

A Software-Defined Radio for the Masses, Part 1

This series describes a complete PC-based, software-defined radio that uses a sound card and an innovative detector circuit. Mathematics is minimized in the explanation. Come see how it's done.

By Gerald Youngblood, AC5OG

A certain convergence occurs when multiple technologies align in time to make possible those things that once were only dreamed. The explosive growth of the Internet starting in 1994 was one of those events. While the Internet had existed for many years in government and education prior to that, its popularity had never crossed over into the general populace because of its slow speed and arcane interface. The development of the Web browser, the rapidly accelerating power and availability of the PC, and the availability of inexpensive and increasingly

speedy modems brought about the Internet convergence. Suddenly, it all came together so that the Internet and the worldwide Web joined the everyday lexicon of our society.

A similar convergence is occurring in radio communications through digital signal processing (DSP) software to perform most radio functions at performance levels previously considered unattainable. DSP has now been incorporated into much of amateur radio gear on the market to deliver improved noise-reduction and digital-filtering performance. More recently, there has been a lot of discussion about the emergence of so-called software-defined radios (SDRs).

A software-defined radio is characterized by its flexibility: Simply modifying or replacing software programs

can completely change its functionality. This allows easy upgrade to new modes and improved performance without the need to replace hardware. An SDR can also be easily modified to accommodate the operating needs of individual applications. There is a distinct difference between a radio that internally uses software for some of its functions and a radio that can be completely redefined in the field through modification of software. The latter is a software-defined radio.

This SDR convergence is occurring because of advances in software and silicon that allow digital processing of radio-frequency signals. Many of these designs incorporate mathematical functions into hardware to perform all of the digitization, frequency selection, and down-conversion to base-

band. Such systems can be quite complex and somewhat out of reach to most amateurs.

One problem has been that unless you are a math wizard and proficient in programming C++ or assembly language, you are out of luck. Each can be somewhat daunting to the amateur as well as to many professionals. Two years ago, I set out to attack this challenge armed with a fascination for technology and a 25-year-old, virtually unused electrical engineering degree. I had studied most of the math in college and even some of the signal processing theory, but 25 years is a long time. I found that it really was a challenge to learn many of the disciplines required because much of the literature was written from a mathematician's perspective.

Now that I am beginning to grasp many of the concepts involved in software radios, I want to share with the Amateur Radio community what I have learned without using much more than simple mathematical concepts. Further, a software radio should have as little hardware as possible. If you have a PC with a sound card, you already have most of the required hardware. With as few as three integrated circuits you can be up and running with a Tayloe detector—an innovative, yet simple, direct-conversion receiver. With less than a dozen chips, you can build a transceiver that will outperform much of the commercial gear on the market.

Approach the Theory

In this article series, I have chosen to focus on practical implementation rather than on detailed theory. There are basic facts that must be understood to build a software radio. However, much like working with integrated circuits, you don't have to know how to create the IC in order to use it in a design. The convention I have chosen is to describe practical applications followed by reference where appropriate for more detailed study. One of the easier to comprehend references I have found is *The Scientist and Engineer's Guide to Digital Signal Processing* by Steven W. Smith. It is free for download over the Internet at www.DSPGuide.com. I consider it required reading for those who want to dig deeper into implementation as well as theory. I will refer to it as the "DSP Guide" many times in this article series for further study.

So get out your four-function calculator (okay, maybe you need six or

seven functions) and let's get started. But first, let's set forth the objectives of the complete SDR design:

- Keep the math simple
- Use a sound-card equipped PC to provide all signal-processing functions
- Program the user interface and all signal-processing algorithms in *Visual Basic* for easy development and maintenance
- Utilize the Intel Signal Processing Library for core DSP routines to minimize the technical knowledge requirement and development time, and to maximize performance
- Integrate a direct conversion (D-C) receiver for hardware design simplicity and wide dynamic range
- Incorporate direct digital synthesis (DDS) to allow flexible frequency control
- Include transmit capabilities using similar techniques as those used in the D-C receiver.

Analog and Digital Signals in the Time Domain

To understand DSP we first need to understand the relationship between digital signals and their analog counterparts. If we look at a 1-V (pk) sine wave on an analog oscilloscope, we see that the signal makes a perfectly smooth curve on the scope, no matter how fast the sweep frequency. In fact, if it were possible to build a scope with an infinitely fast horizontal sweep, it would still display a perfectly smooth curve (really a straight line at that point). As such, it is often called a *continuous-time signal* since it is continuous in time. In other words, there are an infinite number of different voltages along the curve, as can be seen on the analog oscilloscope trace.

On the other hand, if we were to measure the same sine wave with a digital voltmeter at a sampling rate of four times the frequency of the sine wave, starting at time equals zero, we would read: 0 V at 0°, 1 V at 90°, 0 V at 180° and -1 V at 270° over one complete cycle. The signal could continue perpetually, and we would still read those same four voltages over and again, forever. We have measured the voltage of the signal at discrete moments in time. The resulting voltage-measurement sequence is therefore called a *discrete-time signal*.

