

Q-FIVER

The Official Newsletter of the OH-KY-IN Amateur Radio Society



From the President

A New Year Means New Opportunities

OHKYIN is an exciting club because our members do exciting things! 2018 promises to be more exciting than ever, simply because our club members will have the opportunity to do even more amateur radio-related activities. Let's face it, we have a fun hobby!!! While there is always the serious side of things like Public Service and Emergency Services (and we do those quite well, thank you!), there are lots of fun things to do in the radio hobby as well. There is also much to learn in amateur radio, and our goal is to provide more and more opportunities to learn various aspects of the hobby, through club presentations, hands-on events, and Elmering through classes and one-on-one help. We'll have more on those opportunities down the road!

I know I speak for all of the officers, board members, and the many volunteers who serve the club so faithfully each year, we want OHKYIN ARS to be the best it can be for the enjoyment and enrichment of both the hobby and its members.

So, let's ring in the New Radio Year together and welcome 2018 with our radios at the ready!!

Cheers, Robert AK3Q

2018 Board of Directors

President

Robert Gulley AK3Q..... ak3q@ak3q.com

Vice President

OPEN

Secretary

Cesi DiBenedetto KD8OQB kd8oob@gmail.com

Treasurer

Brian DeYoung K4BRI (859) 635-3095 k4bri@arrl.net

Directors

Bruce Vanselow N8BV (513) 251-1555 n8bv@juno.com

Eric Neiheisel N8YC..... neiheisel@fuse.net

Dennis McGrath KD8ILY

Trustee/Licensee

Bruce Vanselow N8BV (513) 251-1555 n8bv@juno.com

Past President

Gary Coffey KB8MYC (513) 382-3879 kb8myc@fuse.net

OH-KY-IN Repeaters

146.670 (-) Clifton

146.625 *(-) Edgewood

146.925 *(-) Delhi

443.7625 *(+5) Clifton

A CTCSS (PL) tone of 123.0 Hz is required for access to all OH-KY-IN repeaters. All repeaters also transmit a CTCSS (PL) tone of 123.0 Hz

** Fusion Repeater*

APRS on 144.390 mHz

K8SCH-10 Edgewood WIDEn

Packet on 145.010 mHz

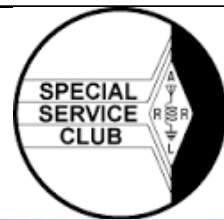
K8SCH-7 Digipeater

For membership information, please contact Nathan Ciufo KA3MTT, 6323 Cinnamon Ridge Dr, Burlington KY 41005, (859) 586-2435 or Email membership@ohkyin.org. Renewals of Club Memberships are due by the end of March. Permission is hereby granted to any amateur radio group to quote or reprint from this publication, if proper source credit is given, unless permission is otherwise reserved.

THE Q-FIVER is now mailed & e-mailed, it's hoped, a week before the club meeting.

Normally copy deadline is the weekend before that. Please send your submissions for THE Q-FIVER (including notice of upgrades & call sign changes) to Brian K4BRI

These may be: snail-mailed to or dropped off at 6901 Backus Drive, Alexandria KY 41001 or telephoned to (859) 635-3095 any time



Oh-Ky-In Life Members

John Phelps N8JTP

Kenneth E Wolf N8WYC

John W Hughes AI4DA

Karl R Kaucher KK4KRK

Howard Hunt NG8P

Fred Schneider K9OHE

2018 Committee Chairs and Appointments

Newcomers/Elmers Net..... Robert Gulley AK3Q
 Technical CommitteeBrian DeYoung, K4BRI
 ARPS Representative.....Jerry Shipp W1SCR
 Volunteer ExaminersBrian DeYoung K4BRI
 QCEN Representative Pat Maley KD8PAT
 Membership Nathan Ciufo KA3MTT
 Fundraising Bruce Vanselow N8BV
 Education Michael Niehaus KD8ZLB
 Repeater Control Ops Mgr Bruce Vanselow N8BV
 PIOTed Morris NC8V
 LibrarianHoward Alban KD8WOY

