

Bob Grant of Edinburgh

32-bar strathspey for four couples in a four-couple longwise set

Bars	Description
1 – 2	1 st couple casts off while 4 th couple casts up, 2 nd and 3 rd couples stepping up and down respectively.
3 – 4	1 st and 4 th couples set.
5 – 6	1 st and 4 th couples dance right hands across half way, finishing facing each other, and pull back right shoulders to finish facing corners. 4 th couple face 2 nd couple and 1 st couple face 3 rd couple.
7 – 8	All set.
9 – 16	All dance interlocking diagonal reels of four, giving left hands when passing through the centre.
17 – 20	4 th and 1 st couple set to corners and turn them with the hand which takes them out the end (right hand for 4 th man and 1 st woman, left hand for 4 th woman and 1 st man).
21 – 24	4 th couple dances half a figure of eight around 2 nd couple while 1 st couple dances half a figure of eight around 3 rd couple.
25 – 32	4 th and 1 st couples dance a diamond poussette.

Repeat from new positions

Note: The poussette is deliberately symmetrical, unlike the version currently described in the RSCDS Manual of SCD. Instead of forming a single diagonal line, both couples are in the middle of the set at the end of bars one, four and seven, one above the other.

In memory of Bob Grant, 1935-2021. Bob was a renowned teacher in Edinburgh, travelling around the world to teach, and was also my mentor for the final part of my Teacher's Certificate. Muriel's tune "Bob Grant of Edinburgh" was played during his funeral, and I felt he needed to be honoured with a dance to match.

The set, hands across and twiddle on bars 3-6 evokes the set, turn and twiddle at the start of Bob's dance "Dancing Forth".

When I first learned the strathspey poussette, I was taught it in the symmetric way described here, and I still prefer it this way. Bob Grant wrote an article for RSCDS magazine *Scottish Country Dancer* (issue 13, October 2011) about the strathspey poussette, describing how in books 19 and 20 it was originally described symmetrically and only later was the standard changed to the current recommendation with 1st couple nearer the men's side and 2nd couple nearer the women's side at the end of bar one.

Bob received a lot of comment from other dancers wishing for the return of the symmetric poussette. In this dance, the strathspey poussette should be danced the way I first learned it and the way Bob advocated.

Tune: Bob Grant of Edinburgh *(Muriel Johnstone, To Dance To 5)*

(cc) Ian Brockbank, December 2021

The Diamond Poussette

Bars	Description
1	1 st and 2 nd couples advance towards partner, meeting in the middle of the set angled at 45 degrees, man above woman.
2	With one setting step, couples move to the sideline and turn 90 degrees clockwise. 1 st couple move towards the men's sideline and 2 nd couple move towards the women's sideline. Figure 1.
3	With one setting step, couples move back into the middle of the set, 2 nd couple above 1 st couple. Figure 2.
4	Turn partners three quarters of the way round with both hands. Figure 3.
5	With one setting step, couples move to the sideline and turn 90 degrees clockwise. 2 nd couple move towards the men's sideline and 1 st couple move towards the women's sideline. Figure 4.
6	With one setting step, couples move back into the middle of the set, 1 st couple above 2 nd couple.
7	Turn partners half way round with both hands.
8	Retire to original place.

Note: I was originally taught always to come in on the right foot on bar one, and if necessary (1st man and 2nd woman) change feet on bar two when coming out again. Unlike the diamond shape, I have not been able to find any historical documentation for this, but I do like that change of feet and I miss it when dancing by the manual.