If we save each discrete-time signal voltage in a computer memory and we know the frequency at which we sampled the signal, we have a *discrete-time sampled signal*. This is what an analog-to-digital converter (ADC)

does. It uses a sampling clock to measure discrete samples of an incoming analog signal at precise times, and it produces a digital representation of the input sample voltage.

In 1933, Harry Nyquist discovered that to accurately recover all the components of a periodic waveform, it is necessary to sample a signal at twice the maximum bandwidth of the signal being measured. That minimum sampling frequency is called the *Nyquist criterion*. This may be expressed as:

$$f_s = 2f_{bw} \quad (\text{Eq 1})$$

where f_s is the sampling rate and f_{bw} is the bandwidth. See the math isn't so bad, is it?

Now as an example of the Nyquist criterion, let's consider human hearing, which typically ranges from 20 Hz to 20 kHz. To recreate this frequency response, a CD player must sample at a frequency of at least 40 kHz. As we will soon learn, the maximum frequency component must be limited to 20 kHz through low-pass filtering to prevent distortion caused by false images of the signal. To ease filter requirements, therefore, CD players use a standard sampling rate of 44,100 Hz. All modern PC sound cards support that sampling rate.

What happens if the sampled bandwidth is greater than half the sampling rate and is not limited by a low-pass filter? An *alias* of the signal is produced that appears in the output along with the original signal. Aliases can cause distortion, beat notes and unwanted spurious images. Fortunately, alias frequencies can be precisely predicted and prevented with proper low-pass or band-pass filters, which are often referred to as *anti-aliasing* filters, as shown in Fig 1. There are even cases where the alias frequency can be used to advantage; that will be discussed later in the article.

This is the point where most texts on DSP go into great detail about what sampled signals look like above the Nyquist frequency. Since the goal of this article is practical implementation, I refer you to Chapter 3 of the DSP Guide for a more in-depth discussion of sampling, aliases, A-to-D and D-to-A conversion. Also refer to Doug

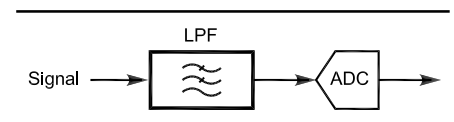


Fig 1—A/D conversion with antialiasing low-pass filter.

Smith's article, "Signals, Samples, and Stuff: A DSP Tutorial."¹

What you need to know for now is that if we adhere to the Nyquist criterion in Eq 1, we can accurately sample, process and recreate virtually any desired waveform. The sampled signal will consist of a series of numbers in computer memory measured at time intervals equal to the sampling rate. Since we now know the amplitude of the signal at discrete time intervals, we can process the digitized signal in software with a precision and flexibility not possible with analog circuits.

From RF to a PC's Sound Card

Our objective is to convert a modulated radio-frequency signal from the frequency domain to the time domain for software processing. In the frequency domain, we measure amplitude versus frequency (as with a spectrum analyzer); in the time domain, we measure amplitude versus time (as with an oscilloscope).

In this application, we choose to use a standard 16-bit PC sound card that has a maximum sampling rate of 44,100 Hz. According to Eq 1, this means that the maximum-bandwidth signal we can accommodate is 22,050 Hz. With quadrature sampling, discussed later, this can actually be extended to 44 kHz. Most sound cards have built-in antialiasing filters that cut off sharply at around 20 kHz. (For a couple hundred dollars more, PC sound cards are now available that support 24 bits at a 96-kHz sampling rate with up to 105 dB of dynamic range.)

Most commercial and amateur DSP designs use dedicated DSPs that sample intermediate frequencies (IFs) of 40 kHz or above. They use traditional analog superheterodyne techniques for down-conversion and filtering. With the advent of very-high-speed and wide-bandwidth ADCs, it is now possible to directly sample signals up through the entire HF range and even into the low VHF range. For example, the Analog Devices AD9430 A/D converter is specified with sample rates up to 210 Msps at 12 bits of resolution and a 700-MHz bandwidth. That 700-MHz bandwidth can be used in under-sampling applications, a topic that is beyond the scope of this article series.

The goal of my project is to build a PC-based software-defined radio that uses as little external hardware as possible while maximizing dynamic range and flexibility. To do so, we will need to convert the RF signal to audio frequencies in a way that allows removal of the unwanted mixing products or images caused by the down-conversion process. The simplest way to accomplish this while maintaining wide dynamic range is to use D-C techniques to

translate the modulated RF signal directly to baseband. We can mix the signal with an oscillator tuned to the RF carrier frequency to translate the bandwidth-limited signal to a 0-Hz IF as shown in Fig 2.

The example in the figure shows a 14.001-MHz carrier signal mixed with a 14.000-MHz local oscillator to translate the carrier to 1 kHz. If the low-pass filter had a cutoff of 1.5 kHz, any signal between 14.000 MHz and 14.0015 MHz would be within the passband of the direct-conversion receiver. The problem with this simple approach is that we would also simultaneously receive all signals between 13.99815 MHz and 14.000 MHz as unwanted images within the passband, as illustrated in Fig 3. Why is that?