Q-Fiver Editor Brian DeYoung, K4BRI
 Field Day..... Eric Neiheisel N8YC
 Historian Dale Vanselow KC8HQS
 Special Publications Jo Haltermon KD4PYS
 Fox Hunters Dick Arnett WB4SUV
 Equipment MgrFred Schneider K9OHE
 WebMaster George Gardei N3VQW
 Silent KeyBruce Vanselow N8BV
 Tech Talk Net MgrBruce Vanselow N8BV
 K8SCH QSL Mgr Bob Frey WA6EZV
 TV/RFI Dick Arnett WB4SUV
 HamFest Gary Coffey KB8MYC

January Calendar

Tue Jan 2	7:30 PM	Club Meeting in St Bernard—Topic: DIY Spectrum Analyzer
Wed Jan 3	9:00 PM	Tech Talk, NCS Robert AK3Q
Sun Jan 7	6:30 PM	Newcomers/Elmers Net, 146.67, Topic: Propagation Hints and Tips
Tue Jan 9	7:00 PM	Tech Committee meeting—location TBA
Wed Jan 10	9:00 PM	Tech Talk, NCS Eric N8YC
Sat Jan 13	10:00 AM	Monthly ARDF style On-Foot Foxhunt—At French Park, 3012 Section Rd, Cincinnati
	1:00 PM	Brunch Bunch at Cock and Bull Public House, 275 East Sharon Road in Glendale
Sun Jan 14	6:30 PM	Newcomers/Elmers Net, 146.67, Topic: Ground Conditions
Wed Jan 17	9:00 PM	Tech Talk, NCS Dale, KC8HQS
Sun Jan 21	6:30 PM	Newcomers/Elmers Net, 146.67, Topic: ICS and Emergency Management
Tue Jan 23	7:00 PM	Board of Directors meeting at My Neighbor's place —3150 Harrison Ave.
Wed Jan 24	9:00 PM	Tech Talk, NCS George N3VQW
Sun Jan 28	6:30 PM	Newcomers/Elmers Net, 146.67, Topic: Why Work With Wire? Antenna Basics
Wed Jan 31	9:00 PM	Tech Talk, NCS George N3VQW

WebSDR

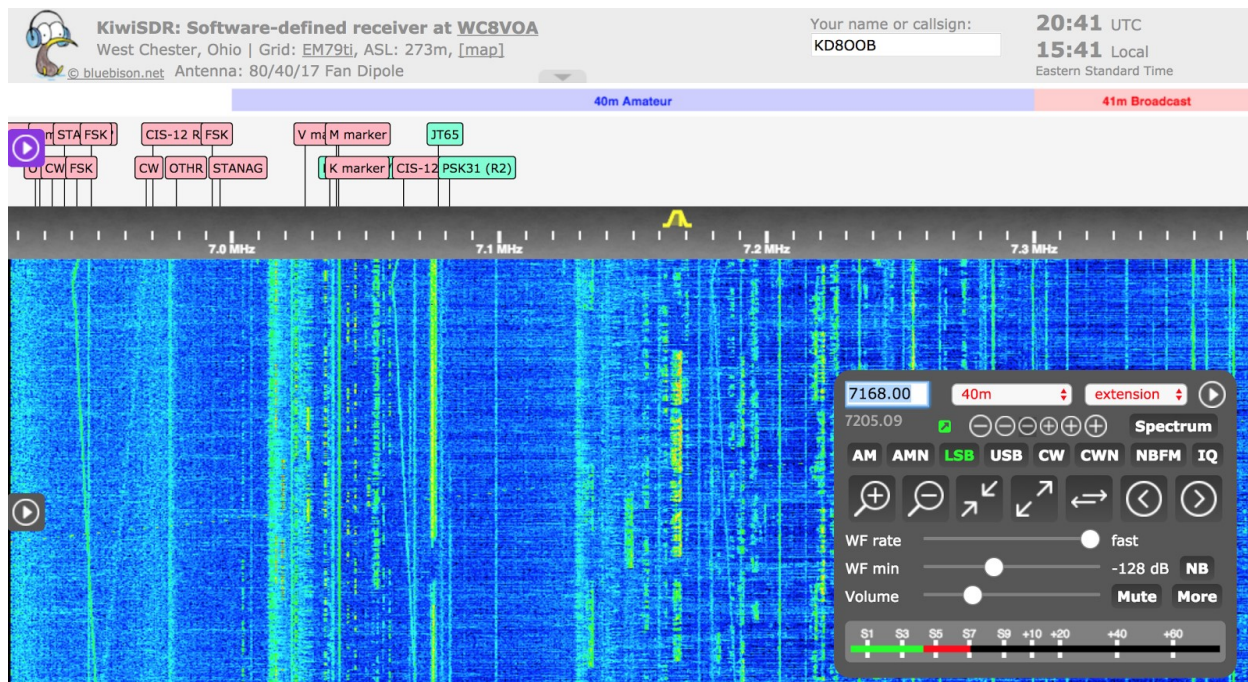
WebSDR is a recent development in radio technology where a software-defined radio is made remotely accessible via the web to multiple, simultaneous users. Users are able to select a band, select a modulation and view the RF waterfall for that band. They may also zoom into the waterfall and select specific frequencies, all from a standard web browser, including most smartphone and tablet browsers.

