, printer, New York, 1802, page 101.
  - <sup>13</sup> Tiller, William, [Journal of William Tiller](#), Pension Application S38443.
  - <sup>14</sup> Hinrichs, Johann, [The Siege of Charleston - Diary of Captain Johann Hinrichs](#), Translated and Edited by Bernhard A. Uhlendorf, Ann Arbor, University of Michigan Press, 1938, Pages 290-293.
  - <sup>15</sup> Rutherford, [Compleat Tutor for the Fife](#), London, 1756, page 22.
  - <sup>16</sup> Thompson and Son, [The Compleat Tutor for the Fife](#), London, 1759, page 22.
  - <sup>17</sup> Bennett, Thomas, [The Compleat Tutor for the Fife](#), London, 1767, London, page 12.
  - <sup>18</sup> Longman and Broderip, [Compleat Instructions for the Fife](#), London, 1770, page 23.
  - <sup>19</sup> Aird, James, [A Selection of Scotch, English, Irish, and Foreign Airs Adopted to the Fife, Violin, or German Flute](#), Vol. 1, Glasgow, 1782-1801, page 10.
  - <sup>20</sup> Gibbs, Giles, [His Book for the Fife \(1777\)](#), Edited from the Original Manuscript by Kate van Winkle Keller, The Connecticut Historical Society, Hartford, Connecticut 1974, page 37.
  - <sup>21</sup> Thompson, Aaron, [His Book of Notes](#), 3rd New Jersey Regiment, 1779, page 47.



# BARON VON STEUBEN: THE DRILLMASTER OF THE CONTINENTAL ARMY

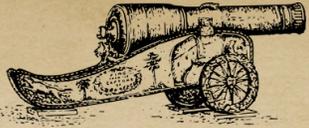
By JOHN DOSS

BARON FRIEDRICH WILHELM VON STEUBEN, WAS A FORMER PRUSSIAN OFFICER WHO PLAYED A CRUCIAL ROLE IN THE SHAPING OF THE CONTINENTAL ARMY DURING THE AMERICAN REVOLUTION. BORN IN 1730 IN MAGDEBURG, PRUSSIA, VON STEUBEN WAS EDUCATED IN THE TRADITIONS OF FREDERICK THE GREAT'S HIGHLY DISCIPLINED MILITARY SYSTEM. AFTER SERVING WITH DISTINCTION IN THE PRUSSIAN ARMY, HE SOUGHT OPPORTUNITIES ABROAD AND EVENTUALLY CAME TO AMERICA IN 1777, RECOMMENDED BY BENJAMIN FRANKLIN.

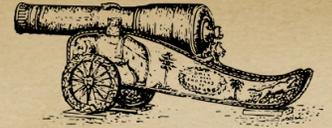
AT VALLEY FORGE IN THE HARSH WINTER OF 1777-1778, VON STEUBEN TRANSFORMED A WEARY, DISORGANIZED COLLECTION OF SOLDIERS INTO A DISCIPLINED FIGHTING FORCE. HE INTRODUCED SYSTEMATIC DRILLS, STANDARDIZED MANEUVERS, AND STRICTER CAMP SANITATION PRACTICES. HIS "BLUE BOOK," OFFICIALLY TITLED REGULATIONS FOR THE ORDER AND DISCIPLINE OF THE TROOPS OF THE UNITED STATES, BECAME THE ARMY'S TRAINING MANUAL FOR DECADES.

VON STEUBEN'S BLUNT BUT CHARISMATIC TEACHING STYLE-OFTEN RELYING ON TRANSLATORS WHO SOFTENED HIS FAMOUSLY COLORFUL LANGUAGE-EARNED BOTH RESPECT AND LOYALTY OF THE TROOPS. HIS EFFORTS DIRECTLY IMPROVED THE ARMY'S EFFECTIVENESS, ENABLING THEM TO STAND TOE-TO-TOE WITH BRITISH REGULARS AT BATTLES SUCH AS MONMOUTH.

AFTER THE WAR, VON STEUBEN BECAME AN AMERICAN CITIZEN AND LIVED IN NEW YORK UNTIL HIS DEATH IN 1794. HIS LEGACY ENDURES AS THE MAN WHO GAVE THE CONTINENTAL ARMY THE PROFESSIONAL FOUNDATION IT NEEDED TO WIN INDEPENDENCE.



# ANNOUNCEMENTS!!!



JANUARY 17<sup>TH</sup>. IS THE 245<sup>TH</sup> ANNUAL BATTLE OF COWPENS FOR THOSE WHO WISH TO TRAVEL TO THIS EVENT. IT WILL BE HELD AT COWPENS NATIONAL BATTLEFIELD, SC.

FEBRUARY 6<sup>TH</sup> IS THE BUCKSNORT TRADE SHOW. THIS IS A GOOD PLACE FOR THOSE COMPATRIOTS TO PICK UP SOME WANTED ITEMS IF YOU ARE INTERESTED IN JOINING THE GIS COLOR GUARD OR ALREADY PARTICIPATING IN THE COLOR GUARD.

FEBRUARY 21<sup>ST</sup> IS THE GIS ANNUAL GEORGE WASHINGTON BIRTHDAY CELEBRATION. THIS IS A GREAT TIME TO FELLOWSHIP WITH FELLOW COMPATRIOTS AND THEIR FAMILIES.  
(DETAILS TBA)

FEBRUARY 28<sup>TH</sup>. IS THE GIS COLOR GUARD TRAINING, FLAG FOLDING, PRESENTATIONS AND FLINTLOCK DRILLS. ALL ARE WELCOME TO ATTEND AND YOU **DO NOT** HAVE TO HAVE A FIRELOCK TO PARTICIPATE IN THE FLINTLOCK DRILLS!! (DETAILS COMING SOON)

**FOR MORE INFORMATION PLEASE SEE UPCOMING EVENTS!**

# SALT FESTIVAL AT BIG BONE LICK STATE PARK

GIS MEMBERS, SCOTT GILTNER, LEE MUNCY, ROD SMOTHERS, MELVIN ROWE AND JOHN DOSS, WERE INVITED TO DO SOME PROGRAMS DURING THE ANNUAL SALT FESTIVAL AT BIG BONE LICK STATE PARK.



# 18<sup>TH</sup> CENTURY COLONIAL DAY & SCRIBNER HOUSE IN NEW ALBANY, IN



MEMBERS OF THE GIS CHAPTER WERE INVITED TO DO AN 18<sup>TH</sup> CENTURY COLONIAL DAY PROGRAM AT THE SCRIBNER HOUSE IN NEW ALBANY, IN ALONG SOME MEMBERS FROM THE PIANKESHAW CHAPTER, DAR.

2025 WREATHS ACROSS AMERICA  
ZACHARY TAYLOR NATIONAL CEMETERY

THE GIS CHAPTER ALONG WITH THE CORN ISLAND CHAPTER, DAR AND MANY OTHERS REMEMBERED THE HEROES THAT LAY AT REST AT ZACHARY TAYLOR NATIONAL CEMETERY. IT WAS OUR HONOR TO BE ABLE TO PLACE A WREATH ON EVERY RESTING PLACE AGAIN THIS YEAR! THANK YOU, TO EVERYONE WHO WAS ABLE TO COME OUT AND VOLUNTEER YOUR TIME. HUZZAH!!!