Most amateurs are familiar with the concept of sum and difference frequencies that result from mixing two signals. When a carrier frequency, f_c , is mixed with a local oscillator, f_{lo} , they combine in the general form:

$$f_c f_{lo} = \frac{1}{2} [(f_c + f_{lo}) + (f_c - f_{lo}) + (-f_c + f_{lo}) + (-f_c - f_{lo})] \text{ (Eq 2)}$$

When we use the direct-conversion mixer shown in Fig 2, we will receive these primary output signals:

$$f_c + f_{lo} = 14.001 \text{ MHz} + 14.000 \text{ MHz} = 28.001 \text{ MHz}$$

$$f_c - f_{lo} = 14.001 \text{ MHz} - 14.000 \text{ MHz} = 0.001 \text{ MHz}$$

Note that we also receive the image frequencies that "fold over" the primary output signals:

$$-f_c + f_{lo} = -14.001 \text{ MHz} + 14.000 \text{ MHz} = -0.001 \text{ MHz}$$

$$-f_c - f_{lo} = -14.001 \text{ MHz} - 14.000 \text{ MHz} = -28.001 \text{ MHz}$$

A low-pass filter easily removes the 28.001-MHz *sum frequency* and its -28.001-MHz *image* but the -0.001-MHz *difference-frequency image* will remain in the output. This unwanted image is the opposite sideband centered on the 14.000-MHz carrier frequency. This would not be a problem if there were no signals below 14.000 MHz to interfere. As previously stated all undesired signals between 13.99815 and 14.000 MHz will translate into the passband along with the desired signals above 14.000 MHz. The image results in increased noise in the output.

So how can we remove the image-frequency signals? It can be accomplished through *quadrature mixing*. Phasing or quadrature transmitters and receivers—also called Weaver-method or image-rejection mixers—have existed since the early days of single sideband. In fact, my first SSB transmitter was a used Central Electronics 20A exciter that incorporated a phasing design. Phasing systems lost favor in the early 1960s with the advent of relatively inexpensive, high-performance filters.

To achieve good opposite-sideband or image suppression,

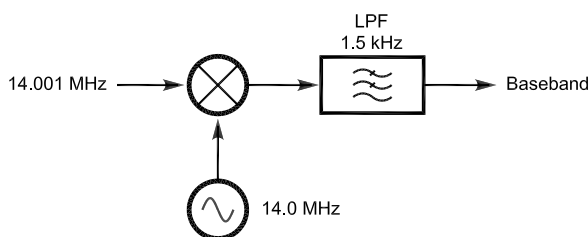


Fig 2—A direct-conversion real mixer with a 1.5-kHz low-pass filter.

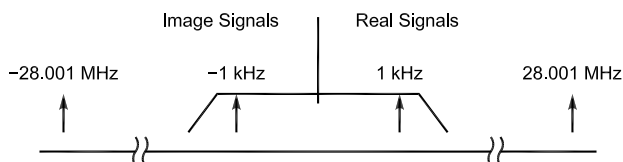


Fig 3—Output spectrum of a real mixer illustrating the sum, difference and image frequencies.

¹Notes appear on page 00.

phasing systems require a precise balance of amplitude and phase between two samples of the signal that are 90° out of phase or in quadrature with each other—"orthogonal" is the term used in some texts. Until the advent of digital signal processing, it was difficult to realize the level of image rejection performance required of modern radio systems in phasing designs. Since digital signal processing allows precise numerical control of phase and amplitude, quadrature modulation and demodulation are the preferred methods. Such signals in quadrature allow virtually any modulation method to be implemented in software using DSP techniques.

Give Me *I* and *Q* and I Can Demodulate Anything

First, consider the direct-conversion mixer shown in Fig 2. When the RF signal is converted to baseband audio using a single channel, we can visualize the output as varying in amplitude along a single axis as illustrated in Fig 4. We will refer to this as the *in-phase* or *I* signal. Notice that its magnitude varies from a positive value to a negative value at the frequency of the modulating signal. If we use a diode to rectify the signal, we would have created a simple envelope or AM detector.

Remember that in AM envelope detection, both modulation sidebands carry information energy and both are desired at the output. Only amplitude information is required to fully demodulate the original signal. The problem is that most other modulation techniques require that the phase of the signal be known. This is where quadrature detection comes in. If we delay a copy of the RF carrier by 90° to form a quadrature (*Q*) signal, we can then use it in conjunction with the original in-phase signal and the math we learned in middle school to determine the instantaneous phase and amplitude of the original signal.

Fig 5 illustrates a RF carrier with the *I* signal plotted on the x-axis and the *Q* signal (the *I* signal delayed by 90°) plotted on the y-axis of a plane. This is often referred to in the literature as a *phasor diagram* in the *complex plane*. We are now able to extrapolate the two signals to draw an arrow or phasor that represents the instantaneous magnitude and phase of the original signal.

Okay, here is where you will have to use a couple of those extra functions on the calculator. To compute the magnitude m_t or envelope of the sig-

nal, we use the geometry of right triangles. In a right triangle, the square of the hypotenuse is equal to the sum of the squares of the other two sides—according to the Pythagorean theorem. Or restating, the hypotenuse as m_t (magnitude with respect to time):

$$m_t = \sqrt{I_t^2 + Q_t^2} \quad (\text{Eq 3})$$

The instantaneous phase of the signal as measured counterclockwise from the positive *I* axis and may be computed by the inverse tangent (or arctangent) as follows:

$$\phi_t = \tan^{-1} \left(\frac{Q_t}{I_t} \right) \quad (\text{Eq 4})$$

Therefore, if we measured the instantaneous values of *I* and *Q*, we would know everything we needed to know about the signal at a given moment in time. This is true whether we are dealing with continuous analog signals or discrete sampled signals. With *I* and *Q*, we can demodulate AM signals directly using Eq 3 and FM signals using Eq 4. To demodulate SSB takes one more step. Quadrature signals can be used analytically to remove the image frequencies and leave only the desired sideband.