The uses for WebSDR are many. It gives users the ability to:

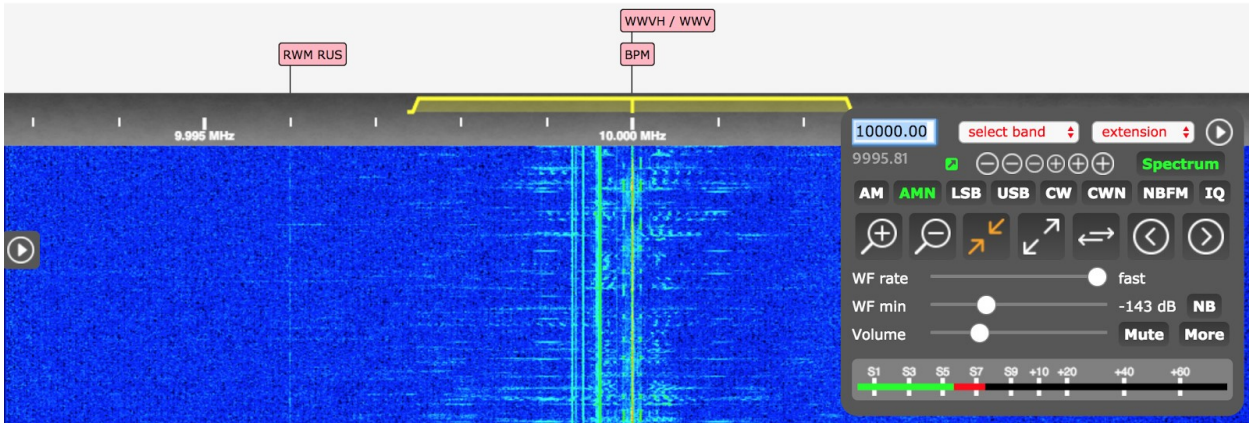
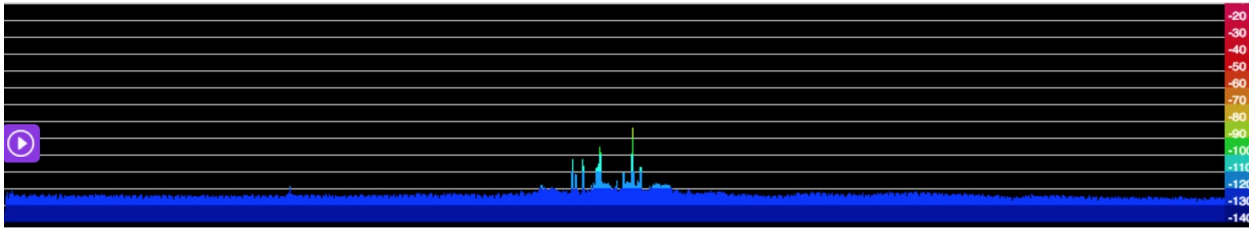
- View the RF waterfall without upgrading to more expensive modern equipment;
- Avoid noise and interference at their current location;
- Listen to normally inaccessible bands due to antenna restrictions;
- Listen to their favorite ham bands when away from their own receiver.

