



Left Range

# Anglo C/G Concertina

Jeffries Layout

Map of Duplicate Notes



Right Range

Based on the R. Morse & Co. Céilí Anglo Concertina

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Acc C G

G C Acc

**LEFT HAND**

$G^{\#}_4$ PUSH 4	$B^b_4$ PULL 4	$G_4$ PUSH	$A_4$ PULL	$D_5$ PUSH	$E_5$ PULL
$A_4$ PUSH 4	$G_4$ PULL 4	$E_4$ PUSH	$F_4$ PULL	$B_4$ PUSH	$C_5$ PULL
$C^{\#}_4$ PUSH 4	$D^{\#}_4$ PULL 4	$C_4$ PUSH	$D_4$ PULL	$G_4$ PUSH	$A_4$ PULL
$A_3$ PUSH 3	$B^b_3$ PULL 3	$G_3$ PUSH	$B_3$ PULL	$D_4$ PUSH	$F^{\#}_4$ PULL 4
$E_3$ PUSH 3	$F_3$ PULL 3	$C_3$ PUSH	$G_3$ PULL	$B_3$ PUSH	$A_3$ PULL

**RIGHT HAND**

$F^{\#}_5$ PULL 5	$G_5$ PUSH	$B_4$ PULL 4	$C_5$ PUSH	$C^{\#}_5$ PULL 5	$D^{\#}_5$ PUSH 5
$A_5$ PULL 5	$B_5$ PUSH 5	$D_5$ PULL 5	$E_5$ PUSH 5	$D^{\#}_5$ PULL 5	$C^{\#}_5$ PUSH 5
$C_6$ PULL 6	$D_6$ PUSH	$F_5$ PULL 5	$G_5$ PUSH	$G_5$ PULL 5	$G^{\#}_5$ PUSH 5
$E_6$ PULL 6	$G_6$ PUSH 6	$A_5$ PULL 5	$C_6$ PUSH	$B^b_5$ PULL 5	$C^{\#}_6$ PUSH 6
$F^{\#}_6$ PULL 6	$F_6$ PUSH 6	$B_5$ PULL 5	$E_6$ PUSH 6	$D_6$ PULL 6	$A_5$ PUSH 5

Push-Pull

Pull-Push

30-Key C/G Anglo Concertina · Note Frequency Chart

# Clef Notes for the 30-Key Anglo Concertina, C/G Jeffries Layout

The diagram illustrates the 30-key layout for the C/G Jeffries layout, organized into three rows: ACCIDENTALS, C ROW, and G ROW. Each row is divided into a LEFT-HAND SIDE (yellow background) and a RIGHT-HAND SIDE (blue background). Arrows indicate the direction of the bellows: LEFT-HAND SIDE (pull) and RIGHT-HAND SIDE (push).

**ACCIDENTALS:**

- Left-hand side (yellow): E F, A B<sub>b</sub>, C# D#, A G, G# B<sub>b</sub>. Push/Pull: PUSH, PULL.
- Right-hand side (blue): C# D#, D# C#, G G#, B<sub>b</sub> C#, D A. Push/Pull: PULL, PUSH.

**C ROW:**

- Left-hand side (yellow): C G, G B, C D, E F, G A. Push/Pull: PUSH, PULL.
- Right-hand side (blue): B C, D E, F G, A C, B E. Push/Pull: PULL, PUSH.

**G ROW:**

- Left-hand side (yellow): B A, D F#, G A, B C, D E. Push/Pull: PUSH, PULL.
- Right-hand side (blue): F# G, A B, C D, E G, F# F. Push/Pull: PULL, PUSH.

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The usual Push-Pull (In-Out) order is reversed to Pull-Push (Out-In) on the right-hand side above since it is easier to remember a single reversal in the bellows direction and have most of the C and G rows in monotonically increasing frequency than to have the notes on the right-hand side all mixed up (CB, ED, GF, etc.).