The mathematical equations for quadrature signals are difficult but

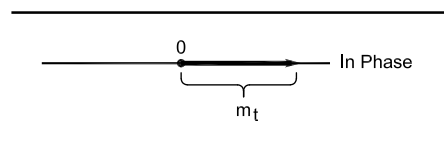


Fig 4—An in-phase signal (*I*) on the real plane. The magnitude, $m_{(t)}$, is easily measured as the instantaneous voltage, but no phase information is available from in-phase detection. This is the way an AM envelope detector works.

are very understandable with a little study. I highly recommend that you read the online article, "Quadrature Signals: Complex, But Not Complicated," by Richard Lyons. It can be found at www.dspguru.com/info/tutor/quadsig.htm. The article develops in a very logical manner how quadrature-sampling *I/Q* demodulation is accomplished. A basic understanding of these concepts is essential to designing software-defined radios.

We can take advantage of the analytic capabilities of quadrature signals through a quadrature mixer. To understand the basic concepts of quadrature mixing, refer to Fig 6, which illustrates a quadrature-sampling *I/Q* mixer.

First, the RF input signal is band-pass filtered and applied to the two parallel mixer channels. By delaying the local oscillator wave by 90°, we can generate a cosine wave that, in tandem, forms a *quadrature oscillator*. The RF carrier, $f_c(t)$, is mixed with the respective cosine and sine wave local oscilla-

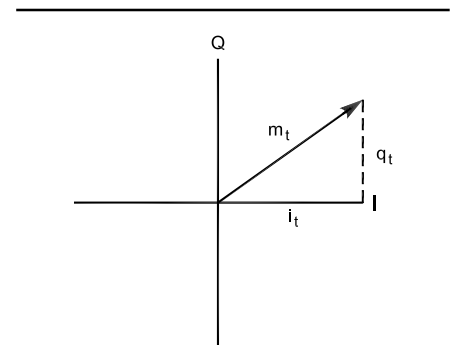


Fig 5—*I* and *Q* signals are shown on the complex plane. The magnitude vector, $m_{(t)}$, rotates counterclockwise at a rate of $2\pi f_c$. The magnitude and phase of the rotating vector at any instant in time may be determined through Eqs 3 and 4.

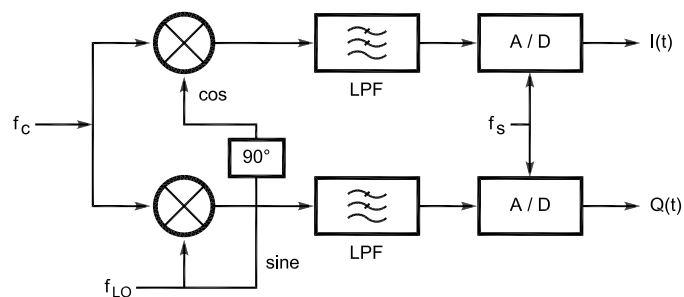


Fig 6—Quadrature sampling mixer: The RF carrier, f_c , is fed to parallel mixers. The local oscillator (Sine) is fed to the lower-channel mixer directly and is delayed by 90° (Cosine) to feed the upper-channel mixer. The low-pass filters provide antialias filtering before analog-to-digital conversion. The upper channel provides the in-phase ($I_{(t)}$) signal and the lower channel provides the quadrature ($Q_{(t)}$) signal. In the PC SDR the low-pass filters and A/D converters are integrated on the PC sound card.

tors and is subsequently low-pass filtered to create the in-phase, $I(t)$, and quadrature, $Q(t)$, signals. Effectively, the $Q(t)$ channel is phase-shifted 90° relative to the $I(t)$ channel through mixing with the sine local oscillator. The low-pass filter is designed for cut-off below the Nyquist frequency to prevent aliasing in the ADC step. The A/D converts continuous-time signals to discrete-time sampled signals. Now that we have the I and Q samples in memory, we can perform the magic of digital signal processing.

Before we go further, let me reiterate that one of the problems with this method of down-conversion is that it can be costly to get good opposite-sideband suppression with analog circuits. Any variance in component values will cause phase or amplitude imbalance between two channels, resulting in a corresponding decrease in opposite-sideband suppression. With analog circuits, it is difficult to achieve better than 40 dB of suppression without much higher cost. Fortunately, it is straightforward to correct the analog imbalances in software.