It is also possible to decode digital modes using a virtual microphone on the PC to connect the sound output of the browser to another application like fldigi or WSJT.

Use of a WebSDR is easy. After selecting a server, the website provides an interface similar to a modern transceiver front panel, showing the user the RF waterfall and allowing them to choose a band, modulation and frequency. Depending on the software used, some even allow different filters. Depending on the band selected, the waterfall might be broad. To narrow the view, simply click the zoom icon. Changing frequencies is a simple by clicking on the RF waterfall or entering a specific frequency via keyboard. Some WebSDRs even have selected stations displayed on the RF waterfall, such as WWV and CHU, similar to vintage shortwave receivers.



Listening in on a QSO on 40m. Note the rig-like controls on the right and the named stations on the upper left.



Listening to WWV at 10000.00 kHz. I used the AM narrow mode to filter out some of the noise. I also activated the spectrum view to show how strong the signal was.

Outside of the manu one-off WebSDR sites, here are two of the largest aggregate websites.

- <http://sdr.hu/>
- <http://www.websdr.org/>

There are multiple ways to set up a WebSDR. Basically, all anyone needs is a decent SDR, a sufficiently powerful computer and a decently fast internet connection. There are plenty of individual server sites for a single SDR and several aggregation sites that allow users to search for WebSDR servers via map, location, band, radio type, antenna type, number of active users, etc. The power of the aggregate sites is the ability to choose an SDR at the location that best fits your listening needs, unlike an individual server where the QTH is fixed. To setup your own, explore these different sites, where the operators discuss how they do it and offer contact information to help with specific topics and software.

My favorite site is sdr.hu. It provides an intuitive interface and has a wide range of receivers. My primary use of WebSDR is to listen for my own signal. This gives me the opportunity to hear what I sound like, see if I'm getting into remote locations or how I might sound in pileup. I also use the several Cincinnati area WebSDRs on a regular basis to hear what I could be hearing if the noise floor wasn't so high in my urban QTH.

Go ahead and give WebSDR a try!

73! Cesi - KD8OOB

December 5th Meeting Minutes

President Gary, KB8MYC, called the meeting to order at 7:03 PM with the Pledge of Allegiance. 41 members and visitors gave self introductions.

Brag Session: Robert, AK3Q, told us that he became a ham radio operator exactly 10 years ago. Bob, WV6EZV, told us that he has qualified for digital DXCC,

The first round of food began at 7:36 PM. Food continued through the meeting.

At 7:57 PM President Gary made some comments and announced Dennis, KD8ILY, as Ham of the Year.

Elections were next. A motion was made that the Secretary cast a ballot for the three uncontested officer positions. The motion was seconded and passed by voice vote.

Robert, AK3Q was elected President

Cesidio, KD8OOB was elected Secretary

Brian, K4BRI was elected Treasurer

There was no nominee for the Vice President position; pursuant to the By Laws and Robert's Rules of Order the Board of Directors will appoint a Vice President.

Ballots were handed out and collected for the one Director position up for election. The results of this election were announced a bit later in the meeting after the members of Nominating Committee completed the count. Dennis, KB8ILY received 24 votes. Mike KB8ZLB received 12 votes and Fred K9OHE received 9 votes. Dennis was declared the winner and the new 3 year Director. A motion was made and seconded to instruct the Secretary to destroy the ballots. The motion passed. [The ballots were shredded the following morning.]

Split the Pot: \$318 was collected. Cesi KD8OOB won \$159.

Gary announced that only members could receive the radios and other items in the drawing.

A radio antenna was won by Ryan W1RYN and another antenna was won by Ryan AC8UJ. A packet of electrical test instruments was won by Paul NV8H. A new 2017 ARRL Amateur Radio Handbook was won by Gary, KB8MYC. An RT radio dongle was won by Gary N8GWH and another was won by Michael KD8SOH. A Yaesu FT65 was won by Fred K9OHE who promptly gave it back to the club to be auctioned at the next meeting with proceeds to be put into the repeater fund. A second Yaesu FT65 was won by Michael KG4OSG. A TYT DMR handheld radio was won by Mike KD8ZLB. A free La Rosa Pizza was won by Fred K9OHE.

The meeting was adjourned.

Respectfully submitted by Fred Schneider K9OHE Secretary



November saw the first of our regular ARDF style on-foot foxhunts, held at Sharon Woods. There were a total of 7 hunters trying to find 5 transmitters on the 2m band. I helped Phil set up and place 5 of our 2 meter transmitters around the park, and helped people set up their equipment and get started.

The following people participated:

Marji, KJ4ZKC

Pat, KD8PAT

Bob, WA6EZV

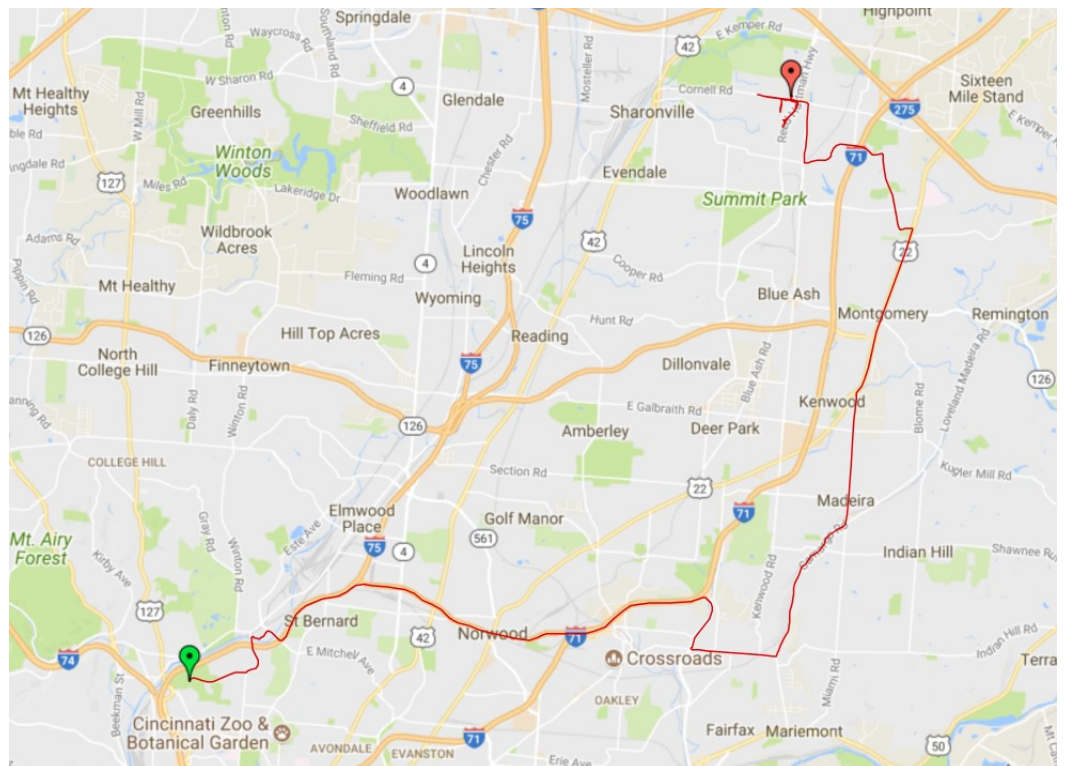
Cesi and Julianna, KD800B

Dick, WB4SUV

Bill, KA8TWB

December was the last mobile hunt of 2017, and Dick WB4SUV and Brian K4BRI were very close in points. We continued with the staggered starts, 3 minutes apart, and we had 4 teams participate. Marji and I started third, and got a signal about 70 degrees. We went to 75, took the Norwood Lateral, and got on 71. Since I thought the signal was east, we got off at Red Bank—but once we got off, it lead us north, so we turned on Madison and just started heading north. Once we got to Blue Ash, I was thinking near the old airport, and as we crossed Reed Hartman, it said behind us. We made a few more wrong turns, and finally found him behind a McDonalds.