Another significant drawback of direct-conversion receivers is that the noise increases as the demodulated signal approaches 0 Hz. Noise contributions come from a number of sources, such as $1/f$ noise from the semiconductor devices themselves, 60-Hz and 120-Hz line noise or hum, microphonic mechanical noise and local-oscillator phase noise near the carrier frequency. This can limit sensitivity since most people prefer their CW tones to be below 1 kHz. It turns out that most of the low-frequency noise rolls off above 1 kHz. Since a sound card can process signals all the way up to 20 kHz, why not use some of that bandwidth to move away from the low frequency noise? The PC SDR uses an 11.025-kHz, *offset-*

baseband IF to reduce the noise to a manageable level. By offsetting the local oscillator by 11.025 kHz, we can now receive signals near the carrier frequency without any of the low-frequency noise issues. This also significantly reduces the effects of local-oscillator phase noise. Once we have digitally captured the signal, it is a trivial software task to shift the demodulated signal down to a 0-Hz offset.

DSP in the Frequency Domain

Every DSP text I have read thus far concentrates on time-domain filtering and demodulation of SSB signals using *finite-impulse-response (FIR)* filters. Since these techniques have been thoroughly discussed in the literature^{1,2,3} and are not currently used in my PC SDR, they will not be covered in this article series.

My PC SDR uses the power of the *fast Fourier transform (FFT)* to do almost all of the heavy lifting in the frequency domain. Most DSP texts use a lot of ink to derive the math so that one can write the FFT code. Since Intel has so helpfully provided the code in executable form in their signal-processing library,⁴ we don't care how to write an FFT: We just need to know how to use it. Simply put, the FFT converts the complex I and Q discrete-time signals into the frequency domain. The FFT output can be thought of as a large bank of very narrow band-pass filters, called *bins*, each one measuring the spectral energy within its respective bandwidth. The output resembles a *comb filter* wherein each bin slightly overlaps its adjacent bins forming a scalloped curve, as shown in Fig 7. When a signal is precisely at the

center frequency of a bin, there will be a corresponding value only in that bin. As the frequency is offset from the bin's center, there will be a corresponding increase in the value of the adjacent bin and a decrease in the value of the current bin. Mathematical analysis fully describes the relationship between FFT bins,⁵ but such is beyond the scope of this article.

Further, the complex version of the FFT allows us to measure both phase and amplitude of the signal within each bin using Eqs 3 and 4 above. Fig 8 illustrates the output of a complex, or quadrature, FFT.

The bandwidth of each FFT bin may be computed as shown in Eq 5, where BW_{bin} is the bandwidth of a single bin, f_s is the sampling rate and N is the size of the FFT. The center frequency of each FFT bin may be determined by Eq 6 where f_{center} is the bin's center frequency, n is the bin number, f_s is the sampling rate and N is the size of the FFT. Bins zero through $N/2-1$ represent upper-sideband frequencies and bins $N/2$ to $N-1$ represent lower-sideband frequencies around the carrier frequency.

$$BW_{\text{bin}} = \frac{f_s}{N} \quad (\text{Eq 5})$$

$$f_{\text{center}} = \frac{nf_s}{N} \quad (\text{Eq 6})$$

If we assume the sampling rate of the sound card is 44.1 kHz and the number of FFT bins is 4096, then the bandwidth and center frequency of each bin would be:

$$BW_{\text{bin}} = \frac{44100}{4096} = 10.7666 \text{ Hz and}$$

$$f_{\text{center}} = n10.7666 \text{ Hz}$$

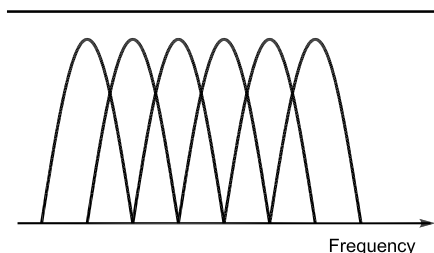


Fig 7—FFT output resembles a comb filter: Each bin of the FFT overlaps its adjacent bins just as in a comb filter. The 3-dB points overlap to provide linear output. The phase and magnitude of the signal in each bin is easily determined mathematically with Eqs 3 and 4.

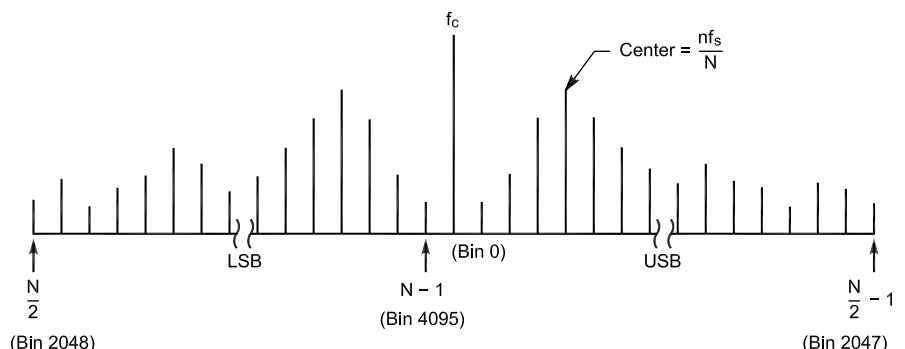


Fig 8—Complex FFT output: The output of a complex FFT may be thought of as a series of band-pass filters aligned around the carrier frequency, f_c , at bin 0. N represents the number of FFT bins. The upper sideband is located in bins 1 through $N/2-1$ and the lower sideband is located in bins $N/2$ to $N-1$. The center frequency and bandwidth of each bin may be calculated using Eqs 5 and 6.