Dick had found him before us, so he was first in points for 2017—way to go Dick!

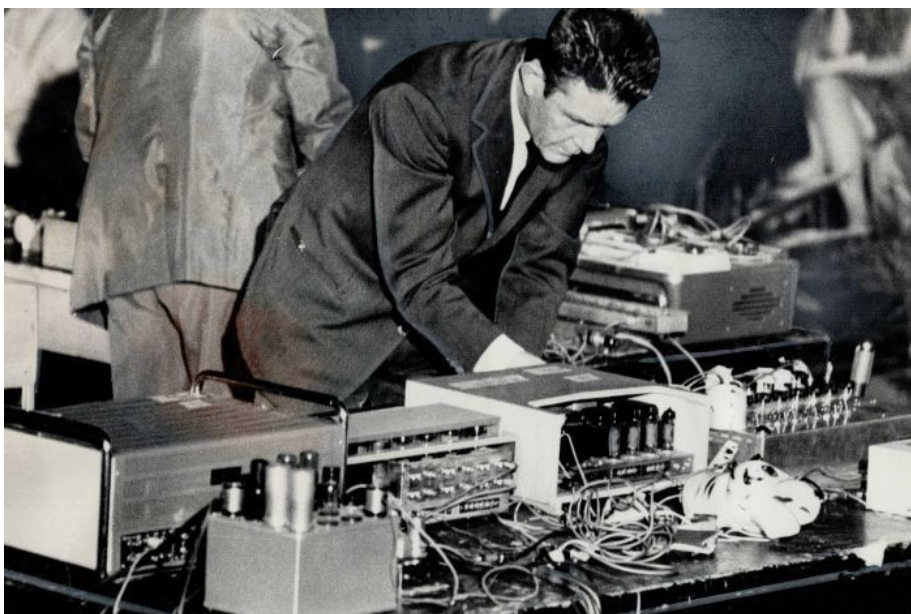


The Music of Radio: Imaginary Landscapes

by Justin Patrick Moore, KE8COY

The development of telecommunications technology and electronic circuits had a major impact on the creation of new musical instruments from the very beginnings of the field. But it was only in 1951 that a composer first got the idea that the radio itself could be used as a musical instrument. Since then the use of radio as a source for live, unpredictable sound, music, and voice has become commonplace across the genres of contemporary classical, and the various styles of electronic, rock and pop music. The next several installments of the music of radio series will explore some of the key composers and pieces of music that used radios as the primary instrument. Using the radio as an instrument has become part of what composer Alvin Curran has called "the new common practice" or grab-bag of themes, principles, and methods being used to create the sonic backdrop of the landscape that everyone now inhabits in this age of electronic multimedia.

"It's not a physical landscape. It's a term reserved for the new technologies. It's a landscape in the future. It's as though you used technology to take you off the ground and go like Alice through the looking glass." John Cage wrote this about his series of *Imaginary Landscape* compositions that first began in 1939 with No. 1, written for two variable-speed turntables, frequency recordings, muted piano, and cymbal. It was potentially the first piece of electroacoustic music ever composed. The turntables played test tones. Some were constant, others had a sliding pitch. From the very beginning the piece was envisioned for radio, to be performed for either live or recorded broadcast. Since Cage had been a boy, he had been fascinated by the medium. Born in 1912 broadcasting was still in its infancy when it first reached his ears. Radio was so new anything could be done with it. The lackluster formats most common on the broadcasting portions of the spectrum now could well use an injection of the wonder the medium held in those first few decades.