What this all means is that the receiver will have 4096, 11-Hz-wide band-pass filters. We can therefore create band-pass filters from 11 Hz to approximately 40 kHz in 11-Hz steps.

The PC SDR performs the following functions in the frequency domain after FFT conversion:

- Brick-wall fixed and variable band-pass filters
- Frequency conversion
- SSB/CW demodulation
- Sideband selection
- Frequency-domain noise subtraction
- Frequency-selective squelch
- Noise blanking
- Graphic equalization ("tone control")
- Phase and amplitude balancing to remove images
- SSB generation
- Future digital modes such as PSK31 and RTTY

Once the desired frequency-domain processing is completed, it is simple to convert the signal back to the time domain by using an *inverse FFT*. In the PC SDR, only AGC and adaptive noise filtering are currently performed in the time domain. A simplified diagram of the PC SDR software architecture is provided in Fig 9. These concepts will be discussed in detail in a future article.

Sampling RF Signals with the Tayloe Detector: A New Twist on an Old Problem

While searching the Internet for information on quadrature mixing, I ran across a most innovative and elegant design by Dan Tayloe, N7VE. Dan, who works for Motorola, has developed and patented (US Patent #6,230,000) what has been called the *Tayloe detector*.⁶ The beauty of the Tayloe detector is found in both its design elegance and its exceptional performance. It resembles other concepts in design, but appears unique in its high performance with minimal components.^{7, 8, 9} In its simplest form, you can build a complete quadrature down converter with only three or four ICs (less the local oscillator) at a cost of less than \$10.

Fig 10 illustrates a single-balanced version of the Tayloe detector. It can be visualized as a four-position rotary switch revolving at a rate equal to the carrier frequency. The 50-Ω antenna impedance is connected to the rotor and each of the four switch positions is connected to a *sampling capacitor*. Since the switch rotor is turning at exactly the RF carrier frequency, each capacitor will track the carrier's amplitude

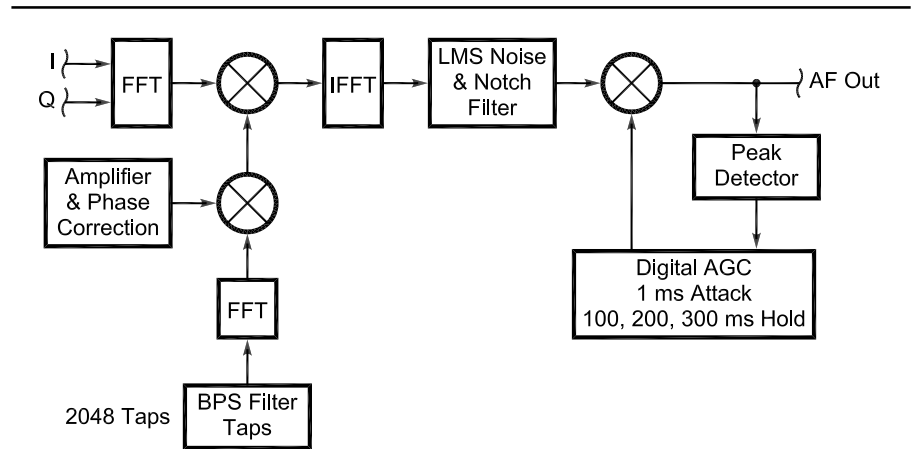


Fig 9—SDR receiver software architecture: The *I* and *Q* signals are fed from the sound-card input directly to a 4096-bin complex FFT. Band-pass filter coefficients are precomputed and converted to the frequency domain using another FFT. The frequency-domain filter is then multiplied by the frequency-domain signal to provide brick-wall filtering. The filtered signal is then converted to the time domain using the Inverse FFT. Adaptive noise and notch filtering and digital AGC follow in the time domain.

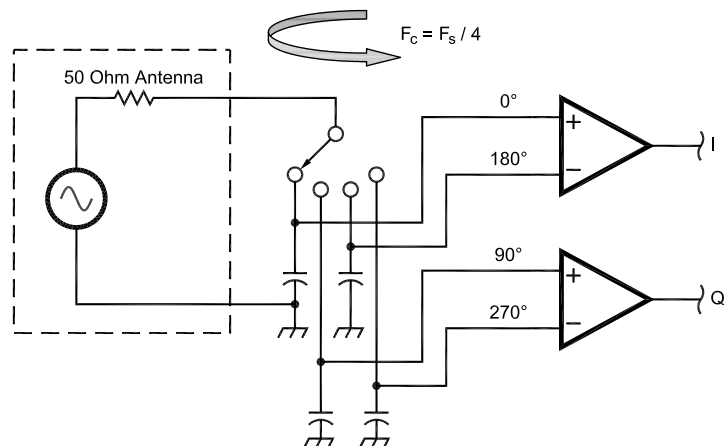


Fig 10—Tayloe detector: The switch rotates at the carrier frequency so that each capacitor samples the signal once each revolution. The 0° and 180° capacitors differentially sum to provide the in-phase (*I*) signal and the 90° and 270° capacitors sum to provide the quadrature (*Q*) signal.

for exactly one-quarter of the cycle and will hold its value for the remainder of the cycle. The rotating switch will therefore sample the signal at 0°, 90°, 180° and 270°, respectively.

As shown in Fig 11, the 50-Ω impedance of the antenna and the sampling capacitors form an R-C low-pass filter during the period when each respective switch is turned on. Therefore, each sample represents the integral or average voltage of the signal during its respective one-quarter cycle. When the switch is off, each sampling capacitor will hold its value until the next revolution. If the RF carrier and the rotating frequency were exactly in

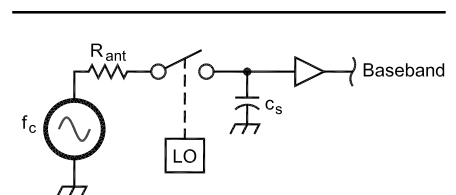


Fig 11—Track and hold sampling circuit: Each of the four sampling capacitors in the Tayloe detector form an RC track-and-hold circuit. When the switch is on, the capacitor will charge to the average value of the carrier during its respective one-quarter cycle. During the remaining three-quarters cycle, it will hold its charge. The local-oscillator frequency is equal to the carrier frequency so that the output will be at baseband.

As we shift the frequency of the carrier away from the sampling frequency, the values of the inverting phases will no longer sum to zero. The output frequency will vary according to the “beat” or difference frequency between the carrier and the switch-

Fig 12 provides the schematic for a simple, single-balanced Tayloe detector. It consists of a PI5V331, 1:4 FET demultiplexer that switches the signal to each of the four sampling capacitors. The 74AC74 dual flip-flop is connected as a divide-by-four Johnson counter to provide the two-phase clock to the demultiplexer chip. The outputs of the sampling capacitors are differentially summed through the two LT1115 ultra-low-noise op amps to form the I and Q outputs, respectively. Note that the impedance of the antenna forms the input resistance for the op-amp gain as shown in Eq 7. This impedance may vary significantly with the actual antenna. I use instrumentation amplifiers in my final design to eliminate gain variance with antenna impedance. More informa-

The Tayloe detector may also be analyzed as a *digital commutating filter*.^{10, 11, 12} This means that it operates as a very-high- Q tracking filter, where Eq 8 determines the bandwidth and n is the number of sampling capacitors,

R_{ant} is the antenna impedance and C_s is the value of the individual sampling capacitors. Eq 9 determines the Q_{det} of the filter, where f_c is the center frequency and BW_{det} is the bandwidth of the filter.

$$BW_{\text{det}} = \frac{1}{\pi n R_{\text{ant}} C_s} \quad (\text{Eq 8})$$

$$Q_{\text{det}} = \frac{f_c}{BW_{\text{det}}} \quad (\text{Eq 9})$$

By example, if we assume the sampling capacitor to be 0.27 pF and the antenna impedance to be 50 Ω , then BW and Q are computed as follows:

$$BW_{\text{det}} = \frac{1}{(\pi)(4)(50)(2.7 \times 10^{-7})} = 5895 \text{ Hz}$$

$$Q_{\text{det}} = \frac{14.001 \times 10^6}{5895} = 2375$$

Since the PC SDR uses an offset baseband IF, I have chosen to design the detector's bandwidth to be 40 Hz to allow low-frequency noise elimination as discussed above.

The real payoff in the Tayloe detector is its performance. It has been stated that the *ideal* commutating mixer has a minimum conversion loss (which equates to noise figure) of 3.9dB.^{13, 14} Typical high-level diode mixers have a conversion loss of 6-7 dB and noise figures 1 dB higher than the loss. The Tayloe detector has less than 1 dB of conversion loss, remarkably. How can this be? The reason is that it is not really a mixer but a sampling detector in the form of a quadrature track and hold. This means that the design adheres to discrete-time sampling theory, which, while similar to mixing, has its own unique characteristics. In a traditional mixer, the output signal is zero during 50% of the carrier cycle since the local oscillator is a square wave. Because a track and hold actually holds the signal value between samples, the signal output never goes to zero.

This is where aliasing can actually be used to our benefit. Since each switch and capacitor in the Tayloe detector actually samples the RF signal once each cycle, it will respond to alias frequencies as well as those within the Nyquist frequency range. In a traditional direct-conversion receiver, the local-oscillator frequency is set to the carrier frequency so that the difference frequency, or IF, is at 0 Hz and the sum frequency is at two times the carrier frequency per Eq 2. We

normally remove the sum frequency through low-pass filtering, resulting in conversion loss and a corresponding increase in noise figure. In the Tayloe detector, the sum frequency resides at the first alias frequency as shown in Fig 13. Remember that an alias is a real signal and will appear in the output as if it were a baseband signal. Therefore, the alias adds to the baseband signal for a theoretically lossless detector. In real life, there is a slight loss due to the resistance of the switch and aperture loss due to imperfect switching times.

PC SDR Transceiver Hardware

The Tayloe detector therefore provides a low-cost, high-performance method for both quadrature down-conversion as well as up-conversion for transmitting. For a complete system, we would need to provide analog AGC

to prevent overload of the ADC inputs and a means of digital frequency control. Fig 14 illustrates the hardware architecture of the PC SDR receiver as it currently exists. The challenge has been to build a low-noise analog chain that matches the dynamic range of the Tayloe detector to the dynamic range of the PC sound card. This will be covered in a future article.