Imaginary Landscape No. 1 was written while Cage held a teaching position at the Cornish School in Seattle. The school had been founded by Nellie Cornish, who had received some education in radio technology from Edward R. Murrow when visiting him at the CBS station in New York. In 1936 she created at Cornish the first school for radio technology in the United States. The studio at the school was equipped with the latest broadcasting and recording gear. It was there that Cage first began to experiment with the use of electrical sounds for musical purposes. At that time he was deep into writing percussion music and he began incorporating the sounds of radio and oscillator frequencies into these pieces. Reporting on *Imaginary Landscape No. 1* the Seattle Star wrote that it was a "staccato roar of radio static and ghostly, ghostly whistles with intermittent shrieks". While this might have terrified listeners of the time, anymore people take such music as a matter of course, paying it no mind, especially when it is used in such things as the soundtrack or incidental music in film and television.

In 1941 Cage had found himself spending a large part of the year in Chicago. It was here that his interest in radio music continued to grow. Around this time he had published an article "For More New Sounds" in the journal *Modern Music*. In this essay he wrote about the similarities to be found between the materials used to create sound effects in radio studios and the instruments in the percussion wing of an orchestra. One of his interests was to bring radio sound-effects to the concert hall. He wrote, "organizations of sound effects, with their expressive rather than representational qualities in mind, can be made. Such compositions could be represented by themselves as 'experimental radio music'". That same year he got to work with the poet Kenneth Patchen in creating a radio play for CBS. The first draft of the musical score was scrapped by the sound engineers however. Some of the sounds he wanted to create, such as the escape of compressed air were too expensive to produce for the program, he was told. After some revisions he eventually gave CBS something they considered acceptable. The resulting piece by Cage and Patchen, *The City Wears a Slouch Hat*, was broadcast on May 31st, 1942. The surreal text by the poet was mixed with sounds of telephones, crying babies, rain, foghorns and Cage's metallic percussion instruments. In 1942 he also wrote *No. 2* and *3* in the *Imaginary Landscape* series. *No. 2* was written for tin cans, conch shell, ratchet, bass drum, buzzers, water gong, metal wastebasket, lion's roar and amplified coil of wire. *No. 3* required musicians to play tin cans again, muted gongs, audio frequency oscillators, variable speed turntables with frequency recordings and recordings of generator whines, amplified coil of wire, amplified marimbula (a Caribbean instrument similar to the African thumb piano), and electric buzzer.

Imaginary Landscape No. 4 was first performed in 1951 and is scored for 12 radios played by 24 musicians, two on each radio, one to control the tuning, the other to control the volume. It is a great example of indeterminate music. The only guarantee about the piece is that no performance of it will never be heard the same way. This is guaranteed because John incorporates chance operations to determine how much the dials of each radio are to be turned by each performer. The novelty of each performance is also guaranteed by the nature of radio itself. Depending on the place and time of a performance, the things coming out of the radio speakers are going to be different. During its premier concert at Columbia University's McMillin Theater those in the audience heard the word "Korea" over and over again, as well as snippets of a Mozart violin concerto, news about baseball, static, and silence. The performance took place around midnight and many of the stations in New York had already gone off the air for the night. Of course the silence never bothered Cage, who considered in an integral part of the experience. He had said that "silence, to my mind is as much a part of music as sound."

Listening to a recording of this piece from 2008 reveals the prevalence of country music and commercials. Voices come in and say things like "60 percent off" and read the weather and the latest buzz words in the news cycle. Many people listening today might be as confused about the "musical" quality of such a piece as they were back in 1951. But what John Cage has done is to ask people to tune in and experience the unpredictable sounds and signals coming in from the radios and from the world, as a form of music.

The *Imaginary Landscape* compositions came to a close with *No. 5* a work for magnetic tape recorder and any 42 phonograph records. This piece in the series was written in the same year as he began work on *Williams Mix*, for eight simultaneously played independent quarter-inch magnetic tapes, that became the first piece of octophonic music. As John Cage continued to compose until his death in 1992, he continued to work musically with new technology, including early computer music compositions in the 1960's. A number of other composers and musicians have taken a vast amount of inspiration from Cage's work with radio and continued to build on it. These will be explored in further transmissions.

Sources:

Begin again: a biography of John Cage by Kenneth Silverman, Alfred Knopf, New York, 2010.

Where the Heart Beats: John Cage, Zen Buddhism, and the Inner Life of Artists, by Kay Larson, Penguin Press, New York, 2012

Brunch Bunch

The Brunch Bunch is a group of amateur radio operators, friends, and family from the area that for more than 6 years have been meeting on the second Saturday of every month for lunch. We meet at 1pm at a location to be announced each month. Even if you've never joined us before, you're more than welcome to come hang out with us! You'll make some new friends, and you'll be sure to have a great lunch!

The next Brunch Bunch will be held Saturday, January 13th, at 1pm. The location for January is the Cock and Bull Public House located at 275 East Sharon Road in Glendale. This location is at the corner of East Sharon Road and Greenville Avenue next to the railroad tracks.

The Cock and Bull is famous for their award winning fish & chips.

For a look at the Cock and Bull Cincinnati menu go to:
www.cockandbullcincinnati.com

Remember that the Brunch Bunch always meets the second Saturday of every month at 1pm at a location to be announced each month. If you can't join us this month, maybe you'll be available to join us in the months ahead.

I'm always looking for suggestions on what restaurant you think might be a good place for the Brunch Bunch to visit soon.

73,Bruce, N8BV



Sun	Mon	Tue	Wed	Thu	Fri	Sat
<p>C5 - Gambia thru 1-12</p> <p>-----</p> <p>XT2AW - Burkina Faso Thru 1-18</p> <p>-----</p> <p>PJ7 - S Maarten thru 1-13</p> <p>-----</p> <p>T8CW - Palau thru 1-5</p>	<p>1</p> <p>A70X - Qatar thru 1-6</p> <p>-----</p> <p>FM - Martinique thru 1-10</p> <p>-----</p> <p>RI50ANO - S Shetland Is thru 1-31</p>	<p>2</p>	<p>3</p> <p>6O6O - Somalia thru 1-16</p> 	<p>4</p>	<p>5</p>	<p>6</p>
<p>7</p>	<p>8</p>	<p>9</p> <p>XW4FB - Laos thru 1-23</p> 	<p>10</p> <p>J70VR - Dominica thru 1-14</p> <p>-----</p> <p>HP - Panama thru 1-24</p>	<p>11</p> <p>6Y6J - Jamaica thru 1-22</p> 	<p>12</p>	<p>13</p> <p>ZF2PG - Cayman Is Thru 1-21</p> 
<p>14</p> <p>FG - Guadeloupe thru 1-20</p> 	<p>15</p>	<p>16</p>	<p>17</p>	<p>18</p>	<p>19</p>	<p>20</p>
<p>21</p> <p>J88PI - St Vincent thru 1-27</p> 	<p>22</p>	<p>23</p> <p>HS0ZEG - Thailand Thru 1-30</p> 	<p>24</p> <p>P4 - Aruba thru 1-30</p> <p>-----</p> <p>ZC4A - Cyprus thru 1-31</p> <p>-----</p> <p>TG9 - Guatemala Thru 2-19</p>	<p>25</p> <p>3Y0Z - Bouvet Isl thru 3-14</p> 	<p>26</p>	<p>27</p> <p>T88PB - Palau thru 1-31</p> <p>-----</p> <p>PY0 - Fernando de Noronha thru 2-1</p>
<p>28</p>	<p>29</p> <p>V47UR - St Kitts & Nevis thru 2-12</p> 	<p>30</p>	<p>31</p>			

OH-KY-IN Amateur Radio Society

Regular monthly meetings are held the first Tuesday of each month at 7:30PM local time at the St Bernard Recreation Hall, 120 Washington Avenue (corner Washington & Tower Aves) in St Bernard, just east of Vine St. Please come in the doors at street level, facing the high school. Visitors are ALWAYS welcome!

The next meeting of the Oh-Ky-In Amateur Radio Society will be Tuesday, January 2nd at 7:30 PM

Program: DIY Spectrum Analyzer

Some examples of using simple SDR USB sticks to make a multi purpose spectrum analyzer.

OH-KY-IN Amateur Radio Society

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