I am currently prototyping a complete PC SDR transceiver, the SDR-1000, that will provide general-coverage receive from 100 kHz to 54 MHz and will transmit on all ham bands from 160 through 6 meters.

SDR Applications

At the time of this writing, the typical entry-level PC now runs at a clock frequency greater than 1 GHz and costs only a few hundred dollars. We now have exceptional processing

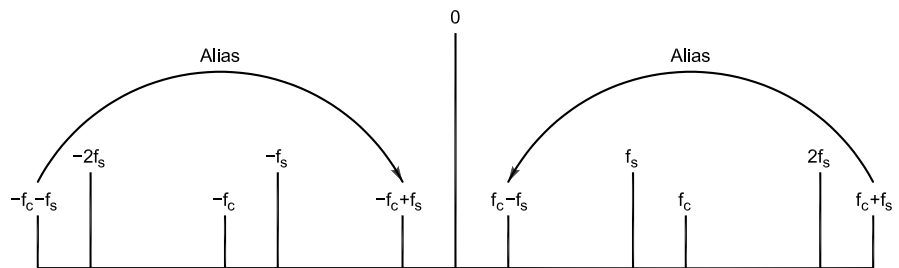


Fig 13—Alias summing on Tayloe detector output: Since the Tayloe detector samples the signal the sum frequency ($f_c + f_s$) and its image ($-f_c - f_s$) are located at the first alias frequency. The alias signals sum with the baseband signals to eliminate the mixing product loss associated with traditional mixers. In a typical mixer, the sum frequency energy is lost through filtering thereby increasing the noise figure of the device.

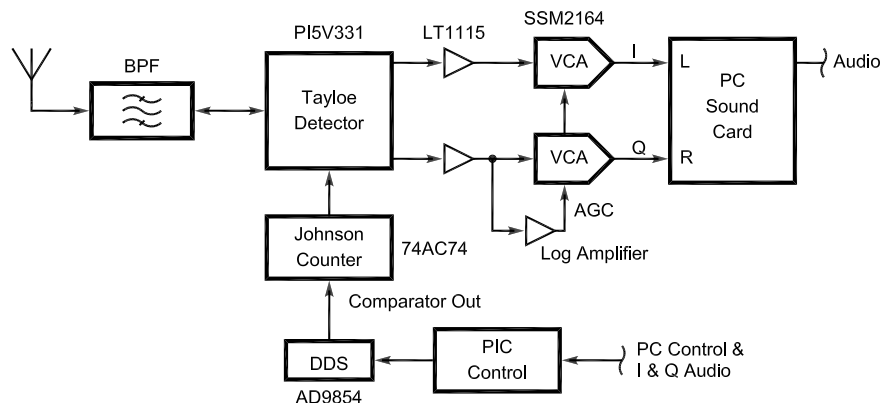


Fig 14—PC SDR receiver hardware architecture: After band-pass filtering the antenna is fed directly to the Tayloe detector, which in turn provides I and Q outputs at baseband. A DDS and a divide-by-four Johnson counter drive the Tayloe detector demultiplexer. The LT1115s offer ultra-low noise-differential summing and amplification prior to the wide-dynamic-range analog AGC circuit formed by the SSM2164 and log amplifier.

power at our disposal to perform DSP tasks that were once only dreams. The transfer of knowledge from the academic to the practical is the primary limit of the availability of this technology to the Amateur Radio experimenter. This article series attempts to demystify some of the fundamental concepts to encourage experimentation within our community. The ARRL recently formed a SDR Working Group for supporting this effort, as well.

The SDR mimics the analog world in digital data, which can be manipulated much more precisely. Analog radio has always been modeled mathematically and can therefore be processed in a computer. This means that virtually any modulation scheme may be handled digitally with performance levels difficult, or impossible, to attain with analog circuits. Let's consider some of the amateur applications for the SDR:

- Competition-grade HF transceivers
- High-performance IF for microwave bands
- Multimode digital transceiver
- EME and weak-signal work
- Digital-voice modes
- Dream it and code it

For Further Reading

For more in-depth study of DSP techniques, I highly recommend that you purchase the following texts in order of their listing:

Understanding Digital Signal Processing by Richard G. Lyons (see Note 5). This is one of the best-written textbooks about DSP.

Digital Signal Processing Technology by Doug Smith (see Note 3). This new book explains DSP theory and application from an Amateur Radio perspective.

Digital Signal Processing in Communications Systems by Marvin E. Frerking (see Note 2). This book relates DSP theory specifically to modulation and demodulation techniques for radio applications.

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Where Do We Go From Here?

Three future articles will describe the construction and programming of the PC SDR. The next article in the series will detail the software interface to the PC sound card. Integrating full-duplex sound with *DirectX* was one of the more challenging parts of the project. The third article will describe the *Visual Basic* code and the use of the Intel Signal Processing Library for implementing the key DSP algorithms in radio communications. The final article will describe the completed transceiver hardware for the SDR-1000.

Notes

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